



onestar press maurizio nannucci undisclosed recipients 1998/2002



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Undisclosed Recipients
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From: "Renzo Piano Building workshop" <italy@rpbw.com>
To: mnannucci@dada.it
Date: Tue, 27 JAN 1998 16:59:47 -0400
Subject: Re: Genova porto antico

Abbiamo pensato con Renzo Piano di chiederti una proposta per una tua opera, una scritta luminosa, per l'edificio dei magazzini del cotone nel porto antico.

Ti prego di contattarmi telefonicamente.

saluti

Venanzio Truffelli

X-Lotus-FromDomain: ACTORONTO
From: "John Goodwin"<jgoodwin@actoronto.org>
To: mnannucci@dada.it
Date: Tue, 5 Feb 1998 10:15:47 -0400
Subject: Re: saluti & news

Hi Maurizio, Just yesterday I finally put together the balance of my 10% deposit for my loft - this amount has to be paid on 1 March 1998 - so now I can stop worrying about paying for my loft as I have no other costs until I move in in June 1998. So now I will proceed with the balls and am currently looking for a nice black box. I have not been to Europe in so long, and I really miss it and my friends - so I would like to consider an exchange some time; I would need to arrange for boarding of my dog, Barney, but that is not difficult.

I will see Peggy and AA soon because there is a General Idea opening at the Art Gallery of Ontario - the early work - coming in the next month and I will be going to the opening. I will also keep you posted on any new editions that you would like.

I will contact you when I have found a nice box.

Take care.

John

Date: Wed, 18 Feb 1998 17:58:21 -0500
From: rrainwater@nypl.com (rrainwater)
Subject: Meeting at NYPL
To: mnannucci@dada.it

Dear Mr. Nannucci,

Thank you very much for writing to let me know that you will be visiting New York from Feb. 26 to March 6. I would be very happy to meet you at the Library when you are here. The best times for for me would be

Monday, March 2, afternoon
Tuesday, March 3, all day
Wednesday, March 4, morning

Please let me know when would be best for you. I very much look forward to meeting you at last.

Sincerely yours,

Robert Rainwater
tel: 212 930-0556
fax: 212 642-0143
rrainwater@nypl.org

X-Lotus-FromDomain: ACTORONTO
From: "John Goodwin" <jgoodwin@actoronto.org>
To: mnannucci@dada.it (maurizio nannucci)
Date: Mon, 23 Feb 1998 15:12:44 -0500
Subject: Re: new york visit

Hi Maurizio, I will not be in NYC at that time so I will miss you. The three places that I have spoken to about carrying the ball and the emboser are:

1. the DIA gift shop on West 22nd street, Michelle who manages the shop is interested
2. Susan Inglett (IC Editions) 100 Wooster St, is also interested, and has seen the ball and emboser
3. Barbara Moore, Bound and Unbound in Chelsea is also interested.

The boxes are being done, I will let you know when they are ready, and what the final size of the box is so you can make the certificates.

Will you please put 1998 on the certificates, because this will not be on the box.

That's all for now.

If you are up on Madison Ave near Central Park go to the Calvin Klein flagship store, it's so beautifully designed. Even the washrooms are wonderful, you can see that Judd influenced the look of this space.

I will likely go back to NYC in April.

Take care and have a great trip!

Best

John.

From: Cattelan <Cattelan@aol.org>
Date: Sat, 28 Mar 1998 06:19:17 EST
To: mnannucci@dada.it
Subject: per il momento solo saluti

appena mi viene in mente qualcosa te lo faccio sapere
hai per caso un contatto con qualche produttore di orologi?
Tissot o qualcosa del genere?
mi piacerebbe fare un orologio molto semplice...
saluti sempre Parigini

From: Cattelan <Cattelan@aol.org>
Date: Tue, 31 Mar 1998 12:48:02 EST
To: mnannucci@dada.it
Subject: Re: edizione, orologi ed altro

pensavo a tissot o una grossa casa, perché voglio solo aggiungere un'altra lancetta ad un modello già esistente
un unico quadrante con due fusi diversi

qual era l'occasione di questa discussione a Prato?

grazie per le pagine per PF, per il momento sono alla ricerca dei dollari per stamparlo

ciao

X-magnet-rcpt: <mnannucci@dada.it>
From: Alexander Puehringer II <a.puehringer@magnet.at>
To: mnannucci@dada.it
Date: Mon, 18 May 1998 18:04:28 +0200
Subject: hearme
Organization: magnet INTERNET AT WORK
X-Gateway: NASTA Gate 2.0 for FirstClass(R)

caro amico,
thank you very much for your fax. i will contact peter weiermair to ask him for assistance for the petersbrunnhof project.
concerning hearme: i contacted a company today, to produce the box, they will make a prototype and send me next week. we make it very precious:

black canvas (paper imitation to make sure that the printing is very precise), blue letter) and inside a pillow for the neon. can you imagine what i mean?

in any case we need a place for your fingerprint and signature, or should we include a paper which is not so beautiful?

please give me an answer!

a presto!

alexander

X-Sender: deinet.andias@pop4.ibm.net
 Date: Wed, 17 Jun 1998 14:12:54 -0300
 To: mnannucci@dada.it
 From: Antonio Dias <antonio.dias@ibm.net>
 Subject: Finland

Caro Maurizio,
 grazie per la risposta a proposito di Firenze ed anche per la chiamata da Basel.
 In Italia comunque tutto é andato a rotoli, non serviva proprio andare a Firenze.
 Basel è un posto dove non ho più tanta voglia di andarci.
 Qui lavoro molto per organizzare cose per il prossimo anno. Credo che il 16
 luglio parto per Rio, dove rimarrò fino a metà ottobre.
 In un supplemento de Harald Tribune sulla Finlandia, c'era una foto del
 museo, con un tuo lavoro. Te lo mando per posta.

Ti abbraccio

Antonio

From: Cattelan@aol.org
 Date: Fri, 19 Jun 1998 18:16:39 EDT
 To: mnannucci@dada.it
 Subject: What is the role in contemporary art?

Dear Maurizio,

I has been invited to contribute with a text to a book/project of Olaf Metzel,
 Director of the Art Accademy in Munich

he also invited as other artist, art critics, art historians and jornalists

cause to my personal experience as writer..... I thought to partecipate to this
 invitation with the contribute 10 persons to this question:
 "What is the role in contemporary art?"

your answer could refer to the importance of art under any esthetical, social,
 political or economical condition

for the space gave to me, your statement-answer should be not longer than 2
 sentences

as usual the deadline is very short: I need of your contribution not later than
 June 24

I hope you can help me in this difficult duty

ciao

maurizio

From: "Renzo Piano Building Workshop" <italy@rpbw.com>
 To: mnannucci@dada.it (maurizio nannucci)
 Date: Mon, 23Jun 1998 15:12:44 -0500
 Subject: Auditorium Roma

A seguito dell'incontro di ieri con Renzo, ti invio una copia degli elaborati generali erelativi alla zona del Foyer nell'ultima versione.

Come mi hai richiesto, sto provvedendo a far fare da Massimo Alvisi (attualmente a Roma) una rappresentazione tridimensionale su cad dello spazio in oggetto. Ti verrà inviato appena finito.

Se volessi metterti in contatto con Massimo per visitare il cantiere o vedere i modelli nella "serra".

Ti trascrivo il numero del suo cellulare: 0344 33.88.46

Con i migliori saluti miei e di Renzo

Susanna Scarabicchi

Date: Tue, 4 Aug 1998 15:03:43 +0900 (JST)
 X-Sender: adbm@po.nttcc.or.jp
 To: mnannucci@dada.it
 From: adb-master@nttcc.or.jp (masato shirai)
 Subject: ICC Artists' Database

Dear Maurizio Nannucci:

Allow me to begin by thanking you for your continued support to the ICC Artists' Database.

Now in the ICC, Tokyo, Japan, the visitors have free access to the database via information terminals in the house. The database is also connected to the internet so that many people all over the world can look up your profile via WWW.

Please note that we made updating to your entry to the ICC Artists' Database according to your instruction. You can check the database on WWW <http://www.nttcc.or.jp> ("electronic library" --> "Artists' Database"). See attached sheets for details for future updating.

Again thank you for your cooperation. We look forward to hearing from you.

Sincerely yours,

Masato Shirai
 Resarch director, ADB Project
 NTT InterCommunication Center

=====

ICC Artists' Database

=====

NTT InterCommunication Center (ICC) began collecting data about the careers and activities of media artists in 1992. Then, from 1993 it started researching appropriate database systems to make the information available to the general public. The result is a digital "Who's Who" named the "ICC Artists' Database." In the ICC, Tokyo, Japan, the visitors have free access to the database via information terminals in the house. The database is also connected to the internet so that many people all over the world can look up your profile via WWW.

Delivered-To: mnannucci@dada.it
Date: Fri, 18 Sep 1998 07:15:52 -0400
From: Liam Gillick <LIAMGILLICK@compuserve.uk>
Subject: A reply about your project
Sender: Liam Gillick <LIAMGILLICK@compuserve.uk>
To: Maurizio Nannucci <mnannucci@dada.it>

Dear Maurizio

It is great to hear from you. I will certainly come to Firenze when I am next in Italy, it will be a pleasure for me to think of something for your consideration.

In the meantime, I will be in Berlin for the Bienale and a show with Esther Schipper. If you are in Berlin at that time then give me a call.

Jack and I have been pretty dormant with the publishing company. The last thing we did was Vicinato, the publication of the script relating to the film by Holler, Tiravanija and Parreno that came out in 1996. We will let you know as soon as we do something new.

In the meantime, thanks for your letter

Best wishes

Liam

Delivered-To: mnannucci@dada.it
Date: Sat, 24 Oct 1998 12:05:53 +0000
From: Robert Lax <lax@12net.gr>
To: maurizio nannucci <mnannucci@dada.it>
Subject: hot tamales

Maurizio,

great
great
to
hear
from
you
!

i'll
keep
you
in
mind
for
some
i'll
pro
ject
&
zap
you
a
word
when
it's
cook
ing

Love,

Bob

Delivered-To: mnannucci@dada.it
From: sophie.duplaix@cnac-gp.fr
Date: Fri, 4 Dec 1998 12:41:44 +0100
To: mnannucci@dada.it
Subject: Re:project pour artists audioworks

Cher Maurizio,

Merci beaucoup pour votre e-mail et félicitations pour le succès de votre exposition à Sienne.

Nous allons rencontrer prochainement avec Cécile Dazord le directeur des Editions du Centre Georges Pompidou et discuter plus précisément du projet de la phonothèque.
Je vous enverrai un e-mail dès que nous en saurons un peu plus et espère avoir bientôt le plaisir de travailler avec vous.

Cordialement,

Sophie.

Delivered-To: mnannucci@dada.it
Date: Sun, 10 Jan 1999 17:35:08 +0000
From: Hans-Peter Feldmann <Feldmann@mail.online.de>
To: Maurizio Nannucci <mnannucci@dada.it>
Subject: (no subject)

Dear Maurizio,

Thank you for your letters. I hope, that your exhibition in Austria is a big success. Also your new space in Firenze. I would love to see it, but I have not been in Italy for about ten years and I don't know if it probably takes another ten years before I go there again. I really would like to. But as it is, I have only a limited quantity of time to travel each year and most of this time is for business, the rest is for art.

I would also like to see you again. I remember very well, when you told me long time ago, during a visit here in Düsseldorf, that you believe, that every photo has some materia from the person, which is seen on the photograph.
That impressed me a lot.
May be, you are in the Rhineland sometimes and we can meet here.

Best greetings

Hans-Peter

Delivered-To: mnannucci@dada.it
 Date: Mon, 25 Jan 1999 00:44:09 +0000
 From: Hans-Peter Feldmann <Feldmann@mail.online.de>
 To: Maurizio Nannucci <mnannucci@dada.it>
 Subject: (no subject)

Dear Maurizio,

Thank you for your e mail and letter. The rooms you have in Firenze look very good, clear and easy. I'm afraid we have to wait for anything I could do there until a special chance.
 In general in the moment I do not want to make anything for art, I just want to show things which are already there, may be in another context.
 What concerns editions, I am asked very often, to do one, but I always refuse. I don't like editions. I like books, which are of course also editions, but they are natural editions, not declared as one. So I founded last year my own publishing house, mainly to publish my own books. Let's see how it will work in the future. I really would love it to see you here in Düsseldorf, when you are around.

All the best for today.

Hans-Peter

Delivered-To: mnannucci@dada.it
 X-Sender: jeune@rhône.culture.fr
 Date: Mon, 01 Feb 1999 20:14:11
 To: mnannucci@dada.it
 From: Jeune Marie-Claude <jeune@rhône.culture.fr>
 Subject: le 1% de Vigny Musset

Cher Maurizio,

Je viens de me rendre compte que tu avais un e-mail et cela va vriment simplifier nos contacts. Car, ne disposant pas de la ligne internationale, je suis obligée de passer par un standard surchargé ou incompetent...

J'ai été malade la semaine dernière, c'est la raison pour laquelle je n'ai pas repris contact avec toi pour t'annoncer que tu avais été retenu pour le 1%, en compétition avec une artiste, Françoise Novarina, de Grenoble, un peu un "passage obligé"...

Les directeurs de l'Institut d'urbanisme et de l'Institut de Géographie Alpine étaient seulement inquiets de l'utilisation du néon et de la maintenance, car en France, comme ailleurs je suppose, les Universtités sont très pauvres pour tous les travaux d'entretien. Ils souhaitaient également te rencontrer pour voir si une intervention ne serait pas possible à envisager dans le passage.

C'est la raison pour laquelle tu es convié le 8 février pour une présentation par les architectes du projet, sur place, et une rencontre avec les deux directeurs. Je serai présente. J'ai cru comprendre que tu n'étais pas encore sûr de pouvoir venir ce jour-là et que par ailleurs tu t'inquiétais de savoir si ton billet te serait payé. Nous sommes dans une procédure qui est très réglementée et tu dois recevoir lorsque tu rendras un projet plus élaboré une somme de 15 000F qui comprend les honoraires et les déplacements. J'ai bien conscience que c'est dérisoire par rapport aux commandes auxquelles tu réponds habituellement... Mais cela dépend du Conseil Général de l'Isère et je n'interviens qu'en tant que conseil et aide à la décision.

J'espère néanmoins que tu accepteras et que nous pourrons voir ensemble comment amplifier ce projet, lui donner une résonance sur la ville de Grenoble (il y a le Magasin et le Musée) et sur la région.

Tu peux m'appeler ou m'envoyer un mail si tu veux plus de renseignements; je suis demain matin et de 16 à 18h, sinon toute la journée de mercredi à mon bureau.

A très vite donc et avec toute mon amitié

Marie-Claude

Delivered-To: mnannucci@dada.it
 X-Sender: deinet.andias@pop4.ibm.net
 Date: Fri, 02 Apr 1999 02:10:38 -0300
 To: mnannucci@dada.it
 From: Antonio Dias <antonio.dias@ibm.com>
 Subject: Plano

Subject: Plano
 Date: Thu, 1 Apr 99 16:05:28 -0300
 x-sender: ricardor@mailhost.cybernet.com.br
 x-mailer: Claris EMailer 2.0, March 15, 1997
 From: ricardor <ricardor@Enterprise.cybernet.com.br>
 To: "Shendel Schichvarger" <schichvarger@sti.com.br>,
 "Drausio Gragnani" <drausio@dm9ddb.com.br>,
 "Daniella Samad" <dsamad@ibm.net>

No início, existia o Plano.
 E então vieram as Premissas.
 E as Premissas não tinham forma,
 E o Plano não tinha substância.
 E a escuridão cobriu a face dos Funcionários.
 E eles disseram entre si, "É um balde de merda, e ele fede."
 E os Funcionários foram aos seus Supervisores e disseram:
 "É um pote de excremento animal, e não podemos viver com o cheiro."
 E os Supervisores foram aos seus Gerentes dizendo:
 "É uma caixa de adubo, e ele é muito forte, de forma que não podemos suportá-lo."
 E os Gerentes foram aos seus Diretores dizendo:
 "É um recipiente de fertilizante, e não podemos resistir à sua força."
 E os Diretores comentaram entre si:
 "Ele contém aquilo que ajuda as plantas a crescerem, e é muito forte."
 E os Diretores foram aos Vice-Presidentes dizendo a eles:
 "Ele promove crescimento, e é muito poderoso."
 E os Vice-Presidentes foram ao Presidente dizendo para ele:
 "Esse novo plano irá ativamente promover crescimento e vigor para a Empresa, com efeitos muito poderosos."
 E o Presidente olhou para o plano, e disse que ele era muito bom.
 E o plano virou Política da Empresa.
 E é assim que a merda acontece!

Delivered-To: mnannucci@dada.it
 Date: Sun, 07 Feb 1999 22:58:13 +0100
 Subject: Re : saluti and news
 From: "Didier Semin" <semin@club-internet.com>
 To: maurizio nannucci <mnannucci@dada.it>
 X-Priority: 3

 hello Maurizio

Merci de ton courrier !

en effet je travaille depuis un mois à l'école des Beaux Arts - et je dois t'avouer que je m'y sens vraiment bien. je crois que je ne suis pas fait pour les grandes machines compliquées façon Beaubourg.
 Je serais très heureux que l'on se voie lors de ton prochain passage à Paris. Si tu sens la moindre difficulté dans le travail autour du parking n'hésite pas à m'en parler; mais je crois que Sophie Duplaix qui a repris le dossier tient à ce que ça marche: elle commence à bien connaître les mécanismes du Centre et est encore assez jeune pour ne pas en avoir sa claque. Je ne suis pas inquiet à ce sujet là.

Tu peux me joindre très facilement par e-mail, sinon mon téléphone est le:
 33 1 46 26 96 907.

à très bientôt j'espère

Didier Semin

Delivered-To: mnannucci@dada.it
 X-Sender: ur044159@s054.aone.net.au (Unverified)
 Date: Mon, 19 Apr 1999 22:13:36 +1000
 To: Maurizio Nannucci <mnannucci@dada.it>
 From: Judith Blackall <jb.cg@s054.aone.net.au>
 Subject: Notizie

Ciao Maurizio,

grazie per la tua ultima e-mail e le notizie da Base. Niele Toroni ... bravo!
 Finalmente buone notizie per quanto riguarda le fotografie ... oggi ho scattato
 32 diapositive sotto un bel sole autunnale, davanti alla Opera House di Sydney
 e lungo il mare davanti il museo ... di John Nixon, sua moglie Sue Cramer e la
 loro bambina Emma. Vedrò il risultato domani e se sono buone, ti le spedisco
 subito ! John mi ha detto che farà una mostra a Torino in Settembre, presso
 uno spazio The Box. Lo conosci? Poi ha un'altra mostra in Belgio e un'altra a
 Dusseldorf, tutti a settembre di quest'anno.

Adesso ti scrivo in inglese. Linda Michael, Senior Curator at the Museum of
 Contemporary Art, is curating an exhibition for early September 1999 called
 WORD. It will be an exhibition which draws both from the Museum's own
 collection as well as works borrowed nationally and internationally. Of course
 I thought of your work, and suggested the inclusion of your large neon works
 such as Time / Life / Line. I wanted to ask you if you may be interested in par-
 ticipating with your work in the exhibition, and if you may have any such neon
 works available which use just one word. If you are interested, and the works
 are available for exhibition in Sydney at that time, Linda will certainly get in
 touch with you.

I asked John Nixon about Australian artists who make discs. In fact we
 have just opened a collection exhibition which includes an artist called Tim
 Johnson, and his sound works are playing and the CD's are on display. John
 Nixon is going to write up a list for you.

I had a visit today from a guy called Fabio Fioroni (?) from Roma, visiting Sydney
 to make contacts for the International Biennale of Multimedia, a Roma. I am
 not sure that is the correct title of the project ... I will write you more about it
 when I have the fascicolo davanti...

Also there is a new Biennale in Melbourne next month, the second week of
 May. So I thought I could take the bags to Melbourne to do some photos for you
 there. Italy will be present with an exhibition curated by Roberto Pinto and Jen
 Budney.

Are you in Firenze this week ? I'll write again soon, and am looking forward to
 hearing from you.

Un grande abbraccio.

Judith.

Delivered-To: mnannucci@dada.it
 Subject: Fwd: sorry
 Date: Thu, 29 Apr 99 13:32:30 -0400
 x-sender: lax@mail.12net.gr
 From: Robert Lax <lax@12net.gr>
 To: "Soni Fink" <sonih@juno.com,

Happy Chinese New Year!

IT'S GOOD LUCK FOR THE NEW YEAR 1999 FOR GOOD
 LUCK AND GOOD LIFE. THE FOLLOWING IS A NEPALESE
 GOOD LUCK TANTRA TOTEM

This tantra totem has been sent to you for good luck. It has been sent around the
 world ten times so far. You will receive good luck within four days of relaying
 this tantra totem. Send copies to people you think need good luck. Don't send
 money as fate has no price.

Do not keep this message. The tantra totem must leave your hands in 96 ours. You
 will get a very pleasant surprise. This is true, even if you are not superstitious.

INSTRUCTIONS FOR LIFE

1. Give people more than they expect and do it cheerfully.
2. Memorize your favorite poem.
3. Don't believe all you hear, spend all you have or sleep all you want.
4. When you say, "I love you," mean it.
5. When you say, "I'm sorry," look the person in the eye.
6. Be engaged at least six months before you get married.
7. Believe in love at first sight.
8. Never laugh at anyone's dreams. People who don't have dreams don't have
 much.
9. Love deeply and passionately. You might get hurt but it's the only way to live
 life completely.
10. In disagreements, fight fairly. No name calling.
11. Don't judge people by their relatives.

12. Talk slowly but think quickly.
13. When someone asks you a question you don't want to answer, smile and ask, "Why do you want to know?"
14. Remember that great love and great achievements involve great risk.
15. Say "bless you" when you hear someone sneeze.
16. When you lose, don't lose the lesson.
17. Remember the three R's: Respect for self; Respect for others; Responsibility for all your actions.
18. Don't let a little dispute injure a great friendship.
19. When you realize you've made a mistake, take immediate steps to correct it.
20. Smile when picking up the phone. The caller will hear it in your voice.
21. Marry a man/woman you love to talk to. As you get older, their conversational skills will be as important as any other.
22. Spend some time alone.
23. Open your arms to change, but don't let go of your values.
24. Remember that silence is sometimes the best answer.
25. Read more books and watch less TV.
26. Live a good, honorable life. Then when you get older and think back, you'll get to enjoy it a second time.
27. Trust in God but lock your car.
28. A loving atmosphere in your home is so important.
29. Do all you can to create a tranquil harmonious home.
30. In disagreements with loved ones, deal with the current situation. Don't bring up the past.
31. Read between the lines.
32. Share your knowledge. It's a way to achieve immortality.
33. Be gentle with the earth.

34. Pray. There's immeasurable power in it.
35. Never interrupt when you are being flattered.
36. Mind your own business.
37. Don't trust a man/woman who doesn't close his/her eyes when you kiss.
38. Once a year, go someplace you've never been before.
39. If you make a lot of money, put it to use helping others while you are living. That is wealth's greatest satisfaction.
40. Remember that not getting what you want is sometimes a stroke of luck.
41. Learn the rules then break some.
42. Remember that the best relationship is one where your love for each other is greater than your need for each other.
43. Judge your success by what you had to give up in order to get it.
44. Remember that your character is your destiny.
45. Approach love and cooking with reckless abandon.

Now, here's the FUN part!

Send this to at least 5 people and your life will improve.

0-4 people: Your life will improve slightly.

5-9 people: Your life will improve to your liking.

9-14 people: You will have at least 5 surprises in the next 3 weeks

15 and above: Your life will improve drastically and everything you ever dreamed of will begin to take shape.

LAX@12net.gr

mckaingibson@juno.com

MTDBigMar@aol.com

Marcia Kelly, MMKelly@webtv.org

Enclosure: encoded MIME file.12

Delivered-To: mnannucci@dada.it
From: sophie.duplaix@cnac.fr
Date: Wed, 5 May 1999 18:09:03 +0200
To: mnannucci@dada.it
Subject: Parking du Centre Georges Pompidou

Cher Maurizio,

Merci pour votre message du 3 mai.

Nous avons fait le point sur votre projet d'intervention artistique dans le parking du Centre Georges Pompidou.

L'installation de votre oeuvre devrait s'effectuer au plus tard en décembre 1999; sa fabrication devrait donc se réaliser en septembre.

Pour cela il faudrait que l'on puisse établir avec vous dans un délai assez bref, avant le 30 juin, le choix définitif des phrases, de la typographie, des caissons, etc, et revoir les questions de coût.

Il serait donc opportun que nous nous rencontrions à Paris avec les équipes concernées avant l'été.

Nous aurions également besoin de toute urgence du plan précisant l'emplacement exact de vos oeuvres. Serait-il possible de nous l'adresser dans les plus brefs délais, nous vous en remercions par avance.

Cordialement,

Sophie Duplaix

Delivered-To: mnannucci@dada.it
From: "e. Zaag" <evz@portal.ca>
To: "maurizio nannucci" <mnannucci@dada.it>
Subject: Re: shopping
Date: Thu, 6 May 1999 15:44:52 -0700
X-Priority: 3

Hi mn

Kate Craig and I will shoot some images in front of the Western Front tomorrow. and maybe on Broadway.

We will be shooting on slide film, unless it would be o.k. to shoot digital and e-mail them to you.

take care

elizabeth

Delivered-To: mnannucci@dada.it
 X-Sender: mandic@idf.culture.fr
 Date: Mon, 10 May 1999 14:38:09 +0200
 To: mnannucci@dada.it
 From: MANDIC Nathalie <mandic@culture.com>
 Subject: Courrier de Jean-Yves BOBE, Conseiller pour les arts plastiques,
 Direction régionale des affaires culturelles.

Monsieur,

Dans le cadre de la construction d'un commissariat de police, le ministère de l'intérieur et le ministère de la culture et de la communication souhaitent mettre en place une procédure qui vise à commander à un artiste, une oeuvre pour le bâtiment (procédure du 1%).

Après consultation de nombreux catalogues, un très grand intérêt s'est manifesté pour votre travail.

Le groupe de pilotage souhaiterait pouvoir vous rencontrer à l'occasion d'un de vos prochains séjours à Paris.

Je me permettrai de vous appeler d'ici quelques jours pour arrêter une date.

Didier Semin vous transmet toutes ses amitiés.

Jean-Yves Bobe
 MANDIC Nathalie
 DRAC IDF
 Service des Arts Plastiques

tel : 01.42.99.44.50
 Mèl : mailto:mandic@idf.culture.fr

Delivered-To: mnannucci@dada.it
 From: EntarteteKunst@0100101110101101.ORG
 Date: Thu, 13 May 1999 00:49:04 +0200
 To: EntarteteKunst@0100101110101101.ORG
 Subject: [EexVM] Epistola ex Vaticanis Museis - EntarteteKunst

Comunicazione di servizio

Dopo l'enorme aumento degli iscritti all'Epistola ex Vaticanis Museis (superati i mille iscritti) abbiamo apportato alcune modifiche al sistema di diffusione ed archiviazione delle news.

Epistola ex Vaticanis Museis cambia nome, d'ora in poi si chiamerà:

„EntarteteKunst“ (dal tedesco: Arte Degenerata). „Entartete Kunst“ è un termine usato dal partito di Hitler per condannare l'arte moderna che, con il suo punto di vista soggettivo e individualistico, era considerata anarchia politica e culturale, tanto che Hitler ne ordino, la repressione.

Allora come ora nessuno era sicuro di cosa fosse esattamente l'arte moderna, tanto che fu necessario organizzare una mostra di „arte degenerata“ perché i tedeschi potessero capire cosa diavolo si pretendeva che sgominassero. Fu così, che nel luglio 1937 venne inaugurata un'esposizione di arte moderna a Monaco. L'accesso era riservato agli adulti, perché, i bambini non dovevano essere travolti, e si chiamava „Entartete Kunst“. Doveva servire da esempio, da monito agli artisti e a tutta la gente che potesse trovare attraente tale forma d'arte.

Oggi non si organizzano più mostre di arte degenerata, il sistema si è affinato, gli indesiderati vengono semplicemente allontanati dalla società. Per i casi più difficili si ricorre alle galere (vedi Alexander Brener) o ai manicomi (vedi Piero Cannata); altri mezzi, stessi fini. Se oggi venisse organizzata un'altra „Entartete Kunst“ pensiamo che la maggior parte del materiale lo ricaverebbero dai nostri archivi, ecco spiegato il nome.

I contenuti di EntarteteKunst saranno gli stessi che abbiamo sempre trattato nell'Epistola ex Vaticanis Museis: „vandalismo artistico, terrorismo culturale, furto creativo, boicottaggio estroso, plagio e tutte quelle forme di arte radicale (arte degenerata, anti-arte o avanguardia che dir si voglia) che vengono considerate indegne dall'intelligenza e che si consumano ai margini del sistema artistico ufficiale o addirittura della legalità“.

D'ora in avanti EntarteteKunst sarà, anche un periodico on-line. Le news verranno spedite via newsletter (cioè quello che abbiamo sempre fatto con l'Epistola ex vaticanis Museis) e contemporaneamente inserite nel periodico. L'unica differenza tra la newsletter e il periodico è, che in quest'ultimo le notizie saranno accompagnate dagli eventuali approfondimenti: rassegne stampa, links, contatti e così via. Una volta che una news è invecchiata (circa due mesi) passa dal periodico agli archivi, dove rimarrà nei secoli dei secoli. Grazie per la cortese attenzione, Luther Blissett.

<http://www.0100101110101101.ORG/EntarteteKunst>
 Informateci in caso di pubblicazione. anticopyright

Delivered-To: dellana@dada.it
 Delivered-To: mnannucci@dada.it
 Subject: Invitation in Venice Biennale
 Date: Fri, 4 Jun 99 14:48:45 +0200
 From: Mario Gorni <careof@tin.it>

to Base People

We are part of a network of italian artists the so-called "Oreste" that has been invited to take part at the next Venice Biennale (opening June 9).

The general philosophy of Oreste's participation to such an exhibition is, rather than exhibiting something, to have the opportunity to meet people (especially groups, associations, projects...) who come to Venice, to know what they are interested in, to establish connections and exchange of information and (possibly) to plan something together for the future.

Also in fields that are other from the visual art.

The space we have been given is quite nice, almost 70 square meters + almost 50 of a terrace on the canal, inside the Central Pavilion as part of the Szeeman show "DAPPERTUTTO".

The room will contain documentation on our previous activities (summer residencies, meetings, books etc.), and will be organised with tables and chairs, and sofas and lights and computers and monitors and recorders that can be used or not, assembled or dispersed, so that the situation will be each time functional to the activity (meeting, working, relaxing etc.) that is going on.

We are organising in the week june 22 - 27 a meeting between several Public spaces, Non profit spaces, Archives and Documentation Center for Visual Arts and Video, as we are very interested in verify the possibility to built an European Network. We will be very happy to meet you in our space, and talk about your projects and your activity (possibly with some documentation) both during the three days of the opening (June 9 -11).

But, in case you would be able to come to Venice after the opening, and after the week 22-27 we would like you to propose a public event, or presentation of projects or anything you would like to propose giving us the date in which it could take place, and the theme it could be about (in case, also other persons or group

or association could be involved - suggestions are welcome).

We will put your proposals in our shedule.

The events (discussions, theories, meetings, multidisciplinary reflections, new ways to present group strategies and dynamic organisms, artist-run spaces; independent productions; contemporary art and informations...) will be oriented more towards an exchange of ideas than a mere documentation of the work of single artists.

We also ask you to suggest us a link to publish in our web pages.

In case of your interest, please answer asap, as we have very little time to publish the program for the show.

Thanks for your attention; I look forward to hear from you, and especially to meet you,
 Per Oreste

Zefferina Castoldi
 Barbara Fassler
 Mario Gorni
 Gabi Scardi
 Cesare Viel
 Luca Vitone

GENERAL INFORMATION ON ORESTE

Who is Oreste? Nobody is Oreste. It is not a group that produces collective artworks. It is not a trade union for artists. It is not a non-profit organisation. Up to now it has been a variable set of people, prevalently made up of Italian artists who have been working together with the aim of creating spaces of freedom and of action for ideas, inventions, projects since about two years ago when a summer residency programme was set up by them in Paliano. These artists 'found' each other (and continue to find each other in a ramified and open process) and make a habit of collaborating and relating with others. Their way of working is probably shared by many others, in Italy and internationally. Residency programmes, workshops, web sites, meetings, trips, live or e-mail conferences, books, theoretical discourse and public statements. Such practices show the vitality of Oreste and its ability to join resources, qualities and experience, to question languages and be open to differing contexts and relationships, to identify and experience channels of communication without prejudice.

Careof - Spazio d'arte Contemporanea
 tel/fax +39 02 6197359 *** <http://www.undo.net/careof>
 Via Zucchi, 39/G - 20095 Cusano Milanino

Delivered-To: mnannucci@dada.it
From: Cattelan@aol.org
Date: Thu, 24 Jun 1999 13:12:15 EDT
Subject: (no subject)
To: mnannucci@dada.it

caro Maurizio

a Milano ci arrivo per qualche giorno a fine Luglio Base è una gran cosa ma,
prima devo fare i compiti per casa...

a presto
ciao

m

Delivered-To: mnannucci@dada.it
Date: 20 Jul 99 10:47:10 +0000
From: Enrico Lunghi <casino-luxembourg@ci.culture.lu>
To: "mnannucci@dada.it" <mnannucci@dada.it>
X-Priority: 3
Reply-To: Enrico Lunghi <casino-luxembourg@ci.culture.lu>

caro maurizio nannucci,

è da tempo che volevo scriverti, dopo aver visto la tua mostra a bruxelles, da guy
ledune, ma non ci sono mai riuscito... adesso che h il tuo e-mail, è più facile.

ti scrivo perchè stiamo organizzando, per gennaio 2000, una mostra con delle
opere a luce: abbiamo pensato mostrare opere di flavin, nauman, kosuth, turrel,
ma anche di giovani artisti.

vorrei chiederti se sei d'accordo di partecipare a questa mostra. l'idea sarebbe
di fare una sala nannucci con un'opera al neon del 1967 o 68 (ma non so dove
si trovano e se sono disponibili), insieme a un'opera recente (o anche nuova,
abbiamo un po' di soldi di produzione).

che ne dici? la mostra dovrebbe aver luogo da gennaio a aprile 2000

se sei d'accordo, possiamo cercare di incontrarci qui al casino al più presto.
fammi sapere quando saresti disponibile

nel frattempo, mando i miei saluti i più cordiali

enrico lunghi
casino luxembourg

Date: Wed, 27 Jun 1999 17:58:21 -0500
 From: office@fuksas.it)
 Subject: Less Aesthetics, More Ethics
 To: mnannucci@dada.it

Caro Maurizio,

ti confermo che realizzeremo il tuo progetto "Transit, a light journey" per la prossima Biennale Internazionale di Architettura, che si terrà a Venezia dal 18 giugno al 29 ottobre 2000.

Ti aspettiamo a Roma per definire il progetto con Pino Brugellis.

A presto

Massimiliano Fuksas

Delivered-To: mnannucci@dada.it
 From: Linda Michael <lmichael@mca.com.au>
 Reply-To: "lmichael@mca.com.au" <lmichael@mca.com.au>
 To: "mnannucci@dada.it" <mnannucci@dada.it>
 Date: Tue, 29 Jun 1999 14:11:27 +1000
 Organization: MCA

Dear Maurizio,

Sorry to have taken some time to contact you after reading the e-mail you sent Judith in April. I understand she has informed you about the exhibition WORD which I am curating, but to ensure that you are fully informed about the exhibition, a brief description follows.

I am a curator at the MCA and am working on an exhibition entitled WORD to open at the MCA on 15 September this year, closing on 29 November. Each work in the exhibition will depict one word. The exhibition began as an idea of the Australian artist Peter Tyndall, following his own artistic passion for particular words, and takes a focused approach to looking at the relationship of word and image in art since the 1960s.

The exhibition will include works by both Australian and international artists, among them, Imants Tillers, Kay Rosen, Bruce Nauman and Ed Ruscha. It will incorporate a variety of media including video, painting, prints and drawings, and light and sound pieces.

Some word-works selected have an ability to conjure up times and places, most notably Indiana's 1960s LOVE, and the later AIDS by General Idea. Other works exploit the declarative power of advertising signs (logos) or verbal forms of address. Some make word puns, while others use images/materials to emphasise or contradict the meaning of a word. The use of a single word as signature is the subject of other works.

I am especially interested in exhibiting your work LIFE TIME LINE 1989. However, I need to know more information before confirming my request for this work. Could you let me know if the three words are always shown together, or can they be shown as single words? If they are always shown together, how much wall space is required between the words? It would be useful to know if you do have any single WORD neon pieces, or any smaller pieces. I would also be grateful if you could let me know whether you own LIFE TIME LINE. If not, could you please send me the contact details of the owners.

I look forward to your response to my various questions. Please contact me if you have any queries.

Linda Michael

Delivered-To: mnannucci@dada.it
 Date: Fri, 27 Aug 1999 12:23:02 -0400
 Subject: Little Cockroach
 From: "AA Bronson" <aa-mark@interport.com>
 To: Maurizio Nannucci <mnannucci@dada.it>
 X-Priority: 3

Hi Maurizio!

Did you know that I am the director of Art Metropole again?

I like your idea for Little Cockroach... let's do it!

Our budget is quite small this year, so we will have to make it in Black and White.

Is that OK for you?

We will also pay you an artists' fee of \$500 Canadian (about \$350 U.S.).

There are 16 pages, including the front and back cover. We can take photographs of the inside of fridges of friends of Art Metropole... please email us an idea of how to lay out the pages... should each photo be an entire page, to the edges? What do you want on the front and back covers? Should there be any identification of the fridges? Any other text?

I am quite excited to make a small project with you again after so many years!

Best regards,

AA Bronson

PS: Are you in Germany or Italy? I am mostly living in New York now... but I go to Toronto every month.

Delivered-To: mnannucci@dada.it
 X-Originating-IP: [145.253.101.5]
 From: "Petra Giloy-Hirtz" <pgiloy@hotmail.com>
 To: <mnannucci@dada.it>
 Subject: Munich light Project
 Date: Mon, 6 Sep 1999 13:52:43 +0200
 X-Priority: 3

Dear Maurizio Nannucci,

Thank you for your message. I am sorry that you couldn't receive my letter. Here I try it again, sorry for my late reply.

The City of Munich is preparing a light project for the millennium. Inspired by the project in Torino we want to illuminate some streets with electric light installations. Until now we have proposals by Jenny Holzer, Kiki Smith, Marco Gastini and Mischa Kuball (the digital simulations I send you separately) and the agreement of Keith Sonnier to participate.

It would be great if you are interested in our project. As curator of "München im Kunstlicht" I have to apologize for the late invitation but the financial backing was insecure until now.

It is Helmut Friedel's idea to ask you if you could realize your "Intervento sul colore della illuminazione pubblica" in Volterra 1973 in the Kaufinger Straße in Munich (map separately).

The fee for the first proposal is DM 5 000, for the realization each Artist will receive DM 25 000.

We would appreciate very much meeting you in Munich as soon as possible for further explanations and to have a look at the site. We hope very much that you are inspired by this idea. Please tell me if you want to come and if I could organize your flight ticket.

With best regards
 also from Helmut Friedel

Petra Giloy-Hirtz

Delivered-To: mnannucci@dada.it
 Date: Thu, 30 Sep 1999 11:19:03 -0400
 From: Liam Gillick <LIAMGILLICK@compuserve.uk>
 Subject: Pain in a building
 Sender: Liam Gillick <LIAMGILLICK@compuserve.uk>
 To: maurizio nannucci <mnannucci@dada.it>

Dear Maurizio

Thanks for the emails. I have a proposal for you.

It is a double slide projection and a series of soundtracks.

The work is titled:

"Pain in a building/Schmerz in einem Gebäude/Douleur dans un immeuble"

The work is a series of images of a utopian public housing project in the south of London that was built in the late 1960s. Two projectors are used with timers set to about 3 seconds which show the images projected as large as possible and side by side. It doesn't matter if the images are too big for the wall. A mini-disc player set to random and repeat plays a number of short soundtracks that I have been developing for the work.

This is the description of the work:

80 slides and 5 soundtracks form a location shoot for a potential movie to be written by Liam Gillick and Thomas Mulcaire. The film will be directed by Philippe Parreno and produced by Anna Sanders Films, Paris. The images were taken at Thamesmead in South London, an overspill town to the south east of London. The construction of Thamesmead began in the late 1960s and formed the location for the film "Clockwork Orange" (Stanley Kubrick, 1971). The film was pulled from distribution in Britain after only a short release period. He was concerned that the vision of Britain that the film portrayed would encourage violence and social unrest. It remains impossible to see "Clockwork Orange" or buy it on video in Britain.

To show the work we will need the following.

2 kodak carousel slide projectors with timers.

1 portable Mini-Disc player with the ability to play repeat and random

2 mini-speakers that have their own power supply (Sony make some which you can use to play a Walkman through for example.)

We would also need to copy the 80 slides, which I can do in London. And we

have to make black slides to go in-between the real images as there will only be 40 slides for each carousel, therefore we have to alternate "colour slide" "black slide" "colour slide" "black slide" etc etc. I made black slides using silver aluminium cooking foil, you know the stuff, like that used for roasting things with in the oven.

It would cost some money to do all of this, I can't remember if there is any money available. If not we should think about something else.

See what you think.

My only problem is time, as I am in New York until the middle of October, then moving house during the last two weeks of october. But let's see what we can do. The work could always be realised without my presence, but obviously I would prefer to come in person.

Best wishes

Liam

Delivered-To: mnannucci@dada.it
 X-Sender: mgalasso@popmail.iol.it
 Date: Fri, 8 Oct 1999 19:49:55 +0200
 To: mnannucci@dada.it (maurizio nannucci)
 From: Michael Galasso <mgalasso@iol.it>
 Subject: Catalogo

Ciao Maurizio,

Thanks for the note. I think it was one of the best concerts I ever performed. After I realized it was only my friends there, I just relaxed and had a good time. I am glad you enjoyed it. Below is the text for the catalog. This is from what I wrote for the program book for "Donna del Mare". Keep me informed about the project in Austria. A presto, Michael

La Musica per Donna del Mare

La musica per Donna del Mare è in prodotto di molti anni di esperienza nella composizione di brani musicali per le arti visive. Nel 1972 mi trovavo a Parigi, giovani violinista classico, dove conobbi un giovane artista e regista teatrale di nome Robert Wilson. Fui invitato a collaborare con Wilson e la sua compagnia su Ouverture, un lavoro teatrale di 24 ore all'Opéra Comique.

Quello fu il mio primo confronto reale con la creatività e l'arte contemporanea. Fu un'esperienza stupefacente che cambiò per sempre la mia vita.

Durante l'allestimento di Ouverture, rimasi incantato dalla bellezza dell'immaginario di Bob Wilson. Ma la cosa più importante che imparai fu l'uso del tempo. Bob parlava spesso del concetto di tempo nel suo lavoro - una sorta di linea retta interseca da impulsi di energia che servivano a sostenere la nozione del tempo e di come ne percepiamo lo scorrere.

Avevo già imparato dallo studio della musica quanto il tempo fosse importante, ma Wilson mi ha insegnato ad applicare questo concetto ad una struttura visiva. La mia prima composizione di ampio respiro fu A Letter for Queen Victoria, presentata per la prima volta a Spoleto nel giugno 1974. Da quel momento in poi compresi come la musica poteva controllare e manipolare il tempo quando veniva posta in relazione ad un'immagine visiva.

La musica per Donna del Mare deve molto a questa esperienza. Queen Victoria era recitata dall'inizio alla fine, perciò la musica doveva adattarsi al ritmo del testo parlato. Alcune delle scansioni ritmiche provenivano direttamente dall'uso che Bob fece dei testi. In altre occasioni la musica fornì una sorta di "fondale velato" (un termine illuminotecnico) dietro alle parole. Naturalmente la musica sottolineò anche i momenti più drammatici.

In questo nuovo lavoro la musica fungerà sia da sfondo sonoro al testo, sia talvolta da sottolineatura dei momenti più drammatici, utilizzando i movimenti

sul palcoscenico e la trama dello spettacolo. La mia prima idea è stata quella di comporre musica "ondata", con la musica che avanza e arretra come le onde su una spiaggia. Questa idea iniziale è ancora presente, anche se il movimento a "ondate" è stato reso in modo più astratto.

Le idee del tema musicale vengono dall'immaginario, dai movimenti e dalla trama dell'opera. Il "racconto della sirena" è stata una sfida particolarmente interessante: una musica in cui il testo potesse rispecchiarsi. Per illustrare i personaggi e il loro evolversi nel corso della storia, in certi momenti ho utilizzato suoni acustici manipolati elettronicamente. Ho tratto vantaggio dal mio attuale ruolo di direttore del dipartimento musicale di Fabrica, un Centro di ricerca per la comunicazione e la creatività situato vicino a Venezia. Molti giovani musicisti di Fabrica hanno preso parte alla registrazione della composizione.

Gli strumenti che ho utilizzato nella partitura vanno dal violino, viola e violoncello, a strumenti folcloristici indiani (mandar e dholak), a un flauto dell'Africa occidentale e lo mbira, al ney turco, a suoni elettronici che utilizzano diverse forme d'onda e frequenze, per creare un'ambientazione "ultraterrena".

Michael Galasso

Michael Galasso - Michael & Catherine Galasso

Via G. D'Annunzio,3

31100 Treviso

Tel/Fax: 39 - 0422 - 415767

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Suffern, New York 10901

Fax: (419) 831-5443

http://www.fionline.it/scena_italiana/InScena/mgalasso.htm

<http://www.art-for-the-world.com/wwwd/1997/mocenigo/moce.htm>

Delivered-To: mnannucci@dada.it
 From: elisabeth.guelton@cnac-gp.fr
 Date: Mon, 8 Nov 1999 17:20:27 +0100
 To: mnannucci@dada.it
 Subject: Centre Georges Pompidou

Cher Maurizio,

Je souhaiterais faire le point avec vous de vos oeuvres sonores qui se présentent cette fois-ci sous la forme d'installations. Je fais en effet partie de la commission d'acquisitions du Fonds national d'art contemporain (FNAC) qui est une collection publique d'oeuvres destinées notamment à être déposées dans les musées français.

J'aimerais étudier avec vous l'éventualité de la présentation de l'une de vos oeuvres à cette commission. J'ai répertorié dans vos catalogues trois oeuvres:

- Parole, 1976
- Music in four parts, 1974
- Quasi infinito, 1971

Pourriez-vous m'indiquer si ces oeuvres sont disponibles, en combien d'exemplaires elles existent, où elles se trouvent et le prix qui pourrait être envisagé pour chacune d'entre elles ? Bien sûr, je suis aussi ouverte à toute autre proposition que vous pourriez me suggérer.

Dans l'attente de vos nouvelles, je vous adresse mes meilleurs sentiments.

Sophie Duplaix

Delivered-To: mnannucci@dada.it
 Date: Thu, 18 Nov 1999 22:57:53 +0100
 From: magasin <magasin@magasin-cnac.org>
 Organization: magasin
 To: mnannucci@dada.it
 Subject: Micropolitiques/show in the Magasin (Grenoble)

Ciao!

The MAGASIN National Center for Contemporary Art is currently organizing a show called Micropolitiques for which Paul Ardenne and Christine Macel are curators. It will take place from February the 5th to April the 30th.

There will be about 30 artists from different countries who will be represented. For this show, the curators would like to present the audio tape "Sonne statt Reagan" which was recorded by Beuys in 1982 and which is part of the Fluxus Anthology. We will be very pleased and grateful to you if we could have the rights for this tape.

We can send you some more information about this show (text about the purpose of the show, list of participating artists...). Do you have a fax number so that we can send you quickly all information you need?

Many thanks in advance for your collaboration for this project.

Best regards.

Yves Auptitalot
 Director

Direct Line : 00 33 41 76 21 66 77
 Fax: 00 33 41 76 21 28 22

Delivered-To: mnannucci@dada.it
 From: Sjleiber@aol.com
 Date: Mon, 6 Dec 1999 19:42:18 EST
 Subject: Re: ephemera & Co
 To: mnannucci@dada.it

mn a book and exhibition (starting at ccac the institute sf ca) on artist's ephemera (printed material, disseminated for free or for very little money at the time, posters, cover art, artist's ad works, preview cards, buttons etc) from 1960 to 2000. the show opens fall 2001. i am trying to be as complete as possible per artist however this may change as the size of the project gets to large. i will be in europe in late jan early feb. i think it makes more sense to see you in firenze as this is where your stuff is but if you have another idea feel free. thanks for getting back to me. sjl ps if you have a list already of this percentage of your work do not hesitate to provide the same to me. pss what about that filliou edition?

Delivered-To: mnannucci@dada.it
 Date: Thu, 06 Jan 2000 23:49:07 +0100
 From: Associazione Psicogeografica Romana <sleena@tiscalinet.it>
 Reply-To: sleena@tiscalinet.it
 X-Accept-Language: en
 To: 100044.1235@compuserve.com
 Subject: USCITA POSTUMA-NA DEL CD DELLA POP STAR APERTA LUTHER BLISSETT!!

[ci scusiamo per eventuale cross-posting]

PER FEBBRAIO L'USCITA POSTUMA-NA DEL CD DELLA POP STAR APERTA LUTHER BLISSETT!!

In occasione dell'autoscioglimento di alcune delle soggettività, di Luther Blissett a partire dal Gennaio 2000, noto anche come SEPPUKU, ovvero il suicidio rituale del samurai,

si annuncia l'uscita postuma-na, con l'etichetta discografica indipendente olandese WOT4, del cd di Luther Blissett "The Open Pop Star".

SEPPUKU

Annunciato fin dal '97 il Seppuku riguarda solo alcune delle situazioni che hanno contribuito alla diffusione del nome multi-uso Luther Blissett. Queste situazioni usarono il nome di Luther Blissett per nominare un progetto che prevedeva la guerriglia comunicativa sistematica, il superamento della condizione di subalternità, della cultura cosiddetta underground dinanzi a quella ufficiale (non più "sotto", non più "alternativa", non più "contro", ma "sovraopposizione") e la produzione di nuove teorie e pratiche radicali con le quali fare allegramente piazza pulita delle ideologie dell'epoca postmoderna (dal neo-liberismo al situazionismo).

La vera origine del nome multi-uso LB rimane però, ancora avvolta nel mistero più fitto. Tutt'oggi Luther Blissett non è, identificabile con nessun individuo, se non arbitrariamente, non coincide in modo definitivo con nessun progetto, ovviamente neanche con il Luther Blissett Project. Luther Blissett è, solo il nome di una POP STAR APERTA che chiunque può, impersonare, la cui mitologia è, continuamente riscrivibile. Così il nome multi-uso Luther Blissett continuerà ad essere usato anche dopo il seppuku del Luther Blissett Project, probabilmente con stili inediti che ne cambieranno la storia e la reputazione.

IL CD: "THE OPEN POP STAR"

Si tratta di 20 tracce realizzate dal musicista e cantante Luther Blissett in collaborazione con diverse situazioni musicali italiane e non. I brani raccolti e messi in sequenza dall'Associazione Psicogeografica Romana e dall'alleanza romana di djs e musicisti elettronici "Aliens in Roma" non sono che una versione del XXI secolo delle vecchie chansons de geste, questi brani ci parlano delle avventure del folk hero Luther Blissett dal '95 ad oggi.

LA SCALETTA E I MUSICISTI CHE HANNO SUONATO CON LUTHER**1-INTRO: PSYCHICK A.T.A.C.
(Recycle&L.Blissett)**

Luther Blissett e i Recycle, gruppo elettronico plagiarista romano che si è fatto conoscere nelle dance hall dei club di tutta Italia per la collaborazione con l'attore

umorista Remo Remotti nel brano "Mamma Roma" e per lo "Scandalo Swish" (cfr. Aliens in Roma), hanno realizzato l'intro del cd usando un sample di Radio Blissett che ormai è già un cult. Scaricabile per alcuni anni su diversi siti Internet, home pages e b.b.s. è ora pressoché introvabile, poco male... lo ritroverete qui su una base musicale emozionante sulla quale per non rovinare la sorpresa non anticipiamo nulla! Il sample riporta il momento, andato in diretta radio, in cui una performance neoista (o una festa nomade? o un attacco psichico?) organizzata su un'autobus A.T.A.C. da Luther Blissett nel Giugno 95 finisce, in un crescendo di tensione, repressa dalla polizia fascista a manganellate e colpi di pistola per aria.

È in preparazione un video in cui Emilio Loizzo e Accacinquacentounoelle dei Recycle impersoneranno ovviamente la parte dei carabinieri.

**2-MY WORK IS DANGEROUS
(TEZ&L.Blissett)**

Luther Blissett e TEZ sporcano oscenamente un loop di chitarra elettrica filtrandolo a 8 bit... mettendo sadicamente a dura prova le vostre orecchie... e attenzione alle casse che rimbalzano!!

La voce cyber di sottofondo sono "the true blue confessions of Larry O'Hara, Spookbuster!", dal live "Cyber-Sadism" del neoista-romanziero-esoterista-skinhead Stewart Home.

CONTATTI

Associazione Psicogeografica Romana: sleena@tiscalinet.it

WOT4 e gli "Aliens in Roma": hugofalk@tin.it

Per l'ultima volta:

Luther Blissett Project, colonna "sonora" romana.

Delivered-To: mnannucci@dada.it

From: "Cesare Pietroiusti" <cesarepietroiusti@worldnet.att.org>

To: "maurizio nannucci" <mnannucci@dada.it>

Subject: R: news & greetings

Date: Fri, 14 Jan 2000 14:18:11 -0600

X-Priority: 3

caro maurizio,

grazie del tuo messaggio; in effetti ti scrivo da new york, ma sarò a roma dal 21 fino al 26 gennaio (tel. studio 06.6874839; cell. 0347.3348564), poi un paio di giorni a bologna (magari ci vediamo; passi nei giorni della fiera?), e poi di nuovo qua.

scusami ma non mi ricordo come eravamo rimasti d'accordo per il mio intervento sul giornale di base; lo faccio molto volentieri, però mi dovresti ricordare tempi, lunghezza e argomento. in questo periodo, con tutti questi spostamenti, ogni tanto perdo qualche cosa per strada...

per quanto riguarda carolyn posso dirti che è molto presa dal ritmo forsennato dei newyorchesi doc, comunque non credo ci siano novità urgenti relative a quel progetto.

le dirò comunque di questo tuo messaggio; forse il 27 e 28 sarà anche lei a bologna.

se le vuoi scrivere, usa l'indirizzo carolyn.christov@worldnet.att.it.

a presto, spero,

cesare pietroiusti

Delivered-To: mnannucci@dada.it
 X-Sender: moffice@pop.sil.at
 Date: Mon, 17 Jan 2000 14:23:42 +0100
 To: mnannucci@dada.it (maurizio nannucci)
 From: mip office <office@mip.at>
 Subject: museum in progress

dear maurizio,

thank you very much for you message. it is great that we can communicate by mail. before I am going to send you the editions of boetti and slominski I would like to mention our situation concerning the museum in progress archive. so far we have collected samples of every singel project in our office. though we get a lot international request for our project we have never continously provided archives with our material until last year. last year we have started to sell our complete archive (one sample of each project) for DM 15.000.-. I do not know if you by any chance habe possibilities for finding a sponsor who wpuld help you to buy our archive. if not we could propose you to cash half the price and the other half could be compensated by an exchange of editions. what do you think of this proposal. I look forward to hear from you.
 best wishes, sabine dreher

museum in progress
 a 1010 vienna
 tel +43 (1) 533 738 40

Delivered-To: mnannucci@dada.it
 X-Originating-IP: [195.110.98.7]
 From: "BASE ITALY" <base18r@hotmail.com>
 To: mnannucci@dada.it
 Subject: Fwd: trying to get in touch with M. Nannucci
 Date: Thu, 03 Feb 2000 01:39:27 PST

From: Manuel Rocha Iturbide <manroit@compuserve.com>
 To: ??????? <BASE18r@hotmail.com>
 Subject: trying to get in touch with M. Nannucci
 Date: Thu, 27 Jan 2000 13:39:21 -0500

I am trying to get in touch with Maurizio Nannucci to invite him to participate in the second sound art festival in Mexico City, could you provide information on his fax number or email?
 I will appreciate any given help.

Best regards

Manuel Rocha Iturbide

<http://members.xoom.com/manroit/>

Get Your Private, Free Email at <http://www.hotmail.com>

Delivered-To: mnannucci@dada.it
 X-Sender: moffice@pop.sil.at
 Date: Mon, 14 Feb 2000 10:56:22 +0100
 To: mnannucci@dada.it (maurizio nannucci)
 From: mip office <office@mip.at>
 Subject: Re: museum in progress

Dear Maurizio,
 the current political constellation in austria forced us to react in many ways.
 therefore we have been very busy recently and could not continue to work on
 the archive project, sorry. i have started the list and will finish it soon.

To disassociate itself from the make up of the current Austrian government,
 museum in progress would like to state its basic position.
 museum in progress is a private art association with the aim of developing
 innovative forms of presentation for contemporary art. Since 1990 a variety of
 media exhibition spaces making contemporary art accessible to a wide public
 have been opened with the "museum in progress" imprint.

The work of museum in progress is media-specific, context-dependent and
 temporary. This applies both to individual projects and to the whole structure.
 An indispensable precondition for the activities of museum in progress is the
 independence of the artistic decision, protected by binding contracts with
 numerous partners.

museum on progress projects are made possible thanks to close co-operation
 with the artpool sponsoring group, made up of international companies which
 support freedom for contemporary art. museum in progress addresses the
 public both on behalf of international contemporary art and open discourse
 in society. museum in progress therefore acts independently of political
 influence.

museum in progress
 a 1010 vienna
 tel +43 (1) 533 58 40

Delivered-To: mnannucci@dada.it
 Date: Mon, 21 Feb 2000 14:12:46 +0100
 Subject: materiale in archivio
 From: giorgio colombo <colombo@planet.com>
 To: Maurizio Nannucci <mnannucci@dada.it>

Caro Maurizio a seguito del tuo messaggio ti mando in allegato tutto ciò che
 attualmente risulta nel mio archivio riguardante il tuo lavoro.
 Spero che queste informazioni possano esserti d'aiuto.
 Troverai in attachment due file. Uno si riferisce alle fotografie del tuo lavoro
 (nannucci opere) e l'altro al materiale presente nella mia biblioteca (nannucci
 bibliografia) questo non è completo in quanto la quantità di documenti è
 vastissima ed il lavoro di catalogazione è ancora in atto.

Un caro saluto.

Giorgio

Giorgio Colombo Fotografo - Contemporary Art Archives
 Via Andrea Appiani n.9 - 20121 Milano(Italy)
 Ph.0039 02 2900 0979 fax 0039 02 2900 5456 e-mail:colombo@planet.it
 web pages: <http://www.giorgiocolombo.com> ~
<http://www.contemporaryartarchive.com>

Delivered-To: mnannucci@dada.it
 Date: Mon, 21 Feb 2000 16:34:08 +0100
 X-Sender: bodet@IDF.culture.org
 Vers: mnannucci@dada.it
 From: aude.bodet@culture.org (Bodet Aude)
 Subject: Ateliers d'été de Cergy-Pontoise

Cher maurizio nannucci,

Je sais que Jean-Yves vient de vous envoyer un mail concernant le commissariat de reuilly. Je vous écrit quant à moi pour autre chose.

Chaque année des "ateliers d'été" se tiennent au nord de paris, dans la ville nouvelle de Cergy-Pontoise, fin août et ceci pendant trois semaines; Une quarantaine d'étudiants de toutes les nationalités (chine, australie, usa, russie, italie, france...) en cours de diplôme ou fraîchement diplômés d'écoles d'archi,urbanisme, paysage,géographes,beaux-arts,etc. viennent travailler sur un sujet d'urbanisme et d'aménagement du territoire, différent chaque année; un sujet très concret puisque les étudiants doivent se constituer en équipe, respecter des délais, un rendu sous forme de maquettes (etc) et plancher ensuite devant un jury composé du "commanditaire" et de professionnels.

Les étudiants partent donc du site et du périmètre défini par le sujet de l'année. Cette année le sujet est: "Pontoise, le centre ancien du prochain millénaire". en d'autres termes comment le centre historique (médiéval) de Pontoise peut-il aujourd'hui évoluer, alors qu'il n'a pas encore trouvé sa place au sein de la ville nouvelle, créée quant à elle il y a 25 ans.

Chaque année deux artistes sont invités à réfléchir sur le sujet proposé aux étudiants, à les rencontrer, à accompagner ponctuellement le travail des différentes équipes et à présenter son propre travail. L'année dernière il s'agissait de T.Kawamata et I.Fortuyn; en 98 Tania Mouraud et Niek van de Steeg. Il y a eu également Vilmouth, Fuksas, M.Pan, di Teana, Morellet, etc.

Accepteriez-vous d'être l'un des deux artistes invités de cette année, votre présence n'étant pas requise tout au long des ateliers d'été, mais par périodes ? L'association saura mieux vous expliquer les détails, sachant que bien entendu vous êtes rémunéré pour cela (autour de 30 000 F.) et que le second artiste présenté est Alain Bublex., un jeune français qui a pas mal fait parlé de lui.

Pouvez-vous me faire rapidement savoir si cette invitation vous intéresserait? Je serais ravie de vous revoir pendant cette période à Paris...

Aude

Delivered-To: mnannucci@dada.it
 From: "Christophe Cherix" <chch@rcn.ch>
 To: "Maurizio Nannucci" <mnannucci@dada.it>
 Subject: Hello
 Date: Mon, 13 Mar 2000 19:42:44 -0500
 X-Priority: 3

Hello Maurizio,

merci de ton mail. Je ne reviens a Geneve que tous les trois mois pour quelques jours. La prochaine fois: du 27 avril au 7 mai. Tu peux me joindre a NYC aux numeros suivants:

telephone: 1 917 365 7627
 telecopie: 1 718 349 6483
 e-mail: chch@rcn.ch

Ici tout se passe plutot bien. J'ai ete invite a passer 10 jours a LA pour visiter les archives du Getty. Je m'en rejouis beaucoup. J'y serai de 2 au 12 avril.

Qu'en viens-tu a NYC ? Tu prepares une exposition de tes multiples en Allemagne?

Ou en est ton exposition de livres (et notre livre) ? Bref, we need to talk.

Amities

Christophe

Delivered-To: mnannucci@dada.it
 X-Originating-IP: [212.131.252.110]
 From: "Base Italy" <base18r@hotmail.com>
 To: mnannucci@dada.it
 Subject: Fwd: Maurizio Nannucci/Architecture Biennale
 Date: Thu, 23 Mar 2000 15:54:37 PST

From: Fachredakteur <fachredakteur@sz-magazin.de>
 To: BASE18r@hotmail.com
 Subject: Maurizio Nannucci/Architecture Biennale
 Date: Thu, 16 Mar 2000 16:39:45 +0100

Hello,
 could you please email me some more information on the project "There is no reason to believe that art exists" by Maurizio Nannucci for the architectural biennial this upcoming June? So far, I've only come upon information on the website of the biennale.
 Thank you very much in advance. Kind regards.

Susanne Robbert

Get Your Private, Free Email at <http://www.hotmail.com>

Delivered-To: mnannucci@dada.it
 X-Sender: hymartin@box1.tin.it
 Date: Mon, 3 Apr 2000 11:36:56 +0200
 To: Recipient List Suppressed;
 From: Henry Martin <hymartin@tin.it>

This reputedly originates with the Dalai Lama and reaches me through Judith Hoffberg and Ken Friedman. One could hardly refuse to pass it on...

"This is what The Dalai Lama has to say on the millennium; all it takes is a few seconds to read and think. Do not keep this message. The mantra must leave your hands within 96 hours. You will get a very pleasant surprise."

INSTRUCTIONS FOR LIFE

1. Take into account that great love and great achievements involve great risk.
2. When you lose, don't lose the lesson.
3. Follow the three Rs: Respect for self, Respect for others, and Responsibility for all your actions.
4. Remember that not getting what you want is sometimes a wonderful stroke of luck.
5. Learn the rules so you know how to break them properly.
6. Don't let a little dispute injure a great friendship.
7. When you realize you've made a mistake, take immediate steps to correct it.
8. Spend some time alone every day.
9. Open your arms to change, but don't let go of your values.
10. Remember that silence is sometimes the best answer.
11. Live a good, honourable life. Then when you get older and think back, you'll be able to enjoy it a second time.
12. A loving atmosphere in your home is the foundation for your life.
13. In disagreements with loved ones, deal only with the current situation. Don't bring up the past.
14. Share your knowledge. It's a way to achieve immortality.
15. Be gentle with the earth.
16. Once a year, go someplace you've never been before.
17. Remember that the best relationship is one in which your love for each other exceeds your need for each other.
18. Judge your success by what you had to give up in order to get it.
19. Approach love and cooking with reckless abandon.

FORWARD THIS MANTRA E-MAIL TO AT LEAST 5 PEOPLE AND YOUR LIFE WILL IMPROVE.

0-4 people: Your life will improve slightly.

5-9 people: Your life will improve to your liking.

9-14 people: You will have at least 5 surprises in the next 3 weeks.

15 people and above: Your life will improve drastically and everything you ever dreamed of will begin to take shape.

Delivered-To: mnannucci@dada.it
 Date: Wed, 26 Apr 2000 10:22:29 +0200
 X-Sender: werks@mail.thing.at
 To: mnannucci@dada.it (maurizio nannucci)
 From: liz <werks@thing.at>
 Subject: Re: generali

dear mr. nannucci,

how are you?
 we have collected 29 languages
 (holländisch (m), italienisch (w), türkisch (w), tschechisch (w), koreanisch (w), sanskrit (m), konkani (m), chinesisich (m), bambara (m), ungarisch (w), finnisch (w), spanisch (m), serbisch (w), polnisch (m), schwedisch (m), bulgarisch (w), russisch (w), hebräisch (m), isländisch (m), persisch (w), arabisch (w), kiluba (m), suaheli (m), luganda (m), hausa (m), griechisch (w), englisch (w), keltisch (w), deutsch (w))

and we have studio next week on tuesday - do you wish any special order?

also we need very urgently the following pieces by you:

world symphony and readings

could you please send them with ups to the following adress:

heidi grundmann
 wiedner hauptstr. 37/69
 a - 1040 vienna
 austria

do you know when you are coming to vienna?

until soon and all the best

elisabeth zimmermann

Delivered-To: mnannucci@dada.it
 Date: Wed, 03 May 2000 17:37:21 +0100
 From: John Giorno <giornopoetry@ibm.net>
 Reply-To: giornopoetry@ibm.net
 To: mnannucci@dada.it
 Subject: John Giorno a Firenze John Giorno In Florence.

Dear Maurizio,

Enclosing text for CD booklet.

Please use as many photos as possible, many pages.

On the back cover of the CD booklet (as large as possible, filling the page):

CHRISTO SI È FERMATO AD EBOLI
 MA BUDDHA È VENUTO AD ALIANO

CHRIST STOPPED AT EBOLI
 BUT BUDDHA CAME TO ALIANO

I have been invited to Rome by the Accademia de Francia, performing on May 23, and staying a week at the Villa Medici.
 I arrive in Rome on May 18; and leave on May 25 for Naples, and then briefly to Basilicata, and Aliano.
 I must return to New York on May 31, because
 I perform in San Francisco, California on June 2 and 3.

City Lights is arranging a tour beginning July 9, and I perform in Florence July 19.
 I hope to see you there.
 Or are you away to Elba?

Love,
 John

JOHN GIORNO A FIRENZE
 JOHN GIORNO IN FLORENCE

"Great art is like an auto accident,
 you can't keep you eyes off it."

I first came to Florence, (in this life,) in July 1958. I was a poet, twenty years old, and on a Europe tour during the summer vacation from school. I also was a gay man, and there was no sex for me in Florence, so I stayed only for a week; going everyday to the palazzos and museums.
 But with no friends, and not knowing anyone there, and not having sex, and the

ignorance of the god worlds, it was a little lonely; but during the long solitary times, experiencing the great art, this energy was transformed, transmuted into a crazed fantasy world, an indulgence of madness.

One way or another, I have always had a good time in Florence. Over the many years, I have performed there many times; and the audiences have opened themselves to me, allowing my poetry into their hearts. I very much appreciate this.

I performed in Florence at Zona in July 1979, GRASPING AT EMPTINESS; and a gallery exhibiton of the LP covers, posters, and an audio installation of the first ten albums released by Giorno Poetry Systems.

I performed in Florence at Salt Peanuts on June 29, 1983. I'M ROCK HARD I visited Florence, while in Prato, performing at the Pecci Museum on February 14, 1992. SUCKING MUD I performed in Florence at City Lights on June 28, 1997. YOU GOT TO BURN TO SHINE

I performed in Florence at City Lights on October 27, 1997

LE MORTE DE WILLIAM BURROUGHS

I performed in Florence at City Lights on May 4, 1998.

RESPLENDRE DEVI BUSCHIARE

I visited Florence, while in Prato, performing at the old University on July 12, 1999.

DI SOLO NO AI VALORI DELLA FAMGLIA

I will perform in Florence at City Lights on July 19, 2000.

DEMONI NEI DETTAGLI

My work and I have changed many times, but Florence is a constant, relatively speaking. And because wine is drunk all the time, there is the clarity and bliss of the god worlds. I was born in New York, and my father and mother were born in New York; but my grandfathers and grandmothers, all four, on both side were Italian. I am an Amercian poet, and purely Italian.

Delivered-To: mnannucci@dada.it

Date: Sat, 6 May 2000 09:19:20 -0700 (PDT)

From: Robert Lax <laxrobert@yahoo.com>

Subject: Re: saluti

To: maurizio nannucci <mnannucci@dada.it>

Per Maurizio,

Much much love, simply.

Delivered-To: mnannucci@dada.it
 From: GDetterer@t-online.net (Gabriele Detterer)
 To: mnannucci@dada.it
 Subject: Kulturforum
 Date: Sat, 13 May 2000 17:28:46 +0200
 X-Sender: 07621164313-0001@t-dialin.net

Project for Kulturforum, Berlin / by Maurizio Nannucci, May 2000

Some considerations on the project:

- a) Colour, light, sign and meaning are the essentials of my project proposed for the Kulturforum
- b) Seeing begins with the experience of colour; in the urban environment of cities this condition of seeing is used in order to direct the eye and the attention to buildings, places, publicity, messages...But to see and to experience colour means also to open up a gate to a new context of meaning, because light and colour are sources of knowledge and information.
- c) Intentions of my proposals are
- to construct a most visible frame which differentiates the area of the Kulturforum from all other nearby situated zones. This new frame is visible from far and let the passers-by and visitors immediately recognize where they are: at the Kulturforum
 - to break and to compensate the flat extension and the heterogenous surface of the complex Kulturforum
 - to create a visual sign which is clearly shaped and which attracts optically the passers-by and the visitors
 - to connect geographical marks with a colourgraphical orientation
 - to accentuate that the Kulturforum is a local and international place of reflection on the arts and culture
 - to stress the cultural and the communicative quality of the place / the piazza
 - to focus the different museums and institutions which are assembled on the widespread Kulturforum
 - to invent an image which generates a fluid movement and put in motion borders, barriers, limitations
 - to convert light and colour in meaning and orientation
- d) Two proposals, two visions

first proposal

I suggest to install four 15 meter high columns. The columns are placed...
 The four columns are the cornerpoints of a frame which marks, shapes and focuses the large cultural landscape of the Kulturforum.

Construction/material of the columns
 Colour/light of the columns
 Position/sites of the columns
 Text/meaning of the columns

Delivered-To: mnannucci@dada.it
 Date: Thu, 01 Jun 2000 18:21:14 +0100
 From: Claude Closky <closky@club.fr>
 X-Accept-Language: en
 To: "Nannucci, Maurizio" <mnannucci@dada.it>
 Subject: BASE

Dear Maurizio,

Thanks for the material you sent me on Base.

I would be very happy to work on a project for your space.
 Do you want me or my gallery (Jennifer Flay, Paris) to send you some documentation.
 If I understood well, you can't send me a plane ticket for a round trip to Florence to check the place?
 If not, I will try to come on my own, but I can't tell you when today.
 Did you already think of some dates for the exhibition?

If we do a publication, it could be nice to make it in Italian. But I don't speak Italian!, so I will need help.

Yours sincerely,

Claude

PS. Are you going to Basel for the Artfair? I will be there from Monday 19th to Wednesday 21st. Some of my work will be shown at Unlimited, and on Jennifer Flay Booth. Here is my cell phone number 33 6 08 98 49 43.

Delivered-To: mnannucci@dada.it
 X-Sender: muntadas@mail.earthlink.com
 Date: Fri, 2 Jun 2000 12:44:31 -0500
 To: mnannucci@dada.it
 From: Muntadas <muntadas@earthlink.com>
 Subject: Italia Julio

Querido Nannucci... espero consultes el email...
 hace un tiempo te envie una nota a Zona/ Firenze y quizas no la recibistes o
 andabas de viaje...
 tengo previsto un viaje a Milano el 5 al 7 de Julio para ver un espacio para un
 proyecto en Octubre...sobre el 10 de julio pensaba estar en Civitella Rainieri
 por dos o tres dias...contestando a tu propuesta de intervenir en Base te mande
 algun esbozo para la vitrina y quizas aprovechar la estadia de Italia en Julio
 para realizarlo...
 dime tus planes...si vas a estar en Firenze en esas fechas...si podemos
 coincidir,ect...espero todo vaya bien y tan activo as usual un gran abrazo

AM

Delivered-To: mnannucci@dada.it
 Date: Mon, 17 Jul 2000 18:44:14 -0400 (EDT)
 X-Sender: norden@pop.fas.harvard.edu
 To: Maurizio Nannucci <mnannucci@dada.it>
 From: Linda Norden <norden@fas.harvard.edu>
 Subject: your neon piece "ART"

Dear Maurizio Nannucci,

I am attaching a letter with some questions about your neon piece, "ART,"
 which Sol LeWitt has loaned us. If you can get back to me -- either by
 e-mail or fax -- as soon as possible, I would be very grateful.

Thank you so much.

Yours,
 Linda Norden

Barbara Lee Associate Curator of Contemporary Art
 Fogg Art Museum
 Harvard University
 32 Quincy Street
 Cambridge, MA 02138
 617-496-3640/FAX: 617-496-2359
 norden@fas.harvard.edu

Content-Id: <v04003a0bb598ec13a2f3@[140.247.84.229].0.0>
 Content-Type: multipart/appledouble; boundary

Attachment converted: Macintosh HD:Maurizio Nannucci (W8BN/MSWD)
 (0002B4CD)
 The attachment contained extra information, map: 8

Delivered-To: mnannucci@dada.it
 Date: Wed, 19 Jul 2000 12:34:54 +0200
 From: Blanca <blanca@mariscal.com>
 Organization: Estudio Mariscal
 To: mnannucci@dada.it
 Subject: Estudio Mariscal/ Blanca

Hello Maurizio,

After our telephone conversation I would like to explain this project to you:

This letter is to inform you of a new project that we are developing for the publishing house, Salvat.

It is a fascinating editorial programme carried out by the Estudio Mariscal that plans to cover all the areas and specialities of graphic design in forty-five monographic instalments discussing concepts, attitudes, work processes and graphic solutions.

This is an excellent opportunity to offer possibilities, reflections, to raise questions, to propose points of view and to explain experiences. We do not plan to train professionals, but to disseminate information on graphic culture and to convey knowledge about it to a very wide public.

To sum up, it is a unique project in which we would like to be able to count on your collaboration, for an specific chapter.

Therefore we would appreciate if you could send us from the book "Where to start from" the following images:

"As you like it", 1995

"Not it is opposed art sees trade opposition", 1995

We will be needing this material as soon as possible no later than next week to the following address:

Estudio Mariscal
 Blanca Aysa
 Pellaires, 30-38
 08019 Barcelona
 Spain

To send out the material please use our international courier „UPS% by Freight Collect, our Account number with UPS is 270W59

Delivered-To: mnannucci@dada.it
 X-Sender: norden@pop.fas.harvard.com
 Date: Tue, 3 Oct 2000 19:12:20 -0400
 To: mnannucci@dada.it (maurizio nannucci)
 From: Linda Norden <norden@fas.harvard.com>
 Subject: Re: your neon piece "Art"

Dear Maurizio,

Thanks so much for getting back to us and apologies for my delay in replying: I was in Germany and then New York and am only now catching up.

Yes, we did hang your wonderful neon piece "Art." Sol gave the piece to the museum last June and we have mounted it, as you specify -- Sol's assistant, Janet Passell sent me your instructions when I didn't hear from you -- on a white ground, approx. 50 cm from the ground and with the transformers hidden. (I had seen the installation in Basel this past June, at the Beyeler and brought back photos from that, after studying it closely.

However, we have installed the work on a section of thick white-painted wood panel, which hangs in the front glass wall of Corbusier's Carpenter Center, the great building here at Harvard University, which is the only building designed by Corbusier in North America. It looks spectacular, at night and during the day, as the red, yellow, and blue read against Corbu's use of those primaries and the white ground allow the contrast between the dematerializing light-as-color and the letters spelled out by the tubes to read clearly, both from up close and from a great distance.

Please know that I explained our plans to both Sol and to his assistant and that Sol was very anxious for us to install the piece and "free" it from storage in his warehouse. I am making some slides and prints of the installation so that you can see. Of course, we'd be thrilled if you could see the work itself and visit us here at Harvard.

I do hope that you will be satisfied with the installation. Please let me know if you have any further questions.

In the meantime, I am with best regards,

Yours,
 Linda Norden

Barbara Lee Associate Curator of Contemporary Art
 Fogg Art Museum
 Harvard University
 32 Quincy Street
 Cambridge, MA 02138

Delivered-To: mnannucci@dada.it
 X-Originating-IP: [202.183.228.67]
 From: "rirkrit tiravanija" <rirkrit@hotmail.com>
 To: mnannucci@dada.it
 Subject: Re: some news
 Date: Fri, 27 Oct 2000 10:20:29 GMT
 X-OriginalArrivalTime: 27 Oct 2000 10:20:29

Dear Maurizio,

Great to see you as well and fr your help with the BBQ. Yes, I would love to make a project for base, as I had talked more with Prie Luigi as well Luca about the space, and have had this in the back of my mind for awhile now. As well, I would think about the edition, especially.

I am working in the moment in Bnagkok putting togeather the next edition of the magazine. It would be great if you had a look at it. Will you be passing by Milano? If not let me now and we can send it to Florence for you. And if you will, when you see it to think perhaps to make some presentation perhaps from your project with sounds?

I will think of some thing for you concerning your project as well. I think that you have my address in Berlin as I did recive your last letter there (I think), or the best way is to send it to the gallery in Berlin as I am constantly traveling for the next few months. If you would send it to Neuger Riemschneider in Berlin.

Best to you from the rivers edge, would also be great to have you visit this place, here in Bangkok

Rirkrit

Get Your Private, Free E-mail from MSN Hotmail at <http://www.hotmail.com>.
 Share information about yourself, create your own public profile at
<http://profiles.msn.com>.

Delivered-To: mnannucci@dada.it
 X-Sender: mgalasso@popmail.iol.it
 Date: Wed, 1 Nov 2000 17:09:42 +0100
 To: mnannucci@dada.it (maurizio nannucci)
 From: Michael Galasso <mgalasso@iol.it>
 Subject: Re: Venezia

Dear Maurizio,

Of course I saw your piece!! I missed the opening of the Biennale because I was giving concerts in Paris. Was in NY this summer, and just got back from NYC again. I made a music/sound installation for the Giorgio Armani exhibition at the Guggenheim - design was by Bob Wilson. I have been extra busy since May - soundtrack for Wong Kar-wai's "In the Mood for Love", which is coming out now in Italy - installation and concerts in the Basilique de Saint-Denis - working on new Wilson pieces for 2001-2 - plus the Guggenheim.

Let me know about any projects you might have. I am getting very good at sound installations!!

A presto,

Michael

--

Michael Galasso
 Dorsoduro 3250
 30123 Venezia
 Italia
 Tel/Fax: 39-041-241 0252
 U.S. Address: 325 Haverstraw Rd.
 Suffern, New York 10901
 Fax: (419) 831-5444

http://www.fionline.it/scena_italiana/InScena/mgalasso.htm
<http://www.art-for-the-world.com/wwd/1997/mocenigo/moce.htm>
<http://gogulftech.com/MichaelG.html>

Delivered-To: mnannucci@dada.it
 From: Sollewitt@aol.com
 Date: Mon, 6 Nov 2000 13:37:26 EST
 Subject: El posible plan de lo imposible
 To: mnannucci@dada.it

Dear Mr. Nannucci,

I'm sure you've heard by now from the LeWitt's about how wonderful your neon work "ART" looks installed at Harvard. They are very excited about it. I have not seen it yet but hope to get there soon.

I have a question pertaining to another work by you in the LeWitt Collection. It is a sphere with the text "El Posible Plan De Lo Imposible/El Imposible Plan De Lo Posible".

Although I understand the spirit of the piece and your use of language, I would like to understand the exact translation of the text. It appears to be Spanish, but the work "plan" is not Spanish. Are you using a combination of Spanish and English in this text? Do you often use Spanish? Why Spanish for this particular piece?

The sphere is of course a kind of tautological object, but this sphere also reminds one of a billiard ball (for playing pool). Is this intentional, and is one then supposed to be reminded of a "game" of language and understanding? Is there any particular reason why this ball is white?

Finally, and very importantly, who published this work and what is the edition size? I have looked at many of your catalogs and, although this work is reproduced, I cannot find a citation for it.
 Thank you very much for your help.

Best wishes,

Janet Passehl

Delivered-To: mnannucci@dada.it
 Date: Wed, 08 Nov 2000 10:18:19 -0500
 Subject: Life Style
 From: "Bruce Mau Design" <lifestyle@brucemaudesign.com>
 To: lifestyle@brucemaudesign.com
 X-Priority: 3

After three intensive years, I am pleased to announce that we have completed Life Style – a book which documents the studio's creative process and practice, and chronicles the visual and cultural trends that influence today's image-driven context. Life Style was conceived and designed by the studio, edited by Kyo Maclear with Bart Testa, and published by Phaidon.

There are celebrations planned to launch the book in London in November, Toronto in December, and New York in January. I am particularly honoured that Richard Hamilton, a long time hero of mine, has agreed to participate in a conversation with me at the ICA in London, and that Heather Reisman will interview me about the book at the launch party at Indigo in Toronto. I am grateful to them and others for their enthusiasm and support of my book.

I hope you will join me at one of the events listed below which mark the release of Life Style.

Bruce

LIFE STYLE EVENTS IN NEW YORK, January 22 to 27, 2001

Details to be confirmed.

Attachment converted: Macintosh HD:LifeStyle3.jpg (JPEG/ogle) (0003256A)

Delivered-To: mnannucci@dada.it
 Date: Sun, 3 Dec 2000 15:00:24 -0500
 From: Lauf Cornelia <CLauf@compuserve.it>
 Subject: saluti....
 Sender: Lauf Cornelia <CLauf@compuserve.it>
 To: Maurizio Nannucci <mnannucci@dada.it>

Dear Maurizio,

thanks for your mail. I'm here, and always happy to get your interesting programs in the mail/fax/computer. keep on sending them.
 I've got four exhibitions up, and now I am doing nothing except for kiddy land. Christams coming up, etc. Fine.

JK is in Buenos Aires!

all the best, keep in touch...

cornelia

Delivered-To: mnannucci@dada.it
 Subject: Re: le livre
 To: mnannucci@dada.it (Maurizio Nannucci)
 From: Christophe.Cherix@mah.ville-ge.com
 Date: Mon, 4 Dec 2000 09:47:54 +0100

Cher Maurizio,

Merci de ton mot. N'hésite pas à venir à Paris ! Allen sera là et Liam aussi.

Notre livre. Quel est le prochain pas? Pourquoi ne pas passer ensemble une semaine (à Florence ou à Genève) et attaquer la chose directement? Nous sommes d'accord sur l'idée d'un livre d'artiste, de petit format, qui présenterait un parcours dans ton travail de ses débuts à aujourd'hui. Nous sommes d'accord sur l'idée de prêter une attention particulière à l'ephemera lié à l'exposition (cartons d'invitation et affiches). Le livre donnerait donc aussi (mais de façon légèrement voilée) la liste de tes expositions monographiques. Voilà un début! Donne-moi tes idées à ce sujet et tes propositions de dates (février serait par exemple très bien).

Amitié,

Christophe

Delivered-To: mnannucci@dada.it
 Date: Wed, 06 Dec 2000 22:17:40 -0500
 Subject: Re: Life Style
 From: "Bruce Mau" <bmau@brucemaudesign.net>
 To: mnannucci@dada.it
 X-Priority: 3

Dear Maurizio, what a pleasure it is to hear from you. Every time I receive something of yours, I hear your beautiful voice. I must apologize so many times for not contacting you in the last months and years. I had to finish this book. I am deeply grateful to you for tirelessly maintaining your end of a one sided dialogue. I owe a great debt to you for not losing faith in our friendship. Now the book is finally done and I can begin again to take a wider range of pleasures. I'm not sure if you are aware, but I have three young children now (ages six, two, and zero) and family life is a warm and fabulous part of my world.

In fact, this past year saw the completion of three major projects. As you note in your email, we won the competition for Downsview, a three hundred and twenty acre park in Toronto. I did a major multiple screen installation project called Stress at the Mak in Vienna. And of course I published Life Style. All in addition to running the studio with a staff of twenty five people. So, its been a challenging and very exciting time for me. Things are opening up in extraordinary ways.

I'm not sure what my plans are for returning to Basel but I will certainly let you know if I am going to be there, or anywhere in Europe. We should meet as soon as our trajectories can be made to intersect. Let me know if you are going to be in America at all.

Until then I look forward to seeing you again.

Ciao, Bruce

Delivered-To: mnannucci@dada.it
 Date: Tue, 12 Dec 2000 02:25:03 +0100
 Subject: JMR/diapo
 From: Jean-Michel Ribettes <jmribettes@wanadoo.fr>
 To: Maurizio Nannucci <mnannucci@dada.it>

Merci, Cher Maurizio, pour ta réponse. Je regrette de ne t'avoir pas rencontré à Paris, mais Caroline Smulders m'a donné des nouvelles de toi! La Maison européenne se réjouit, comme moi, de présenter un travail de toi. L'idée serait soit de présenter le travail le plus ancien ou l'un des plus anciens - lequel ? (1965! C'est le travail le plus inaugural dans l'expo & sans doute dans l'histoire !).

Soit une autre œuvre, que tu auras envie de montrer aujourd'hui dans le cadre d'un musée de la photographie. C'est en tout cas la première fois que la MEP montre des diapos en tant qu'œuvres originales.

Je présente déjà des œuvres avec des mots.

Aussi j'hésite à te proposer cette solution-là (sauf si tu y tiens vraiment !) car je voudrais avoir aussi des images.

Il faut savoir que l'espace contemporain à la MEP est fort petit et que je présenterai une quinzaine d'œuvres, c'est-à-dire la moitié de ce que je voulais faire au départ.

En tout cas, il faut exclure absolument les installations très grandes et des œuvres avec 2 ou 3 carrousels, qui impliqueraient 2 ou 3 projecteurs!

Merci de me faire part de tes cogitations en tenant compte de ce contexte. Comment dis-tu en italien: amicitia? ou amicitia?

à bien vite.

JMR

Delivered-To: mnannucci@dada.it
 Date: Wed, 27 Dec 2000 13:52:59 +0000
 From: Augusto de Campos <a.campos@uol.br>
 X-Accept-Language: ru,en
 To: Maurizio Nannucci <mnannucci@dada.it>
 Subject: Re: auguri e notizie

Caro Maurizio

Grazie per il e-mail di 26 nov
 scusami dal ritardo a rispondere
 in questa agitazione di fine d'anno

degli artisti visuali brasiliani attuali mi piacciono abbastanza Antonio Manuel
 e Regina Silveira, ma ci sono molti interessanti e meglio di me certamente
 Antonio Dias potrà indicarti altri nomi.

in quanto alla proposta di edizione, mi piacerebbe molto farla con te, ma
 sarebbe necessario organizzare, tradurre i testi, o preparare glossari, in fine,
 curare l'edizione, cose che non posso fare in questo momento.

molti anni fa, abbiamo lavorato in Brasile, io, Haroldo de Campos e Décio
 Pignatari, con Daniela Ferioli, che spero abiti ancora a Milano.

(Via Mario Pagano 35, 20145 Milano, tel: 483681)
 è il suo ultimo indirizzo che ho e che con nostro aiuto ha tradotto parecchie
 poesie nostre per un'edizione che mai ha uscito in Italia.
 Se fosse possibile contattarla, penso che il cammino sarebbe più appianato per
 arrivarci a una piccola antologia.

più avanti ti invierò il mio ultimo libro, DESPOESIA, dove troverai alcune delle
 mie produzioni degli anni 80 e 90.

nel mio site <www.uol.com.br/augustodecampos> sono diversi esempi delle
 diverse fasi della mia poesia e anche delle ultime avventure digitali.

Con i migliori auguri

Augusto

Delivered-To: mnannucci@dada.it
 Date: Mon, 1 Jan 2001 06:27:20 -0500
 From: Hans Ulrich Obrist <Huo@compuserve.net>
 Subject: Re: news....
 Sender: Hans Ulrich Obrist <Huo@compuserve.net>
 To: Maurizio Nannucci <mnannucci@dada.it>

Dear Maurizio

many thanks for the great answers for the Lueneburg project.
 I will see W. Koenig in January in Cologne and let U know immediately after
 how we proceed.

A presto

best regards

Buon
 Anno
 Auguri

Hans Ulrich

Delivered-To: mnannucci@dada.it
 Date: Sat, 27 Jan 2001 17:54:08 +0000
 From: Augusto de Campos <a.campos@uol.com.br>
 X-Accept-Language: ru,en
 To: Maurizio Nannucci <mnannucci@dada.it>
 Subject: Re: notizie

Caro Maurizio

Scusami il ritardo a rispondere al tuo e-mail.

Penso inviarti presto il mio ultimo libro di poesie, "DESPOESIA" (1994) se tu ancora non l'hai. Forse questo libro ti può suggerire un'idea per una pubblicazione, una antologia o scelta di poesie. Per una edizione di tiratura limitata in modo di libro d'artista, si potrebbe pensare per esempio alle 6 poesie a colori di "POETAMENOS" (1953). Ma non so se tu hai questi testi, che hanno avuto un'edizione propria il '73. E non so se tu troverai qualcuno per tradurre o collaborare alla traduzione (o al glossario poetico, potendo io offrirti per la supervisione del lavoro). Daniela non ha lavorato con questi testi e non ho notizie di lei..

PULSAR, QUASAR, MEMOS, di "VIVAVAIA", e SOS, ANTICIELO, CORAÇÃOCABEÇA /cuorecapo (o hearthead, nel mio site) e tante altre, di DESPOESIA, sono poesie che si prestano a presentazioni artistiche isolate. Un'altra idea sarebbe la poesia TUDO ESTÁ DITO (Tutto è già Detto), che se riparte in sei pezzi intercambiabili nella forma come è presentata nella CAIXA PRETA (Cassa Nera), 1975. Ti invio una copia .gif di questa poesia in un solo pezzo, tale come appare nel libro VIVA VAIA (1979). Il testo potrebbe essere presentato come oggetto-poesia, nella forma originale, in sei quadrati di carta pesante o cartolina separati (come nel gioco di domino): sei frasi (TUDO ESTÁ DITO, TUDO ESTÁ VISTO, NADA É PERFEITO, NADA É PERDIDO, EIS O IMPREVISTO, TUDO É INFINITO / tutto è già detto/ tutto è già veduto, niente è perfetto. niente è perduto, ecco l'imprevisto, tutto è infinito) che si intercambiano per formare insieme il rettangolo totale della poesia, accettando diverse posizioni. (Tu hai nel CD POESIA É RISCO una versione musicata di questa poesia permutabile con una riproduzione molto ridotta nel fascicolo).

Evidentemente m'interessano molto le cose tue e di altri che ti sembri bene mandarmi.

L'indirizzo di Haroldo è: Rua Monte Alegre 635 / 05017-000 São Paulo SP BRASIL

Un saluto molto cordiale

Augusto

Delivered-To: mnannucci@dada.it
 X-Originating-IP: [151.21.201.80]
 From: "rirkrit tiravanija" <rirkrit@hotmail.net>
 To: mnannucci@dada.it
 Subject: Re: some news...
 Date: Wed, 07 Feb 2001 18:03:30 -0000
 X-OriginalArrivalTime: 07 Feb 2001 18:03:31

Dear Maurizio,

I was just in Milano, though one day late for the Confrence! I hope you didn't pass by because I was snowed out in Berlin and all flights were canceled... At any rate I made it and now I am in Sienna for one night and will have to return to Berlin tomorrow morning. I am afraid that I don't have the chance this trip to stop by to visit. However, I am planning to be back at the end of the month for the exhibition. Perhaps I can drop in to Florence then and we can make some plans and dates.

Hope all is well, I listened to your piece in the Museum... and I look forward to getting this for the magazine; Till then.

Very Best wishes,

Rirkrit

Delivered-To: mnannucci@dada.it
 X-Sender: kunstrau@uni-lueneburg.de
 Date: Fri, 16 Feb 2001 12:24:04 +0100
 To: mnannucci@dada.it
 From: Kunstraum der Universität
 Lüneburg <kunstraum@mail.rz.uni-lueneburg.de>
 Subject: Interarchive Publication

Dear Maurizio Nannucci,

thank you very much for the Material you sent us for your contribution to the INTERARCHIVE publication. (working title). As the date of publication is going to be delayed, we still have some time. At a first overview of all material we were sent, we found that some archivists directly answered those questions that were meant as a stimulus for a text. This would make it necessary to repeat the questions we posed in every contribution that is written this way, and this might reduce the pleasure in reading the texts. For this reason we would like to revise your contribution into a continuous text, containing all passages you wrote. Please let us know if we can do so, or if you'd rather have it printed in its present form or if you prefer to revise the text yourself. If so, we would need it until march 15th.

Furthermore we would like to ask you for some images to go with the text, as for examples the photos of your archive you sent us for the exhibition. Are the other materials that came with your text (flyer, visiting-card) meant to appear in the book as well?

We are looking forward to hearing from you soon

Best regards
 Karin Prätorius (for the INTERARCHIVE team)

Kunstraum der Universität Lüneburg

Künstlerisch-wissenschaftliche Projektleitung:
 Beatrice von Bismarck, Diethelm Stoller, Ulf Wuggenig

Postanschrift: Kunstraum der Universität Lüneburg
 Projektbüro
 D-21332 Lüneburg

Phon: +49.4131.78-1210
 Phax: +49.4131.78-1246

Delivered-To: mnannucci@dada.it
 From: EntarteteKunst@EntarteteKunst.org
 Date: Sun, 18 Feb 2001 19:13:42 +0100
 To: EntarteteKunst@EntarteteKunst.org
 Subject: [EntarteteKunst n.84] Rudy Giuliani contro il nudo blasfemo

Il sindaco di New York attacca un'opera della fotografa d'origine giamaicana
 Renee Cox

RUDOLPH GIULIANI CONTRO IL NUDO BLASFEMO

Rudolph Giuliani contro l'arte contemporanea: si replica a New York. Il sindaco della "tolleranza zero" è tornato a fare il critico d'arte lanciando i suoi anatemi contro la degenerazione contemporanea. Due anni fa aveva minacciato di chiudere la mostra Sensation (arrivata da Londra) prendendosela con un quadro del nigeriano Chris Ofili dove la Vergine era dipinta con sterco d'elefante. Gli andò male: la stampa, il mondo intellettuale e soprattutto Hillary Clinton, che all'epoca gli contendeva un seggio al Senato, si rivoltarono. Per la mostra, inutile dirlo, la richiesta di censura servì più di qualsiasi campagna pubblicitaria.

Non pago della sconfitta, quest'anno Giuliani ci riprova. Chiede comitati pubblici che stabiliscano "norme di decenza" per le opere da esporre nei musei e definisce "disgustoso frutto di una mente malata" un lavoro di Renee Cox esposto al Brooklyn Museum of Art, in una collettiva di fotografi di colore.

L'opera incriminata, Yo Mama's Last Supper, rappresenta un'Ultima cena in cui l'artista, di origine giamaicana, impersona Cristo, completamente nuda. Il lavoro fotografico risale al 1996 ed è già stato esposto in giro per il mondo, anche alla Biennale di Venezia, senza suscitare particolari commenti.

Adesso la polemica newyorkese è una vera manna per Renee Cox. Lei, che nelle sue foto glam recita la parte di Wonder woman dell'orgoglio africano, fiera e "favolosa" regina del travestimento sessuale e razziale, ha mandato a dire al sindaco che, in quanto a moralità, non ha nulla da insegnare, alludendo alle avventure extra matrimoniali che, assieme alla malattia, hanno arrestato la corsa politica di Giuliani.

Polemiche vecchie, quelle sulla moralità dell'arte. Successe già a Caravaggio. Si vide rifiutare la Morte della Vergine dai Carmelitani che giudicarono il quadro "senza decoro". Rubens lo vide e lo comprò per i Gonzaga. Così ora, invece che a Roma, dobbiamo andarlo a vedere al Louvre.

Francesca Bonazzoli

Delivered-To: mnannucci@dada.it
 X-Originating-IP: [212.144.171.157]
 From: "rirkrit tiravanija" <rirkrit@hotmail.com>
 To: mnannucci@dada.it
 Subject: Re: firenze
 Date: Thu, 01 Mar 2001 14:18:30 -0000
 X-OriginalArrivalTime: 01 Mar 2001 14:18:31

Dear Maurizio,

Was really great to see you as well and many thanks for sending me off and every thing. I am quite excited to make a project for Base, and very much looking forward... I am going to Los Angeles for a couple of days on the weekend and will now arrive to New York later than planned... so unfortunately I will not be able to see you for a drink then. However, we keep on the mail. Please let me know when you have some sounds for the magazine... I can give you the address to send it to Thailand.

Best Wishes,

Rirkrit

Delivered-To: mnannucci@dada.it
 Date: Thu, 01 Mar 2001 23:20:00 +0200
 From: Claude Closky <closky@sittes.net>
 X-Accept-Language: fr
 To: "Nannucci, Maurizio" <mnannucci@dada.it>
 Subject: Purple magazine

Cher Maurizio,

J'espère que ton voyage aux US se passe bien. J'imagine que tu n'as pas eu le temps de répondre à mon petit questionnaire. Penses-tu pouvoir le faire prochainement ?

Amicalement,
 Claude

Voici à nouveau le petit questionnaire pour Purple. J'aurais également besoin d'une image de ton portrait, et de deux lignes te définissant. Par exemple: "Maurizio Nannucci est un artiste vivant entre Florence et Bale. Il travaille dans l'espace public comme dans l'espace privé. Il vient de faire un projet pour... ou il exposera en mars à..."

Qui a fait votre portrait?

A qui croyez-vous ressembler? (acteur du milieu de l'art, personnage représenté dans une oeuvre d'art, etc.)

A qui voudriez-vous ressembler? (acteur du milieu de l'art, personnage représenté dans une oeuvre d'art, etc.)

Quelle figure historique auriez-vous aimé rencontrer? (acteur du milieu de l'art, personnage représenté dans une oeuvre d'art, etc.)

Quelle personne souhaitez-vous ne jamais croiser dans un vernissage?

A côté de qui vous asseyez-vous dans un dîner de vernissage?

De quoi parlez-vous devant une oeuvre d'art?

Quelle est la dernière exposition que vous avez vue?

Quelle est le lieu idéal pour apprécier une oeuvre d'art?

Quelle oeuvre comptez-vous acquérir prochainement?

Quelle est la plus grosse somme que vous ayez dépensée pour une oeuvre d'art?

Quelle est la plus petite somme que vous ayez dépensée pour une oeuvre d'art?

Quelle est votre bien le plus précieux?

Quelle a été votre plus grosse faute de goût?

Qu'est-ce qui incarne la beauté selon vous?

Quelle est votre couleur préférée? (Il faut que tu choisisses une couleur appartenant à la gamme des violets : améthyste, light améthyste, aubergine, glycine, lilas, mauve, parme, violet, zinzolin...)

119 boulevard Sebastopol (42 passage du Ponceau), F-75002 Paris
<http://www.sittes.net>

Delivered-To: mnannucci@dada.it
X-Sender: giancarlo.politi@box.tin.com
Date: Wed, 14 Mar 2001 17:41:04 +0100
To: mnannucci@dada.it (Simone Nannucci)
From: Giancarlo Politi <giancarlo.politi@com.fa.com>
Subject: Re: R: <nessun oggetto>

io venerdì mattina sono a Tirana.
Massimiliano è mio figlio e ha risposto alla tua domanda come gli ho insegnato io. L'intuito e il gusto e il fiuto lo lasciamo agli altri. Noi ci atteniamo ai fatti. Per questo noi ci occupiamo sempre dei migliori e sbagliamo meno degli altri. Di un artista guardiamo subito come è, ma altrettanto subito con chi va, con chi sta, cosa ha fatto, cosa vuol fare, ambizioni, determinazione, organizzazione. La fortuna è amica del coraggio ma anche dell'intelligenza. Capisci subito la differenza tra Sisley (se non si guasta) e un altro, tra Francesco Vezzoli e un altro italiano. Mandami il tuo fax che ti inoltro la lista definitiva per Tirana. Ciao. Se vuoi venerdì passa qui e vedrai il mio staff + Helena. Puoi pranzare con lei.

Giancarlo

Delivered-To: mnannucci@dada.it
X-Originating-IP: [213.224.83.70]
From: "sislej xhafa" <sislej@hotmail.net>
To: mnannucci@dada.it
Subject: Re: nyc
Date: Sun, 18 Mar 2001 14:18:34
X-OriginalArrivalTime: 18 Mar 2001 14:18:34

Trancky Funky,

un abbraccio
sislej

Delivered-To: mnannucci@dada.it
X-Sender: lilianamoro@box4.tin.org
To: mnannucci@dada.it
From: lilianamoro@tin.org (Liliana Moro)
Subject: Liliana Moro Ciao
Date: Sun, 25 Mar 2001 23:20:30 +0200

Caro Maurizio come stai? sei sempre in giro...
Mi è arrivato l'invito di Remo, come è andata? Dagli un saluto da parte mia.
Ho bisogno di avere delle fotografie della mia installazione a Base, sono un po' urgenti, come posso fare?
e Valencia hai un'idea della cosa? io vado il 7 aprile...
ti abbraccio

liliana

Delivered-To: mnannucci@dada.it
Subject: exhibition shopping
To: mnannucci@dada.it
From: "Nadja Wiesener" <nadja.wiesener@generali.at>
Date: Tue, 3 Apr 2001 16:36:26 +0200

dear maurizio nannucci,

it is good to hear from you. sabine breitwieser just left for a journey. what a pity that you can not come to visit our exhibition, it is really a great succes. we have prepared a little documentation for the artists participating in the show, that will be send to you within the next weeks. unfortunately the publication on shopping is only in german.

best regards

nadja wiesener

Nadja Wiesener
Kuratorische Assistenz,
Ausstellungsproduktion

Generali Foundation

Tel.: +43 1 504 98 80 23
Fax: +43 1 504 98 83
nadja.wiesener@generali.at
<http://www.generali.at>

Delivered-To: mnannucci@dada.it
 Date: Mon, 16 Apr 2001 12:19:20 -0400
 Subject: getting together
 From: Bruce Mau <bmau@brucemaudesign.net>
 To: <mnannucci@dada.it>

Dear Maurizio:

I am so sorry to have missed you in New York. I sat on the runway for hours. I was so looking forward to seeing you again after all this time. What has become of us? We are slaves to our projects and the airlines. Our lives are ruined with success.

I have been seeing alot of your work lately and I offer congratulations on your success. The book tour is finally coming to a close and I'm beginning to regain focus and sensibility. I can tell you I never want to do another "interview".

I still have a fairly hectic travel schedule for the next few months but perhaps that will allow some intersection. I would love to do something together with you in the next year. Is that possible? At least have dinner.
 Maybe we should travel somewhere together under the disguise of a project.

I'll send you my travel agenda for the coming months as it get clarified and then let's talk.

Love, Bruce

Delivered-To: mnannucci@dada.it
 Date: Thu, 19 Apr 2001 16:49:59 -0400
 To: (Recipient list suppressed)
 From: esso@spacelab.net
 Subject: Libro Berlusconi gratis!!!

Probabilmente avrete già ricevuto qualcosa del genere.

Prima del 13 Maggio arriverà per posta nelle case degli elettori italiani una copia di "Una storia italiana", libro di 125 pagine quasi tutte illustrate sulla vita di Silvio Berlusconi.

Copie: 20.000.000
 Costo: 160.000.000.000 £ a carico dei contribuenti (perché alla fine Forza Italia chiederà il rimborso dei 1000 miliardi di spese elettorali del Cavaliere al Parlamento!)

I loro sondaggisti hanno riferito al Cavaliere che non c'è ancora una maggioranza certa al Senato: questa mossa servirebbe a spostare il 3% dell'elettorato dalla loro parte.

Il Manifesto di Giovedì 12/04/2001 lancia un'interessante proposta: una volta ricevuto il libro non apritelo, andate in posta e fatelo spedire al mittente che pagherà anche la nuova spedizione.
 Oppure mettetelo in una busta aperta senza francobollo, con l'indirizzo del mittente e via in buca!

ESSO Gallery and Books
 211 West 28th Street
 New York NY 10001
 tel. (212) 560-9728
 fax (212) 560-9729
 e-mail: esso@spacelab.net
 web-site: <http://www.essogallery.com>

Delivered-To: mnannucci@dada.it

Date: Wed, 25 Apr 2001 11:36:11 +0100

Subject: AIUTACI A DIVULGARE QUESTA LETTERA. PALAZZO DELLE PAPERESSE

From: papesse <papesse@comune.siena.it>

To: Maurizio Nannucci <mnannucci@dada.it>

AIUTACI A DIVULGARE QUESTA LETTERA. GRAZIE

IL PROGRAMMA DEL CENTRO-DESTRA: CHIUSURA DEL PALAZZO DELLE PAPERESSE

Cari amici,

Le prossime elezioni in Italia saranno anche uno scontro sui progetti culturali e sui programmi avviati per promuovere e sostenere l'arte contemporanea. Sembra che ancora una volta il centro-destra si voglia distinguere per oscurantismo e intolleranza, per ottusità e provincialismo, cercando di contrapporre violentemente avanguardia e tradizione, innovazione e conservatorismo.

Il candidato per la Casa delle Libertà promette ai suoi elettori la chiusura del Palazzo delle Papesse, Centro d'Arte Contemporanea di Siena.

Dal 21 novembre 1998 ad oggi il nostro Centro Arte Contemporanea – Palazzo delle Papesse si è impegnato con tutte le proprie risorse e con tutta la passione nella promozione dell'arte contemporanea e nella sensibilizzazione del pubblico. Il Palazzo delle Papesse dopo due anni è considerato in Italia, ma anche all'estero, un punto di riferimento culturale e siamo riusciti a raggiungere quell'obiettivo che ci eravamo prefissati prima ancora dell'inaugurazione, diventare qualcosa di più di un contenitore per progetti temporanei, una vera e propria istituzione pubblica a servizio degli artisti e della crescita intellettuale ed emotiva del pubblico dell'arte.

Abbiamo avuto dall'inizio la consapevolezza di quanto in Italia fosse necessario superare la dimensione provinciale e retrograda della cultura artistica contemporanea. Il sostegno dell'amministrazione, dei partners, pubblici e privati, degli sponsor e soprattutto degli artisti e del pubblico, ma anche della stampa, dei media, dei centri d'arte, dei musei, dei collezionisti italiani e stranieri, è stato indispensabile nella costruzione di questa giovane istituzione e il fattore decisivo per la crescita professionale di tutti noi, della direzione artistica e del suo staff. Grazie a tutti voi abbiamo migliorato le nostre prestazioni, la nostra sensibilità e abbiamo usato tutta questa esperienza per arricchire con il programma di mostre, eventi, pubblicazioni, seminari, convegni, il tenore di vita e la cultura del pubblico di Siena, aggiungendo all'esperienza del patrimonio unico di questa città, quella dell'arte contemporanea arrivata da ogni parte del mondo. Abbiamo cercato di sviluppare forme di dialogo; conoscenza, approfondimento di relazioni e scambi, moltiplicando gli effetti dell'esperienza estetica e artistica nella dimensione dell'etica.

Il Palazzo delle Papesse è grato a tutti gli artisti che hanno dato un senso a

questi nostri ideali con la loro partecipazione. Siamo grati ai 65.000 visitatori che hanno reso vive le sale di questo palazzo rinascimentale con la loro presenza. Speriamo di poter soddisfare il bisogno creativo ed espressivo di tutti i bambini e dei giovani studenti, che renderanno allegro il Palazzo delle Papesse con le loro reazioni e i loro manufatti, così come fino ad oggi hanno fatto tutti quei bambini e giovani studenti che hanno partecipato alle attività didattiche del nostro laboratorio.

Siamo consapevoli di aver svolto un grande lavoro di squadra e di aver messo a servizio del mondo dell'arte contemporanea il nostro impegno andando ad aggiungere alla passione e alla capacità di tantissimi colleghi di tutto il mondo i nostri ideali e le nostre motivazioni. Tutto questo lavoro e il significato stesso della proposta e del funzionamento di un'istituzione come il Centro Arte Contemporanea del Palazzo delle Papesse, conferma che il ruolo principale dell'artista e dell'arte sta nell'arricchire le potenzialità espressive e conoscitive dei singoli, aumentare la conoscenza dei linguaggi artistici, degli strumenti espressivi, incentivare la curiosità e la spregiudicatezza culturale, la disponibilità ad accogliere la diversità, a saper leggere le differenze anche quando le novità assumono il tono sconcertante e provocatorio dell'avanguardia.

Tutto questo significa giocare un ruolo attivo nella costruzione dell'identità, dell'autonomia e della libertà, contro l'omologazione, l'incompetenza e i pregiudizi, non solo: significa tentare una sperimentazione produttiva che sappia coniugare risorse e competenze locali con lo spazio della cultura globale. È questo un modo di creare ricchezza, non solo culturale, nuovo e originale.

Questo grande impegno oggi vorrebbe essere vanificato da una classe politica culturalmente intollerante e retrograda che, a scopo elettorale, per fini propagandistici, riempie un programma politicamente vuoto e senza sbocco con la più banale delle strategie: il candidato del centro-destra Massimo Fabio propone di chiudere il Centro Arte Contemporanea Palazzo delle Papesse e spera di rendere complici del proprio reazionario oscurantismo i cittadini senesi invitandoli a porre fine alle nostre esperienze e al nostro programma. L'intolleranza politica del centro-destra sembra risorgere e cercare consensi con promesse populiste. Ancora una volta si vorrebbero mettere in antagonismo suicida, tradizione e avanguardia, passato e futuro, i simboli di una città, le sue energie antiche, la vita e i linguaggi artistici del presente e del futuro. Il progetto del candidato Massimo Fabio strumentalizza la storia di Siena per porre fine a un'esperienza di arte e cultura che, se è servita ad arricchire le conoscenze del pubblico ed anche a provocarne le reazioni, è pure servita a isolare quanti non vogliono riconoscere il nuovo e accettare la molteplicità culturale. Incapaci di colmare la distanza ormai abissale che separa le loro opinioni retrograde dai nuovi bisogni della collettività. Questa città non ha paura di sognare, di avventurarsi, di liberarsi dai pregiudizi e dalle ideologie scontate, e ha deciso di essere protagonista del proprio tempo artefice di una nuova civiltà. In tal modo Massimo Fabio strumentalizza l'incertezza che coglie chiunque sia preso nel confronto con un linguaggio nuovo, avanzando una preferenza per l'ignoranza e il silenzio.

Abbiamo avuto l'ardire di mettere il re a nudo, impotente di fronte alle opere di

decine di artisti venuti a Siena e da tutte le parti del mondo: ci hanno offerto visioni mai scontate né banalmente interpretabili, trasferendo nel nostro Centro d'Arte Contemporanea l'energia che rende viva e coinvolgente l'esperienza artistica di ogni città d'Europa e del mondo. Gli artisti sono protagonisti del progresso sociale ed economico assieme a imprenditori, intellettuali, filantropi, politici: indicare la chiusura di un Centro di Arte Contemporanea come principale contenuto di un programma politico di chi vorrebbe essere capo del governo di Siena, equivale a comportarsi come coloro che negli anni più bui dell'Europa definirono l'arte dell'avanguardia arte degenerata. Massimo Fabio esibisce una visione politica scontata, senza futuro. Siena merita un'altra prospettiva politica poiché ha imparato a gestire la propria civiltà passata e il proprio ruolo contemporaneo; ha saputo mettere a sistema patrimonio e innovazione, tradizioni e avanguardia, simboli del passato e nuovi linguaggi, valorizzazione e sperimentazione, turismo di massa e consumo di qualità, beni culturali e new-economy, comunicazione e multimedialità.

La direzione artistica del Palazzo delle Papesse e lo staff si oppongono all'intollerante progetto e chiedono a tutti gli amici una firma contro gli oscuri disegni del centro-destra.

Direttore Artistico
Sergio Risaliti

Firma questo appello entro il 6 maggio e invia il tuo sostegno via fax o e-mail ai seguenti indirizzi:

Palazzo delle Papesse – Centro Arte Contemporanea
Via di Città, 126 – 53100 Siena

Fax: ++39 0577 42039
e-mail: papesse@comune.siena.it
e-mail: segreteria@papesse.org

Delivered-To: mnannucci@dada.it
Date: Mon, 30 Apr 2001 13:50:48 -0400
From: Manuel Rocha <manroit@compuserve.com>
Subject: Re: De Manuel Rocha Iturbide
Sender: Manuel Rocha <manroit@compuserve.com>
To: Maurizio Nannucci <mnannucci@dada.it>

Ciao Maurizio:

Grazie per la tua risposta.

Non habiamo tropo tempo, un mese massimo, allora, si che tempo per te, envia una nuova opera per fedex, prima il fine di Mayo.

Si non arriva, allora posso prendere la altra opera da Keeping time.

Sul libro de la mia mama, ti ringrazio il tuo interesse, e io lui dico de einviarte un altro libro. In ocubre, lei anda in Italia, a Perugia, magari io vado anque, e mi pieachereba visitarti a Firenze.

Tanti Auguri

Manuel

PD. Il indirizzo:

Manuel Rocha
Heliotropo 156
Barrio del niño Jesus
CP 04330 Mexico DF MEXICO
tel 6595994

Delivered-To: mnannucci@mail.dada.it
 X-Sender: barrese@comm2000.it (Unverified)
 To: Maurizio Nannucci <mnannucci@mail.dada.it>
 From: "Barrese & C." <barrese@comm2000.it>
 Date: Wed, 9 May 2001 06:40:45 +0200 (MET DST)

Appello a un referendum morale

A nessuno piacerebbe svegliarsi una mattina e scoprire che tutti i giornali, il "Corriere della Sera", "la Repubblica", la "Stampa", il "Messaggero", "il Giornale", e via via da "l'Unità" a "il Manifesto", compresi i settimanali e i mensili, da "l'Espresso" a "Novella 2000", sino a questa rivista on-line che state leggendo, appartengono tutti allo stesso proprietario e fatalmente ne riflettono le opinioni. Ci sentiremmo meno liberi.

Ma è quello che accadrebbe con una vittoria del Polo che si dice delle Libertà. Lo stesso padrone avrebbe per proprietà privata tre reti televisive e per controllo politico le altre tre - e le sei maggiori reti televisive nazionali contano più, per formare l'opinione pubblica, di tutti i giornali messi insieme. Lo stesso proprietario ha già sotto controllo quotidiani e riviste importanti, ma si sa cosa accade in questi casi: altri giornali si allineerebbero all'area governativa, vuoi per tradizione vuoi perché i loro proprietari riterrebbero utile ai propri interessi nominare direttori vicini alla nuova maggioranza. In breve si avrebbe un regime di fatto. Per regime di fatto bisogna intendere un fenomeno che si verificherebbe da solo, anche se si assume che Berlusconi è uomo di assoluta correttezza, che la sua ricchezza si è costituita in modo inappuntabile, che il suo desiderio di giovare al paese anche contro i propri interessi è sincero.

Qualora un uomo si trovasse a poter controllare di fatto tutte le fonti d'informazione del proprio paese, neppure se fosse un santo potrebbe sottrarsi alla tentazione di gestirlo secondo la logica che il sistema imporrebbe e, quand'anche facesse del suo meglio per sottrarsi a tale tentazione, il regime di fatto sarebbe gestito dai suoi collaboratori. Non si è mai visto, nella storia di alcun paese, un giornale o una catena televisiva che iniziano spontaneamente una campagna contro il proprio proprietario.

Questa situazione, conosciuta ormai nel mondo come l'anomalia italiana, dovrebbe essere sufficiente per stabilire che una vittoria del Polo, nel nostro paese, non equivarrebbe - come molti politologi affermano - a una normale alternanza tra destre e sinistre, che fa parte della dialettica democratica. L'instaurazione di un regime di fatto (che, ripeto, si instaura al di là delle volontà individuali) non fa parte di alcuna dialettica democratica.

Per chiarire perché la nostra anomalia non allarma la maggioranza degli italiani occorre esaminare anzitutto quale sia l'elettorato potenziale del Polo. Esso si divide in due categorie. Il primo è l'Elettorato Motivato.

È fatto da coloro che aderiscono al Polo per effettiva convinzione. È convinzione motivata quella del leghista delirante che vorrebbe mettere extracomunitari e possibilmente meridionali in vagoni piombati; quella del leghista moderato il quale ritiene conveniente difendere gli interessi particolari della propria area geografica pensando che possa vivere e prosperare separata e blindata dal resto del mondo; quella dell'ex fascista che, pur accettando (magari obtorto collo) l'ordine

democratico, intende difendere i propri valori nazionalistici, e intraprendere una revisione radicale della storia del Novecento; quella dell'imprenditore che ritiene (giustamente) che le eventuali defiscalizzazioni promesse dal Polo sarebbero soltanto a favore degli abbienti; quella di coloro che, avendo avuto contenziosi con la magistratura, vedono nel Polo un'alleanza che porrà freno all'indipendenza dei pubblici ministeri; quella di coloro che non vogliono che le loro tasse siano spese per le aree depresse. Per tutti costoro l'anomalia e il regime di fatto, se non benvenuti, sono in ogni caso un pedaggio di poco conto da pagare per vedere realizzati i propri fini - e pertanto nessuna argomentazione contraria potrà smuoverli da una decisione presa a ragion veduta.

La seconda categoria, che chiameremo Elettorato Affascinato, certamente la più numerosa, è quella di chi non ha un'opinione politica definita, ma ha fondato il proprio sistema di valori sull'educazione strisciante impartita da decenni dalle televisioni, e non solo da quelle di Berlusconi. Per costoro valgono ideali di benessere materiale e una visione mitica della vita, non dissimile da quella di coloro che chiameremo genericamente i Migranti Albanesi. Il Migrante Albanese non penserebbe neppure a venire in Italia se la televisione gli avesse mostrato per anni solo l'Italia di Roma città aperta, di Ossessione, di Paisà - e si terrebbe anzi lontano da questa terra infelice. Migra perché conosce un'Italia in cui una televisione ricca e colorata distribuisce facilmente ricchezza a chi sa che il nome di Garibaldi era Giuseppe, un'Italia dello spettacolo.

Ora a questo elettorato che, tra l'altro (come dicono le statistiche), legge pochi quotidiani e pochissimi libri, poco importa che si instauri un regime di fatto, che non diminuirebbe, anzi aumenterebbe la quantità di spettacolo cui è stato abituato. Fa quindi sorridere che ci si ostini a sensibilizzarlo parlando del conflitto d'interessi. La risposta che si ascolta sovente in giro è che a nessuno importa che Berlusconi si faccia i propri interessi se promette di difendere i loro. A questi elettori non vale dire che Berlusconi modificherebbe la Costituzione, primo perché la Costituzione non l'hanno mai letta, e secondo perché hanno persino sentito parlare di modificazioni della Costituzione da parte dell'Ulivo. E allora? Quale articolo della costituzione possa poi essere modificato, è per loro irrilevante. Non dimentichiamo che subito dopo la Costituente Candido ironizzava con vignette salaci sull'articolo secondo il quale la repubblica difende il paesaggio, come se si trattasse di un bizzarro e irrilevante invito al giardinaggio. Che quell'articolo anticipasse le attuali e tremende preoccupazioni per la salvezza dell'ambiente sfuggiva non solo al grande pubblico, ma persino a giornalisti informati.

A questo elettorato non vale gridare che Berlusconi metterebbe la mordacchia ai magistrati, perché l'idea della giustizia si associa a quella di minaccia e intrusione nei propri affari privati. Questo elettorato afferma candidamente che un presidente ricco almeno non ruberebbe perché concepisce la corruzione in termini di milioni o centinaia di milioni, non in termini astronomici di migliaia di miliardi. Questi elettori pensano (e con ragione) che Berlusconi non si farebbe mai corrompere da una bustarella pari al costo di un appartamento tricamere con bagno, o dal regalo di una grossa cilindrata, ma (come del resto quasi tutti noi) trovano impercettibile la differenza tra diecimila e ventimila miliardi. L'idea che un parlamento controllato dalla nuova maggioranza possa votare una legge che, per una catena di cause ed effetti non immediatamente comprensibile,

possa fruttare al capo del governo mille miliardi, non corrisponde alla loro nozione quotidiana del dare e avere, comperare, vendere o barattare.

Che senso ha parlare a questi elettori di off shore, quando al massimo su quelle spiagge esotiche desiderano poter fare una settimana di vacanza con volo charter? Che senso ha parlare a questi elettori dell'"Economist", quando ignorano anche il titolo di molti giornali italiani e non sanno di che tendenza siano, e salendo in treno comperano indifferentemente una rivista di destra o di sinistra purché ci sia un sedere in copertina? Questo elettorato è pertanto insensibile a ogni accusa, al riparo da ogni preoccupazione di regime di fatto. Esso è stato prodotto dalla nostra società, con anni e anni di attenzione ai valori del successo e della ricchezza facile, è stato prodotto anche dalla stampa e dalla televisione non di destra, è stato prodotto da parate di modelle flessuose, da madri che abbracciano finalmente il figlio emigrato in Australia, da coppie che ottengono il riconoscimento dei vicini perché hanno esibito le proprie crisi coniugali davanti a una telecamera, dal Sacro spesso trasformato in spettacolo, dall'ideologia che basta grattare per vincere, dallo scarso fascino mediatico di ogni notizia che dica quello che le statistiche provano, che la criminalità è diminuita, mentre è ben più morbosamente visibile il caso di criminalità efferata, che induce a pensare che quello che è accaduto una volta potrebbe accadere domani a tutti. Questo Elettorato Affascinato sarà quello che farà vincere il Polo. L'Italia che avremo sarà quella che esso ha voluto. Di fronte all'Elettorato Motivato e all'Elettorato Affascinato della destra, il maggior pericolo per il nostro paese è però costituito dall'Elettorato Demotivato di sinistra (e si dice sinistra nel senso più ampio del termine, dal vecchio laico repubblicano al ragazzo di Rifondazione, sino al cattolico del volontariato che non si fida più della classe politica). È la massa di coloro che tutte le cose dette sinora le sanno (e non avrebbero neppure bisogno di sentirle ripetere), ma si sentono delusi dal governo uscente, di fronte a ciò che si attendevano considerano tiepidamente quello che hanno ricevuto, e si evirano per far dispetto alla moglie. Per punire chi non li ha soddisfatti, faranno vincere il regime di fatto. La responsabilità morale di costoro è enorme, e la Storia domani non criticherà i drogati delle telenovelas, che avranno avuto la telenovela che volevano, ma coloro che, pur leggendo libri e giornali - non si sono ancora resi conto o cercano disperatamente di ignorare che quello che ci attende tra qualche giorno non sono elezioni normali, bensì un Referendum Morale.

Nella misura in cui rifiuteranno questa presa di coscienza, sono destinati al girone degli ignavi.

Contro l'ignavia si chiamano ora anche gli incerti e i delusi a sottoscrivere un appello molto semplice, che non li obbliga e condividere tutte le considerazioni di questo articolo, solo la parte che segue in grassetto.

Contro l'instaurazione di un regime di fatto, contro l'ideologia dello spettacolo, per salvaguardare nel nostro Paese la molteplicità dell'informazione, consideriamo le prossime elezioni come un Referendum Morale a cui nessuno ha diritto di sottrarsi. Questo sarà per molti un appello a mettersi una mano sulla coscienza e ad assumersi la propria responsabilità. Perché "nessun uomo è un'isola...

Non mandare mai a chiedere per chi suona la campana: essa suona per te."

Per aderire a questo appello, scrivi a "appelloeco@operamultimedia.it". indicando in oggetto 'adesione all'appello di Umberto Eco'.

Delivered-To: mnannucci@dada.it

Date: Tue, 22 May 2001 23:55:21 -0400

Subject: remember

From: rainer ganahl <rganahl@thing.net>

To: Maurizio Nannucci <mnannucci@dada.it>

aa principles

i

self-expression

ii

free sexuality

iii

common property

iv

common work and production

v

common children upbringing

vi

direct democracy

Delivered-To: mnannucci@dada.it
 Date: Sat, 26 May 2001 09:37:54 +0200
 From: Kieckens Christian <Kieckens@village.be>
 Reply-To: Kieckens@village.be
 To: mnannucci@dada.it
 CC: artconnexion@nordnet.fr

Caro Maurizio!

je suis de retour d'une réunion à la Mairie de Roubaix concernant la Maison des Associations, hier vendredi 25 mai.

Le projet est en route, la Ville s'engage pour la rénovation de la Maison. Mais ils demandent beaucoup plus de précision sur l'installation de l'oeuvre d'art. Aussi veulent-ils savoir qui sont les participants (financiers) dans le projet avant qu'ils disent combien d'argent en comment ils en donnent aussi et quels participants ils vont demander eux-mêmes...

Il y aura une réunion (Assemblée Générale) le 16 juin à la Mairie ou les responsables politiques vont présenter ce projet en sa totalité.

Madame Valérie Georges me téléphonera vers le 12 juin pour m'indiquer les dernières informations. Mais je pense qu'il faut y aller avec le projet. Ce serait très bien si'il y aura un image de l'idée de votre intervention.

Tout ce que nous avons en description et plans nous l'avons envoyé (cfr. votre mail du 3 avril).

S'il y a des problèmes, n'hésitez-pas à nous contacter.a

Bien à toi.

Christian

Delivered-To: mnannucci@dada.it
 From: Auracarmen@aol.com
 Date: Wed, 27 May 2001 02:38:54 EDT
 Subject: Base
 To: mnannucci@dada.it

Dear Maurizio,

I could do something in early July, similar to what I'm doing here in Berlin. (My show with Barbara Weiss opens June 29, so I could go to Italy after that.)

My one question is, since my new work concerns English language personals ads, will the BASE audience be able to read them? Here in Germany someone is translating my artist's statement, but I'm leaving the ads themselves in English since I don't think the "feel" of them can be otherwise translated. I've attached the posters (from which the magazine project derives), so you can see what they're like.

The other part of the show is interactive; I've cut a circular carpet and will install a public address system with a microphone. The microphone goes on the carpet and anyone who wants to can use it. Perhaps we could rent a PA there.

Let me know what you think. If this doesn't work, I can come up with something else. My phone here is (030) 283 85 402.

Best wishes,

John

Content-Type: application/zip; name="POSTER~1.ZIP"
 Content-Disposition: attachment; filename="POSTER~1.ZIP"

Attachment converted: Macintosh HD:POSTER~1.ZIP (????/----) (00039FB2)

Delivered-To: mnannucci@dada.it
 Date: Wed, 30 May 2001 13:28:13 -0400
 Subject: Re: remember
 From: rainer ganahl <rganahl@thing.net>
 To: Maurizio Nannucci <mnannucci@dada.it>

questo è il testo che ho finito... potrei fare una piccola adaptatione per il indirizzo per milano... anche we could put some picutres of the email drawings... so this text in english (and in italian) plus the email errors: this is my proposal for the almanach.. - until when is it due... fino quando... ciao

Hotmail for desperate living

Ecrivez_write@hotmail.com is the name of my project for PLANET 2000, a conceptual gallery in Geneva. It is just what it is, an e-mail address that now anxiously waits for mail.

The work consists of an illuminated panel, affixed to a gallery project wall in Geneva's red light district. Upon the panel, the address "Ecrivez_write@hotmail.com" is written in white, surrounded by a pool of magenta. The sign glows silently, inviting passersby to respond in either French or English.

E-mail addresses are private when on name cards or scribbled on tiny sheets of paper meant only for private exchanges. E-mail addresses are public when written on products, on advertising surfaces and flashing up on TV screens. When created by an individual, they can be used to express practicality, fantasy, individuality, invention and even desire and provocation. For example, Rainerganahl@yahoo.com or fuckyou@bolt.com. Nothing needs to be true. Network identities are usually initiated with e-mail addresses and they're supposed to be invented, to be staged for our communicational arenas.

Ecrivez_write@hotmail.com is a publicly located address, an open invitation to anyone who encounters it so long as they are familiar with e-mail and technically literate. E-mail however, suggests a private dialog. The questions are: will people take notice of it, and will they write to me? Will I start e-relationships? And how will this work affect with my private affaires? I myself am an e-mail enthusiast since 1989. In many ways e-mail has changed my life: the way I organize my activities, the way I communicate, the way I even think and day-dream. We barely need anything anymore. Today, e-mail messages are retrievable from nearly anywhere and at any time using all kinds of convenient, portable devices. Quasi-public interfaces such as Hotmail or Yahoo have the ability to liberate us from our own machines and even from our personal belongings. Liberation however, comes at a price.

Online providers go to great lengths to promise their customers discretion and privacy while using their services. A false sense of safety and anonymity is created, as people freely play with real and electronic identities. The reality however is different. Marketing companies, law enforcement agencies, and others, have relatively easy access to your personal information, enabling them to track your every move, both on and off the Internet. Cookies for example, using HTML data file packets such as CGI scripts, are regularly placed within your hard drive by remote web servers controlled by information hungry companies. Cookies uniquely identify you during web interactions, creating records of who you are, and what actions you take on a

website. Such records can be easily passed on to anonymous third-party companies, creating opportunities for abuses of privacy.

There is much more to be said about the private and public uses of e-mail and its technical, social and psychological infrastructure. I however, prefer to simply wait here for your mail.

In the end, what e-mail creates are states of perpetual expectation. Endless streams of waiting and waiting and an inbox full of spam.

Ecrivez-write me at Ecrivez_write@hotmail.com!

Geneva, May 2000

One year into this socio-poetic experiment and I have received 192 messages from 10 different people, with my having sent 167. Not surprisingly, most of the respondents have been artists who initially heard of the project through art world channels. The majority of messages received at Ecrivez_write@hotmail.com have been written by three different respondents, yet there have been about 300 more exchanges using my personal account, since real friendships have grown out of the work.

Getting to know people in this way has been an exciting and liberating experience. Relationships were established through e-mail texts alone, fueled by the distance between myself in New York and my e-pals in Switzerland. At one point, I asked for some chocolate and received presents and books via airmail. The e-mails eventually transformed into post cards, telephone conversations, and on two occasions personal encounters.

Experiences such as these are unique and unpredictable. They fit well with a psychology of curiosity, adventure and desire, in a state of fracture, rupture and social isolation. They simultaneously produce pleasure and frustration, since reality is harder to deal with than instant communication in a room of unrestricted and quasi-uncensored expressions. Through these meetings, writing becomes an art of encounter and community.

The city is falling on its stomach. This new situationist logic doesn't need to remember street names. Nadja, the mysterious flaneur in Breton's Paris of the early XX century can now get lost anywhere. An e-mail address and computer access is sufficient and anybody would be back on our screen. Loss and fragmentation still occur but aren't anymore only geographically defined. Combined with Boeing, Airbus and high speed train systems, the city and its multiple promises can be spread and carried around everywhere. Fog, urban darkness, danger and seduction exist also through grammar and the use of words and idioms. Strange attractors may be sent with electro-chemical idiosyncrasies. The beauty of late nights and of early mornings ends and begins with a password and some dial-up noise. E-dependencies go unnoticed and jet-leg becomes immanent when moving via the World Wide Web. Sleep and insomnia oscillate when we hit keyboards, scroll screens, and encounter friendly interfaces. Language is left behind as we continue clicking (incoming and outgoing) towards a time-zone-free horizon. I wish I were here; Wish you were here. Scattered messages by people spread all over the world, including from the ones that are living next door or in the same room, intensify the pulse of things. This art of literate and literal encounters usually has something utopian and liberating about it, and is more like poetic lubrication than power.

Hotmail for desperate living.

Rainer Ganahl, New York, May 22, 2001

Delivered-To: mnannucci@dada.it
 Subject: Transitory Audio Archive
 Date: Tue, 10 Jul 01 15:02:59 +0200
 x-sender: paperopolis@popmail.libero.it
 From: Giancarlo Norese <signore@undo.net>

Forse hai avuto già questa comunicazione, in ogni caso ecco qua.

ciao, giancarlo

NOMADS + RESIDENTS

A forum for visitors in the arts: making connections, supporting networks, setting up meetings

GROUND ZERO: TRANSITORY AUDIO ARCHIVE

OPEN CALL FOR AUDIO WORKS

For the context of the exhibition "Ground Zero" scheduled to open on August 16th at 129 Lafayette street, Nomads and Residents will provide a listening station for audio pieces. Nomads and Residents is making an open, international call via email to invite you to send us CDs containing one track of an audio work for inclusion in the exhibition. We only ask for a single track, not necessarily entire works, and the duration of the track should be determined by the CD itself, from 1 second to maximum 74 Minutes. We also ask that you send only your own work.

This audio platform does not have an overall subject or theme. The temporary archive will be created exclusively through the open call and will not be edited or curated. It will be made available for the exhibition's audience to browse through and listen to at their own leisure. The archive will be displayed within Heimo Lattner's and Ruthard Miksch's "Collective Dwelling Unit".

The format of "Transitory Audio Archive" is an extension of Nomads and Residents' interest in creating temporary situations and networks for the exchange of resources, ideas and information. It is a continuation of a previous transitory archive made up of international art publications assembled as part of the "Lecture Lounge Vol. I" day of events held at the Clocktower Gallery NY in the Winter of 2001. More information on this project is available @ <http://www.lecture-lounge.net/>

INSTRUCTIONS FOR MAKING SUBMISSIONS

The work has to be one track and burned onto an individual CD. We will take the utmost precaution to protect the CD from loss or damage, however we can not assume any responsibility for the possible theft or damage of the CD in the public context of the show. If you wish, please send us 2 identical copies (in case of damage or loss). Include the following information about the work:

author's name
 title
 length
 contact
 distributor or where the cd is available (if applicable)

Please include the author's name and the title of the work on the CD itself.
 Please don't send other materials.

The material has to be received by August 14th, 2001. Our address is:

Nomads & Residents
 PO Box 865
 New York, NY 10013

Thank you very much for your interest and we look forward to giving your work a public platform in the context of this show.

For more information or suggestions, contact us via email at info@nomadsresidents.org

To read more about n+r and browse through our archive of events please visit our web site www.nomadsresidents.org

Delivered-To: mnannucci@dada.it
 X-Originating-IP: [212.144.128.50]
 From: "rirkrit tiravanija" <rirkrit@hotmail.net>
 To: mnannucci@dada.it
 Subject: Re: Base & ciao
 Date: Mon, 18 July 2001 12:02:27 -0000
 X-OriginalArrivalTime: 18 July 2001 12:02:28

Dear Maurizio,

I have just returned from Venice and Istanbul... rather exhausting.... sorry we didn't see you in Venice, it was very difficult as we were having problems with our project there. But it is Venice, and would not expect less trouble in such a paradise.

I send you the address where you can send your sound s for the magazine as follows:

to the attention of the Colonel (as our editor is called)
 Namdee Publishing Station
 2nd floor, 71/31-35 soi Klong San Plaza
 Charearn Nakorn road, Klong San
 Bangkok 10600 Thailand

telephone: (66 2) 861 0933

Also to continue our project at Base would it be possible for you to send me some images of the tea cup that you had mentioned, you found which is related to to founder of Modern Thai Art? I would like to perhaps start with using this tea cup!

Please send the images to my address to Berlin as from now I will be traveling and next week heading to Japan.

The address here is:

c/o Eva Wien
 Greifswalder str. 50
 Berlin 10405 Germany

Would really be great.

Best wishes,

Rirkrit

Delivered-To: mnannucci@dada.it
 From: "Tommaso Tozzi" <t.tozzi@ecn.org>
 To: <t.tozzi@ecn.org>
 Subject: L'italia verso una dittatura? Is Italy governed by fascists? (english, spanish, catalan and german translation)
 Date: Mon, 23 Jul 2001 18:08:02 +0200
 X-Priority: 3

ENGLISH, SPANISH,

L'ITALIA VERSO UNA DITTATURA?
 (diritto alla comunicazione negata)

Geht Italien in die Richtung einer Diktatur?

Al mundo entero
 ¿Italia hacia una dictadura? (negado el derecho a la comunicación)

Itàlia cap a la dictadura? (negat el dret a la comunicació)

Is Italy governed by fascists?

SPANISH TRANSLATION

Al mundo entero
 ¿Italia hacia una dictadura? (negado el derecho a la comunicación)

Si después de leer nuestras reflexiones, decidís responder afirmativamente a esta inquietante pregunta, el segundo interrogante que deberéis dirigir a vuestra conciencia es qué hay que hacer para cambiar el presente estado de cosas. Formulamos estas preguntas después de los sucesos de Génova y, en particular, después del allanamiento perpetrados contra la central de comunicaciones del Fórum Social Global. Tras tres días de masacres en las calles y de unmuerto, el joven manifestante Carlo Giuliani, días durante los cuales –y ésta es una enseñanza que hay que tener presente en el futuro– las fuerzas del orden han actuado con los centenares de miles de manifestantes pacíficos empleando *sólo* métodos militares (el Black Block ha sido únicamente el pretexto para ello); después de haberse registrado centenares de heridos, muchos de ellos graves, llega en la noche del sábado la noticia del asalto ilegal de un centro de información independiente, suceso sobre el que todos debemos reflexionar y que nos ha llevado a hacernos estas preguntas. La forma en que se han desarrollado las iniciativas represivas de la manifestación –desde la muerte de Giuliani hasta las escuadras de infiltrados vestidos al estilo "manifestante" que se mezclaban con la gente en las calles buscando la provocación– y en especial la forma en que se ha desarrollado este último y gravísimo episodio de la incursión sobre el Fórum

está evolucionando hacia una forma antidemocrática. Antes de que sea demasiado tarde, es necesaria una denuncia inmediata y una reacción política a nivel internacional para intentar salir de éste nuevo clima de dictadura. Hasta los medios oficiales están transmitiendo las imágenes de cuanto ha ocurrido, de todas maneras nosotros invitamos a tomar en consideración las siguientes fuentes de información independiente para una acertada visión de los hechos:

<http://www.italy.indymedia.org> - <http://www.radiogap.net> -

<http://www.ecn.org/g8>

<http://www.tmcrowd.org> - <http://www.carta.org> - <http://www.genoa-g8.org>

<http://www.decoder.it>

Han ahogado en sangre un experimento de autogestión de la información que cubría no sólo la Red (donde fluían masivamente audio, vídeo, imágenes que después han recorrido los principales medios de comunicación mundiales), sino también el mundo real (donde estas contrainformaciones eran difundidas a través de la emisora de radio del movimiento y en las calles de las ciudades italianas). Transformando una experiencia comunicativa en problema de orden público. Radiogap de Génova ha dejado de funcionar después de la irrupción brutal de la policía, mientras las últimas palabras en directo clamaban: "Es como Chile, es como Chile...calma, sentados y manos arriba...resistencia pasiva". Después, Génova en silencio. Un silencio que es un puñetazo en el estómago. Llegados a este punto, denunciamos los siguientes hechos concretos sucedidos esta noche:

22 julio 2001. En la sede operativa del movimiento pacífico de protesta del Fórum Social de Génova, sede también de la actividad de producción de información independiente sobre las manifestaciones antig8, y con la única y evidente finalidad de poner fin a la operación de denuncia por parte de los medios de comunicación independientes sobre el despliegue represivo contra el movimiento pacífico llevado a cabo durante el día:

han sido heridas y arrestadas todas las personas que se hallaban en el interior del centro;

han sido apartados violentamente los parlamentarios y los abogados de la escena de la masacre;

han sido registrado y secuestrado material y equipo informativo y ha sido dañado equipos de manera (inútil decirlo) ilegal e ilegítima.

Todos estos hechos no sólo son graves, inconstitucionales, ilegales, ilegítimos, inadmisibles y muchas cosas más. Constituyen también la señal de que Italia es, ahora más que nunca, incapaz de garantizar las libertades democráticas y constitucionales de sus propios ciudadanos, y por este motivo invitamos a los periodistas y a las fuerzas políticas, especialmente a las no italianas (puesto que las italianas no se sabe hasta cuándo tendrán posibilidades de actuar políticamente) a denunciar toda forma de violencia contra el derecho a hacer contrainformación.

Grupo de Trabajo sobre la Comunicación sin afán de lucro stranonetwork
www.strano.net

Delivered-To: mnannucci@dada.it

X-Apparently-From: <ppgg1998@yahoo.com>

From: "Piero Golia" <ppgg1998@yahoo.com>

Cc: <bambionucleare@hotmail.com>,

To: <Undisclosed-Recipient:>

Subject: Fw: riccardo brun

Date: Mon, 30 Jul 2001 19:44:04 +0200

X-Priority: 3

Ti metto due testimonianze: la mia, più breve e a caldo, quella di Ettore che era con me, più lunga e più ragionata. Te le metto una dopo l'altra, senza allegati. Se vuoi girale a Marcello e a chiunque altro sia interessato. È importante che queste cose si sappiano.

Appena tornato da Genova.

Vi racconto quello che è accaduto a me e ad altre cinque persone. La visione generale delle cose penso che ognuno riesca a farsela da sé, gli episodi singoli è bene che vengano raccontati per avere i dati concreti sui quali appoggiare la visione d'insieme. Non farò commenti, solo i fatti. Parto da Napoli il 18 sera con uno dei due treni speciali previsti da Napoli.

L'altro partirà il 20 notte per portare chi vuole farsi solo la manifestazione del 21. Io invece decido di andare prima per partecipare anche alla manifestazione dei migranti (il 19) e alla giornata della disobbedienza civile o degli eventi pacifici (il 20), e poi per poter essere presente dall'inizio a un evento poi portata storica come è questo movimento. In più mi portano a Genova anche motivi professionali: ho intenzione di scrivere su questo movimento, e non c'è luogo migliore di Genova in questi giorni per vederlo nella sua completezza, con tutte le diverse sue anime. Sul mio treno ci sono Giovani Comunisti (l'organizzazione giovanile del PRC), Rete No Global (il network dei Centri Sociali napoletani) e persone sparse della variegata sinistra napoletana. Tutto il treno alloggerà allo stadio Carlini. Al Carlini ci sono circa 4.000 persone. Il grosso è composto da Tute Bianche, rete No Global, Giovani Comunisti. Il corteo del 19 si svolge pacificamente. Ma passo ai fatti.

È il 20 luglio. Dal Carlini parte il corteo della disobbedienza civile: protezioni, caschi, scudi in plexiglass, maschere antigas o bandana imbevuti d'acqua e gocce di limone sotto gli occhi. Il corteo è composto prevalentemente da Tute Bianche, rete NO Global e Giovani Comunisti. Le intenzioni (che poi, si vedrà, combaceranno con la realtà) sono assolutamente pacifiche. Il corteo cercherà di avvicinarsi alla zona rossa per manifestare il proprio dissenso e urlare la vergogna di un organismo illegittimo che decide per il pianeta e di una città prigioniera.

Io e alcuni amici, comunque, non condividendo il metodo politico della disobbedienza civile, ci avviamo a piedi verso Piazza Dante, da dove partirà un corteo pacifista (Rifondazione, Attac, Assopace, Mani Tese, Rete Lilliput). Intanto i Black Blocks iniziano la loro manifestazione. In una sinergia molto sospetta con le forze dell'ordine si muovono a gruppetti sfasciando tutto e si infiltrano nei cortei del movimento provocando le cariche della polizia sui pacifisti. Se parlo

di sinergia fra forze dell'ordine e il Black Block è perchè non ci sono feriti nè fermati fra i Black, perché esistono fotografie e videoriprese che li ritraggono mentre, dopo aver lanciato pietre, si rifugiano fra le fila della polizia, in altre riprese si vedono Black Blocks scendere da camionette della polizia, farsi passare molotov e spranghe e uscire in strada per unirsi ai cortei. Tutto questo materiale sarebbe stato diffuso se non ci fosse stata proprio stanotte un'incursione nel centro stampa del GSF con pestaggi e sequestro di tutto il materiale. Speriamo che qualche documento si sia salvato. Dicevo comunque la tensione sale, noi allunghiamo il passo verso piazza Dante, il cielo si riempie del fumo grigio dei lacrimogeni.

Siamo quasi arrivati a piazza Dante. Ogni tanto incontriamo gruppetti come il nostro, ci dicono che i Black stanno mettendo a ferro e fuoco la città, gli scontri sono dovunque. Continuiamo a camminare, nella speranza che stare nel corteo pacifista sia l'unica cosa giusta da fare. Siamo quasi arrivati a Piazza Dante quando dietro di noi arriva un corteo, non sappiamo chi sono, poi vediamo che sono comunisti greci, francesi e altri. Vanno dritti verso un varco chiuso della zona rossa. Arrivano molte camionette della polizia a chiuderli a tappo. Noi siamo abbastanza lontani. Allunghiamo il passo e ci infiliamo in un vicolo per andare verso Piazza Dante.

Il rumore delle sirene si fa più forte. Due camionette imboccano il vicolo che stiamo percorrendo. Non ci mettiamo a correre, sarebbe peggio, pensiamo, e continuiamo a camminare addirittura più piano, sperando che passino oltre. Siamo in sei, compresa una ragazza. Non abbiamo un casco, nè una bandiera, nè niente di niente. Uno di noi, addirittura, ha la cravatta blu sulla camicia bianca. Tutto sembriamo tranne che pericolosi. Io sono l'ultimo della fila (camminiamo in fila indiana perchè il marciapiede è stretto). Sento una sgommata, mi giro. Le due camionette della polizia si sono fermate, ostruendo quasi completamente il passaggio così che nessuno possa venire a vedere che cosa stanno per fare. Scendono in nove, forse dieci, in tenuta antisommossa: Giubbotto antiproiettile, stivaloni, casco, manganelli in pugno, fortunatamente senza fucili. Poi l'azione è così concitata che ho poco tempo per pensare. L'unica cosa che ho pensato quando ancora non avevo capito che si trattava di un pestaggio è stata: Che palle, ora ci fermeranno chiedendoci i documenti, facendoci un sacco di domande e facendoci perdere tempo e il corteo si muoverà. Ci sarebbe piaciuto farcelo dall'inizio il corteo. Scendono dalle camionette correndo verso di noi. Io alzo le mani, dietro di me tutti fanno lo stesso. Capisco che non si tratta di un controllo solo un attimo prima di ricevere il primo pugno, lo capisco perchè arrivano troppo veloci per riuscire a fermarsi in tempo. Il primo mi dà un pugno in piena faccia che mi fa volare gli occhiali da sole, poi mi sbatte sul muro e mi supera, ne arriva un altro che mi spruzza lo spray al peperoncino negli occhi, da quel momento non vedo più niente. Sento solo le botte. Mi arriva una manganellata da dietro, alla schiena, e poi una in fronte che mi apre un taglio dal quale comincio a perdere sangue come una fontanella. Una signora da un balcone inizia a gridare: assassini, assassini, non stavano facendo niente! Li ammazzate così! Questo in realtà io non lo ricordo, perchè a un certo punto ho perso cognizione di tutto, ma lo confermano tutti quelli che erano con me. Intanto cado a terra dove ricevo una serie di colpi: calci e manganellate. Se ne vanno all'improvviso,

senza perquisirci, senza prendere i documenti, volevano solo picchiarci. Ci lasciano a terra nel sangue. Io quasi non ci vedo, riesco a trascinarci verso un marciapiede e mi appoggio con la schiena al muro. Poi sento una mano che mi accarezza i capelli e una voce che dice: è pieno di sangue... chiedo dell'acqua negli occhi per togliere l'effetto del gas. Mi fanno scorrere l'acqua negli occhi. Mi prendono sotto le braccia e mi portano al pronto soccorso, che è lì vicino. Almeno i poliziotti ci hanno aggrediti vicino un pronto soccorso. Al pronto soccorso, dopo la doccia per togliere il gas, vedo gli altri che erano con me, malridotti ma vivi, e poi non li hanno portati via, almeno. Radiografie, medicazioni. Poi il pronto soccorso si riempie di polizia. Sono venuti a prendere quelli che hanno picchiato. Scappiamo dal pronto soccorso come possiamo, barcollando, spaventati, indeboliti dal sangue perso. Seguono ore di tensione mostruosa.

Comunque siamo in piazza il 21, anche perchè abbiamo capito che la cosa meno pericolosa è proprio stare in corteo. Ce ne sono di altre cose che dovrei raccontare, ma questa era solo per raccontare un pestaggio personale. Nella lista di feriti, poi, la maggior parte saranno giornalisti, consiglieri e parlamentari, pacifisti (L'unica tessera che io ho in tasca è quella dell'Associazione Per La Pace). Chiudo qui per ora.

Sto scrivendo da casa mia, a Napoli, dopo aver mangiato e dormito. Sono ammaccato, ma sto bene.

Riccardo Brun

Delivered-To: mnannucci@dada.it
 Date: Fri, 31 Aug 2001 23:39:30 +0200
 From: Claude Closky <c@mudam.lu>
 Reply-To: Claude Closky <c@sittes.net>
 X-Accept-Language: fr
 To: a_nicola <a_nicola@libero.it>,
 "Nannucci, Maurizio" <mnannucci@dada.it>,
 "Nannucci, Maurizio" <zonaarchives@libero.it>
 Subject: ManifesTo

Chère Antonella et cher Maurizio,

Voici une proposition pour ManifesTo.
 Vous verrez à cette adresse des photographies auxquelles je pense pour
 l'affiche publique 3x6m:
http://www.sittes.net/expositions/manifesto_2001

Aujourd'hui, les images relatives à l'art édulcorées ou kitsch produites par
 la publicité sont bien plus diffusées que celles s'y rapportant vraiment, qui
 ne sont visible que dans des magazines spécialisées à très faible tirage. Je
 propose que nous nous appropriions une de ses images issues de la publicité et
 l'introduisons dans le milieu de l'art qu'elle caricature.

Je pense que si Maurizio ajoute un texte à une de ses photographies, à propos
 d'art, nous pourrions obtenir un résultat intéressant, mettant dos-à-dos l'artifice
 des stratégies publicitaires et celui des cérémonials artistiques.

Qu'en pensez-vous?

Amicalement,

Claude

--

<http://www.mudam.lu>
<http://www.sittes.net>

--

119 boulevard Sebastopol (42 passage du Ponceau), F-75002 Paris

Delivered-To: mnannucci@dada.it
 Date: Tue, 11 Sep 2001 13:34:24 -0400
 From: Douglas Kelley <douglas.kelley@erols.com>
 Reply-To: douglas.kelley@erols.com
 Organization: The Douglas Kelley Show
 X-Accept-Language: en
 Subject: DKS List .. An unbelievable tragedy

Dear Friends,

An unbelievable tragedy has befallen New York. I am sending the list that I had
 prepared really just as a way to telling you Deborah and I are ok and hope you
 are too.

DK

Welcome to the Douglas Kelley Show List
<http://dks.thing.net/>

Tuesday September 11

Gelatin at Leo Koenig, 359 B'way, 6-10

Jack Youngerman Washburn at 20 West 57th St., 6-8

Warren Neidich's book party- 'Camp O.J.' at Ursus Books, 132 W 21st St.,
 6-8

Nancy Davidson at Robert Miller Gallery, 524 W. 26 St., 6-8

Ann Cooper at First Street Gallery 526 West 26th St., 6-8

Charles Arnoldi and Marsha Burns at Charles Cowles, 537 W. 24th St., 6-8

Mayday Mayday (including Sontext) at Swiss Institute, 495 B'way, 3rd
 Fl., 6-8

"Fresh" at Broome Street Gallery 498 Broome St., 6-9

Nicola De Maria at Sperone Westwater, 121 Greene St., 6-8

Wednesday September 12

Thomas Ruff: I.m.v.d.r. at Zwirner & Wirth

Corinna Holthusen with dates at Priska C. Juschka Fine Art, 1100 Mad.
 Ave., #6B, 6-8 pm.

"Exquisite Moments West Lake and Southern Song Art" at China Institute,
 125 E. 65th, 5:30-7:30, rsvp

Barbara Pollack at Esso, 211 W. 28th St., 6-8

John Schabel at Paul Morris, 465 W. 23rd, 6-8

Join "SportCult" exhibition curator Euridice Arratia for a conversation
 about sports and art: at apexart c.p. 291 Church Street (between Walker
 and White) 6:30 pm

J. Kieran McGonnell at Axel Raben, 123 W. B'way, 6-8
Thursday September 13

Theodore Brauner at Ubu Gallery, 6-9
Bennett Simpson and Gareth James (Initial Public Offerings (I.P.O.): New Artists, New Curators) at the Whitney Museum of American Art, 945 Mad. Ave., 7 pm, 5 bucks
Tsugio Hattori at The Reece Galleries, Inc. 24 West 57th St., 6-8
Thomas Ruff: l.m.v.d.r. at David Zwirner, 6-8
Christian Brechneff and James Dinerstein at Salander O'Reilly, 20 E. 79th St., 6-8
Cheryl Goldsleger's solo exhibition at Rosenberg + Kaufman Fine Art, 6-8

Isa Genzken, Eva Hesse, Karin Sander at Lucas Schoormans, 508 W. 26th St., 6-8
Amanda Means at Ricco Maresca, 529 W. 20th St., 3rd fl., 6-8
Jeff Brouws Live Reptile Tent at Robert Mann Gallery, 210 11th Ave., 6-8

Matts Leiderstam at Klemens Gasser and Tanja Grunert , 6-8
Laura Green: New Stadium Paintings at Marcus Ritter 453 W,17 St, 2nd Fl., 6-8
Michel François at Curt Marcus Gallery, 6--8
Anya Gallaccio at Lehmann Maupin, 39 Greene St., 6-8
Michelle Lopez, Adventures in the Skin Trade at Deitch Projects, 76 Grand St., 6-8 (leather)
Gregory Corn at Woodward Gallery 476 Broome Street, 5th fl., 6-8pm
Artists Promote Themselves With Unprecedented Gusto in To Market To Market at the Rotunda Gallery, 33 Clinton St., Brooklyn Heights, 6-9
Ann Cooper at First Street Gallery, 526 West 26th St, #915, 5-8

Friday September 14

Gerhard Richter at Marian Goodman Gallery, 24 W. 57th St., 5:30-7:30
Lisa Sigal, new paintings at Frederieke Taylor Gallery, 535 W. 22 St., 6-8
Leslie Tonkonow, 535 W. 22 St., 6-8
Julie Saul, 535 W. 22 St., 6-8
Berni Searle at Axis Gallery 453 West 17th Street, 4th Fl., 6-8
Jennifer Monick at Kent Gallery, 67 Prince St., 6-8
LIMINAL, cur. David Gibson at The Space at Media Triangle, 640 B'way, Suite 6RW. 6-9 PM
"Montreal Brainware" (Thundergulch presents) at Kitchen Art, 6-8
Chelsea Floating Art Space (Barge BASH)- celebrate the new art season at pier 63 at W. 23rd St. on the river, 5-7
<http://dks.thing.net/CrispyPartyBits.html>
Joe Fig "Work in Progress" at PLUS ULTRA, 6-9

Delivered-To: mnannucci@dada.it
Date: Fri, 14 Sep 2001 23:50:21 +0200
From: Kada-alte EMail <kada_via@arch-kada.at>
To: mnannucci@dada.it
Subject: neue EMail-Adresse: office@arch-kada.at
Reply-To: Architekturbuero Kada <office@arch-kada.at>

Hinweis: diese EMail-Adresse wird nicht mehr verwendet!

Ihre Mail bezüglich
accademia/bolzano
wurde an die neue Adresse

+-----+
| office@arch-kada.at |
+-----+

weitergeleitet. Bitte benutzen sie in weiterer Folge die neue Adresse.
Die einzelnen Mitarbeiter des Architekturbueros sind jeweils unter

+-----+
| vorname.nachname@arch-kada.at |
+-----+

erreichbar, also z.B. klaus.kada@arch-kada.at
oder peter.szammer@arch-kada.at

Mit freundlichen Gruessen

Kada Postmaster

PS: dies ist eine automatische (=vom Mail-Server erzeugte) Mitteilung

--
+-----+
Architekturbuero Kada	EMail: office@arch-kada.at
	URL: http://www.arch-kada.at
Wickenburggasse 32	Tel.: +43 (0)316 67 37 67
A-8010 Graz	Fax: +43 (0)316 67 15 11
+-----+

Delivered-To: mnannucci@dada.it
 Date: Mon, 24 Sep 2001 09:32:51 +0200
 Subject: Re: 28 sept;
 From: Caroline David <caroline.david@lille2004.com>
 To: Maurizio Nannucci <mnannucci@dada.it>

j'essaie de t'appeler vers 13h
 On peut se voir après ton Rendez vous je voudrais te parler des lumières
 d'artistes que l'on veut programmer à Lille en 2004 un peu comme Torino...
 et du terril (montagne de résidus de charbon de 136 m de haut près de l'auto-
 route et du TGV à 15 mn de Lille) . Samedi 29 ce serait plutôt en début d'après
 midi? l'idéal pour moi est chez moi 59 rue de Paris à Lille à 3mn de la gare
 Lille Flandres 10mn de la gare Lille europe...

Je t'embrasse

Caroline

Si tu as des photos de tes oeuvres lumineuses récentes peux tu m'en envoyer
 par le net je prépare déjà des dossiers...

Delivered-To: mnannucci@dada.it
 Subject: Re: effets multiples....
 To: mnannucci@dada.it (Maurizio Nannucci)
 From: Christophe.Cherix@mah.ville-ge.ch
 Date: Thu, 27 Sep 2001 10:17:34 +0100

Cher Maurizio,

Merci de tes messages et excuse stp le retard de ma réponse. Amy est revenu
 des Etats-Unis un peu bouleversée. Il m'a donc paru bon de sortir de la ville
 quelques jours. Juste laisser le temps à la vie de reprendre son cours en
 quelque sorte.

La coédition avec Wolfsburg m'intéresse bcp. Je vois Walther König le 10 à
 Francfort et lui en parlerai. Pourrais-tu me donner très vite nom et coordonnées
 encore une fois de la personne de Wolfsburg. Il me semble bien que nous
 discussions un peu de cela directement. A-t-elle un e-mail par exemple? Parce
 que lorsque je laisse un message, je n'ai pas de réponse.

Décembre me paraît un peu tôt. Février me semblerait plus parfait. Surtout pour
 une question de budget interne au CdE. Les fins d'années ne sont pas un bon
 moment question finance: ni dans les musées, ni dans les fondations...

Dès que j'ai pu discuté avec cette dame et qu'elle m'a confirmé son
 engagement financier, j'enverrai un projet devisé auprès de mon imprimeur à
 Genève. Si je le fais seul, j'ai besoin de l'imprimer ici.

Voilà pour les nouvelles. Quand retournes-tu à Bâle? J'aimerais bien que nous
 mangions ensemble un de ces jours (avec Gaby aussi).

Toutes mes amitiés,

Christophe

Delivered-To: mnannucci@dada.it
Date: Sun, 30 Sep 2001 20:47:31 +0200
Subject: <nessun oggetto>
From: Sandrine Nicoletta <sandrine.n@libero.it>
To: "Maurizio Nannucci" <mnannucci@dada.it>

Caro maurizio,

ricordi lo studio in cui stavo a new york? era proprio in cima alle torri gemelle, dove è entrato il primo aereo.

adesso parto in korea, per un art symposium, a realizzare nuove isole in un parco naturale a kongju, torno fra un mese.

P.S.: Penso che tu sappia di quella mostra che faremo con Paolo a Palazzo Fabroni, speriamo che tu sia in italia per vederla.

Spero che stiate bene e di avere presto vostre notizie,

sandrine.

Delivered-To: mnannucci@dada.it
To: "Maurizio Nannucci" <mnannucci@dada.it>
Date: Thu, 11 Oct 2001 17:16:02 +1000
From: "freeway sound" <freewaysound@lycos.com>
X-Sent-Mail: off
Reply-To: freewaysound@lycos.com
Subject: Re: dischi
X-Sender-Ip: 144.134.175.14
Organization: Lycos Mail (<http://mail.lycos.com:80>)

ciao maurizio-----tutto va bene con la famiglia.

Adesso John vive a Melbourne e oggi abbiamo registrato un nuovo pezzo per SOLVER..... fuori di testa.

Molto distorzione ...con anima.

Forse----depende con i soldi-----vado a Zagreb per una mostra in Gennaio--veddiamo. John parte per Denmark al fine di questo mese per una mostra in Aarhus.

Questo e' il nuovo e-mail per John,
johnnixon@hotmail.com

Quando che finisco il mio catalogo, lo spedisco subito - - - spero presto.
Salutami tutti i ragazzi a Base.

marco

Delivered-To: mnannucci@dada.it
 From: "Massimo Bartolini" <massimobartolin@tiscalinet.it>
 To: "Maurizio Nannucci" <mnannucci@dada.it>
 Subject: R: BasexBase / Date: Mon, 29 Oct 2001 19:05:01 +0100

Caro Maurizio, il testo è un po' complicato. Qui gli stralci della lettera che ti ho mandato e che si potrebbero usare
MASSIMO BARTOLINI "OR SHOULD I STAY"
 inaugurazione: sabato 24 novembre 2001 dalle ore 18,30 - 24 novembre / 20 gennaio 2002. In collaborazione con la Fondazione Teseco per l'Arte, Pisa. Con la mostra di Massimo Bartolini (Cecina, 1962) una delle presenze più interessanti della generazione "under 40" dell'arte italiana, Base inizia il suo quarto anno di attività, che prevede una serie di esposizioni dedicate ad alcuni protagonisti della scena artistica europea.

"Il lavoro è composto da una parte immobile (la montagna in stile giottesco) che "cavalca" una parte mobile (il portapacchi). Il portapacchi che serve a trasportare oggetti, sostenere cose, orbita intorno alla piccola montagna scolpita che serve a se stessa e non porta che se stessa. Fa pensare alla vecchia questione tra essenza, e manifestazione, tra essenza e ego, quest'ultimo, l'ego, lo si potrebbe tranquillamente chiamare anche il facchino dell'anima, sposta cose e crea effetti ma penso che sia soltanto un rudimentale strumento di un "qualcos'altro" di ancor più "nativo". Avremo poi tempo, spero, di definire questo "qualcos'altro". Nella stanza più piccola pensavo di mettere due foto che sia pur con due soggetti diversi si chiamano entrambe OUT OF THE MEETING. Una è stata scattata dentro al lavoro di Turrell al PS1 che si chiama appunto "Meeting" ed è l'immagine del mio amico Riccardo che riprende con una camera il cielo attraverso il soffitto aperto del lavoro di Turrell. L'altra è quella che vedi sulla copertina del disco: si tratta delle Piscine che Siza a fatto a Matosinho, Oporto. Le piscine sono fatte chiudendo due lati di una barriera naturale di scogli che danno sull'oceano. Sulla destra, nella foto, c'è un uomo che sta svuotando la piscina." Bartolini ha esposto recentemente al PS1 di NewYork (USA) e alle rassegne Sonsbeek, Arnhem (NL); Squatters Museu Serralves, Porto (P) e Witte de wit, Rotterdam (NL). BASE / PROGETTI PER L'ARTE è un luogo unico nell'attuale panorama dell'arte italiana, la cui attività iniziata nel 1998, viene curata da un collettivo di artisti che vivono e operano in Toscana e che si fanno promotori di presentare a Firenze un programma di mostre di artisti appartenenti a varie generazioni. BASE propone così uno spaccato internazionale su alcuni aspetti, tra i più interessanti, dell'arte del duemila, contribuendo a tenere aperto un confronto sulla contemporaneità che nella città trova pochi altri riferimenti. Fino adesso si sono tenute a BASE mostre di Sol Lewitt, Marco Bagnoli, Alfredo Pirri, Cesare Pietroiusti, Jan Vercruysse, Niele Toroni, Michael Galasso, Luca Pancrazzi, John Nixon & Marco Fusinato, Heimo Zobernig, Ingo Springenschmid, Paolo Masi & Pier Luigi Tazzi, Antonio Muntadas, Robert Barry, Luca Vitone, Gino De Dominicis, Liliana Moro, Claude Closky, Pietro Sanguineti, Liam Gillick, che hanno sempre presentato progetti inediti pensati per lo spazio di BASE.

Per ulteriori informazioni contattare: 055 679378 / 215273 / 620930

Delivered-To: mnannucci@dada.it
 Date: Thu, 08 Nov 2001 15:25:02 +0100
 From: Matthias Herrmann <president@secession.at>
 Organization: Secession
 X-Accept-Language: de
 To: Maurizio Nannucci <mnannucci@dada.it>
 Subject: Secession

dear maurizio!

as a private institution (with very meagre public subsidies), the secession is depending to a high degree on the money it makes itself and support from sponsors and artists.

a major factor in our income is the secession shop. right now we are trying to improve it (adi krischanitz designed a very beautiful and at the same time functional wall for books and products in the ver sacrum room).

one idea is to develop artist's products, one of the first ones being a set of magnets by artists.

we are planning a series of "Four Letter Word magnets" by artists that we feel close to and whose work seems "suitable" for this idea.

the magnets are square, measure 54 x 54mm; (due to production requirements, the images have to be 57 x 57mm, 1.5mm are needed on each side to be folded backwards). as the images are printed by the same printers that print our publications, we can guarantee a very high product quality. for production we will need either a digital file (300 dpi in this size) or a photograph of the piece. our only requirement is that 4 letters appear on the image (painting, photograph, videostill, drawing - whatsoever); as the magnets are not too big it were of course good if the image were not too complicated visually.

each artists will receive 100 magnets of her/his own design plus 5 complete sets of the entire edition.

the magnets are sold at the secession and will be also distributed by "art 4 museums" to other museum shops (out of these, the secession receives a revenue of 5% of each magnet sold).

we were very happy and proud if you were interested in contributing to this series and thus support the secession's program.

apart from you we are contacting among others monica bonvicini, aa bronson/ general idea renee green, johanna kandl, zoe leonard and heimo zobernig.

Matthias

Delivered-To: mnannucci@dada.it
From: "Sune Nordgren" <sn@baltic.gateshead.org>
To: <mnannucci@dada.it>
Subject: bags etc
Date: Fri, 18 Jan 2002 16:02:58 -0000
X-Priority: 3 (Normal)
Importance: Normal
X-Scan-Start: Fri, 18 Jan 2002 16:02:31 +0000
X-Virus-Scanned: by AMaViS perl-11
X-Inferred-Domain: baltic.gateshead.org

Maurizio,

I liked your Tokyo Bag very much.
Perhaps something you could do for us?

I have unfortunately not seen your book yet, but I look forward to it.

We have sent a selection of our Newsletters to Zona Archives and I do hope we can stay in touch.

Please give my regards to Pier Luigi when you see him next.

Have a great 2002!

All the best

Sune

Sune Nordgren, Director
BALTIC The Centre for Contemporary Art
PO Box 158 Gateshead NE8 1FG England UK
T +44 191 478 1810 F +44 191 478 1922
E-mail sn@balticmill.com www.balticmill.com

Delivered-To: mnannucci@dada.it
Date: Thu, 07 Feb 2002 16:36:40 -0500
Subject: r: exhibition
From: Matt Mullican <mmullican@earthlink.com>
To: <mnannucci@dada.it>

dear maurizio,

i am writing for matt to ask about the possibilities of an exhibition that you discussed with matt. he is wondering if you were still planning on doing an exhibition with him and if so when? he thought march was a month you had discussed and if that's the case it would be good to talk with you soon.
we hope to hear back from you soon.

kind regards,

allyson strafella

Delivered-To: mnannucci@dada.it
 Date: Tue, 19 Feb 2002 11:34:40 +0100
 Subject: Exposition Maison européenne de la photographie
 From: Laurie Attias <lattias@mep-fr.org>
 To: <mnannucci@dada.it>

Paris, le 1er février,

Cher Maurizio Nannucci,

La Maison européenne de la photographie organise une exposition de diapositives, à l'initiative de Jean-Michel Ribettes, qui vous a déjà informé de ce projet. Cette manifestation, intitulée « Le Diaphane & l'Obscur : Une histoire de la diapositive dans l'art contemporain » est programmée à la Mep du 25 juin au 8 septembre 2002. L'exposition rassemble une quinzaine d'installations historiques et contemporaines, depuis Man Ray et Marcel Broodthaers. L'exposition est l'occasion de faire valoir, dans le cadre d'un musée de la photographie, la spécificité de la diapositive, dont l'image transparente, quasi immatérielle, n'acquiert d'existence que par la lumière. La fragilité du support quasi intangible de la diapositive confère à l'image ce caractère de simplicité et d'enchantement si caractéristiques de la projection.

Dans le cadre de cette exposition, nous souhaiterions présenter une œuvre vous appartenant : Vous avez justement parlé de « Definitions » (1970) ; « Always Endeavor to find some interesting variations » (1969) et « Parole »...

Merci de nous communiquer vos suggestions.

Si vous consentez à ce prêt, veuillez me contacter pour me le confirmer.

J'ai depuis peu assumé mes fonctions auprès de Jean-Luc Monterosso de chargée des expositions, et j'assure désormais le suivi de l'exposition « le Diaphane & l'Obscur » auprès de Jean-Michel Ribettes. Je vous remercie pour votre participation et vous prie de croire à l'expression de ma meilleure considération,

Laurie Attias
 Chargée des expositions
 Tel : 01 44 78 75 33
 Fax : 01 44 78 75 15
 Email : lattias@mep-fr.org

Delivered-To: mnannucci@dada.it
 Date: Tue, 19 Feb 2002 14:03:49 +0100
 From: Mario Airò <mario.airo@tiscali.it>
 X-Accept-Language: en
 To: maurizio <mnannucci@dada.it>
 Subject: da mario

Caro Maurizio,

ecco il testo:

Spazio e tempo alterati.

In un plinto è incassata una bussola. L'ago gira, si sposta, si ferma, torna indietro, rallenta. Risponde ad un campo magnetico altro.

L'orologio emette un suono: un lungo continuo tono. Nel momento in cui si ruota la manopola sotto di lui, il tono cambia, si fa più grave o più acuto e il tempo si allunga o si contrae: minuti gravi lunghi anni e minuti acuti che passano in un lampo.

La stanza affianco è luce. Una sottile membrana/filtro la diffonde nello spazio/tempo.

Mario

Delivered-To: mnannucci@dada.it
 Date: Fri, 29 Mar 2002 12:26:45 -0600
 From: Marianne Stockebrand <mstockebrand@chinati.org>
 Reply-To: mstockebrand@chinati.org
 X-Accept-Language: en,pdf
 To: mnannucci@dada.it
 Subject: pensando di te

ciaociaociao

pensavo di te gli ultimi giorni - e oggi, tuo calendario arriva! il foto del calendario in ufficio mio - vuoi un diapositivo, positivo, o digitale da mandare via email?

Vengo in Germania fine d'Aprile per la mostra del lavoro di Don a Kunsthalle Bielefeld. Inaugurazione May 5, 11:30. l'invito arrivera. ho soltanto il fax per la Gabi, dove vuoi l'invito?

Poi ritornero all'inizio di giugno (lecture a Bielefeld May 5), poi documenta e Basilea. Ci saro probabilmente le mardi e mercoledi.

Dopo, vorrei andare in Italia, le piccole citta del nord come Ferrara, Mantua, Padova, etc. Non fissato. Alcune idee?

Man, it's sooo hard to remember Italian. Un abbraccio,

Janni

Delivered-To: mnannucci@dada.it
 Date: Wed, 17 Apr 2002 21:18:39 +0100
 From: Claude Closky <c@mudam.lu>
 Reply-To: Claude Closky <c@sittes.fr>
 X-Accept-Language: fr
 To: Maurizio Nannucci <mnannucci@dada.it>
 CC: *Galerie Jennifer Flay Paris <gjf@sittes.net>
 Subject: Re: editions

Dear Maurizio,

Here is a new proposition for an edition.

We could buy a 4 centimeters by 4 centimeters add space (for example) in an important Italian news paper (more than 100.000 ex.), and print a 1 cm grid with the mention "16 cm2 appartenente ad un insieme di 1.600.000 cm2 riservato da Zona Archives per Claude Closky" printed small at the bottom. I attache as an example a gif image to this mail. (The measurement of the whole surface will have to be calculated from the exact number of news paper printed on the day we will buy the space.)

This would be like a minus/major invasion in Italian public/private space...

The idea is that I own a parcel of the news paper people will buy, so I could use the reserved 16 cm2 to my convenience!

What do you think?

xx
c

42, passage du Ponceau (119, boulevard Sebastopol), F-75002 Paris

Delivered-To: mnannucci@dada.it
 Date: Mon, 29 Apr 2002 00:02:59 +0200
 Subject: FW: TR: Voter le 5 mai 2002
 From: gerz <gerz@easynet.fr>
 To: Olivia Morel <olivia.morel@btopenworld.com>
 Objet : FW: TR: Voter le 5 mai 2002

IL FAUT VOTER le 5 MAI !

Sent: Friday, April 26, 2002 8:53 am

A mon retour de voyage voici l'information que je tiens à vous faire suivre.
 Jochen Gerz

information confirmée par les services politiques de plusieurs agences
 de presse

Hier, jeudi 25 avril, le cabinet d'Henri Emmanuelli a pris connaissance
 d'une enquête commandée par le gouvernement et réalisée par les
 Renseignements Généraux. Cette enquête crédite Jean-Marie Le Pen de 42%
 des voix au second tour et n'exclut pas son élection.
 Elle ne sera pas publiée.

Cette information est confirmée par trois des bureaux test des RG:
 Nancy, Orléans et Paris. Cette information est confirmée par plusieurs
 sources à la mairie de Paris.

Faites circuler cette information.merci.

Delivered-To: mnannucci@mail.dada.it
 X-Sender: pesson@opera.culture.fr
 Date: Tue, 28 May 2002 11:24:34 +0200
 To: mnannucci@mail.dada.it
 From: Geneviève Pesson <genevieve.pesson@culture.gouv.fr>
 Subject: Parole
 Cc: martine.patureaud@culture.fr

Cher Maurizio Nannucci,

Merci d'avoir repris contact avec nous au sujet de cette oeuvre que nous
 espérons acheter pour le Fnac depuis de longs mois...
 Votre message vient de m'être transmis par Jeanine Mercier qui ne travaille
 plus au fnac mais au musée de Cluny. Cela explique le temps que j'aurai mis
 à vous répondre.

L'oeuvre doit être adressée au Fonds national d'art contemporain, 70, voie
 des sculpteurs, 92800 - Puteaux. Je fais le nécessaire dès aujourd'hui pour
 que l'engagement financier que nous avons dû annuler sur 2001 soit repris
 sur 2002 et vous adresse le contrat en trois exemplaires que vous pourrez
 joindre à l'oeuvre, sans les dater pour l'instant.

Dans l'attente de vos nouvelles, je vous prie de croire, cher Maurizio Nannucci,
 à l'assurance de ma considération distinguée.

Geneviève Pesson-Barjou

Delivered-To: mnannucci@dada.it
 Date: Sat, 8 Jun 2002 09:08:31 -0700
 Subject: Interarchive
 To: "mnannucci@dada.it" <mnannucci@dada.it>
 From: "e-Flux" <info@e-flux.com>
 Reply-To: info@e-flux.com

The Kunstraum der Universität Lüneburg is happy to announce:

INTERARCHIVE

Archival Practices and Sites in the Contemporary Art Field

Available from June 6th, 2002 in Kassel at the documenta 11 in the container of the Buchhandlung Walther König, Friedrichsplatz.

Beatrice von Bismarck, Hans-Peter Feldmann, Hans-Ulrich Obrist, Diethelm Stoller, Ulf Wuggenig (ed.). Art concept: Hans-Peter Feldmann. Curator: Hans Ulrich Obrist. Verlag der Buchhandlung Walther König, Lüneburg/Köln 2002. 19,7 x 26,5 cm; 640 pp. with 545 illustrations, 402 coloured. Hardcover. Texts in German and English language.

In collaboration with the Düsseldorf artist Hans-Peter Feldmann and based on the archive of the curator Hans Ulrich Obrist the "Kunstraum der Universität Lüneburg" developed an extensive exhibition project on the significance of archives in the field of contemporary art. The publication "Interarchive" presents an extension of the project in form of a book: a documentation of the different discussions related to this theme is given. The book focusses on the current discourse on practices of archives. The functions and chances of collections, museums or cultural archives under circumstances of globalisation and virtual media are discussed as well as the constitutions, modes of work and the potentials of memory.

The subdivision of the book in the three segments "Approches", "Perspectives" and "Interlinking" substantially, structurally and formally mirrors current important attempts of this discourse. The first segment refers to the exhibition, the second part aims at opening up the practices of archives arguing with numerous text contributions by artists and scientists of various disciplines. The third part of the book offers an unique survey on art and culture archives of the last 25 years.

Mit / With

Franz Ackermann, Elisabeth Arkhipoff, Julie Ault, Bart De Baere, Vittore Baroni, bildwechsel e.v., Beatrice von Bismarck, Waling Boers, Jan Böttcher, Lionel Bovier, Beatrix Brandes, Christophe Cherix, Thorsten Clauszen, Beatriz Colomina, Neil Cummings, Călin Dan, Iris Därmann, Chris Dercon, Michael Diers, dokumenta Archiv, Sabine Dreher, Arnold Dreyblatt, Céline Duval, Sonja Eichele, Volker Eichelmann, Maria Eichhorn, Annika Eriksson, Wolfgang Ernst,

Jonathan Faiers, Arlette Farge, Hans-Peter Feldmann, Robert Fleck, Andrea Fraser, Anne Frémy, György Galántai, Fabrizio Gallanti, Paul-Armand Gette, Gilbert & George, RoseLee Goldberg, Kirby Gookin, Renée Green, Joseph Grigely, Eiko Grimberg, Johan Grimonprez, Marina Grzinic, Bärbel Hartje, Jens Hartwig, Jean-Noël Herlin, Anika Heusermann, Patricia Holder, Tom Holert, Tina Kaiser, Michael Katchen, Christoph Keller, Peter Kerschgens, Josif Kiraly, Júlia Klaniczay, Jan Knikker, Andrea Knobloch, Inga Koehler, Kasper König, Koo Jeong-a, Ulrike Kremeier, Jan Lackner, John Latham, Anton Lederer, Marysia Lewandowska, Thorsten Liesegang, Armin Linke, Ken Lum, Margarethe Macovec, Gesine Märkel, Pierangelo Maset, Kobe Matthys, Shaheen Merali, Charles Merewether, Ariade Migliavacca, Nina Möntmann, Maurizio Nannucci, Olaf Nicolai, Carsten Nicolai, Jean Pierre Nouet, Hans Ulrich Obrist, Georges Perec, Peter Piller, Lisl Ponger, Karin Prätorius, Catherine Quéloz, Walid Ra'ad, Lioba Reddeker, José Roca, Irit Rogoff, Roland Rust, Bart Rutten, Hilmar Schäfer, Ulrich Schötter, Nicol Schwaderer, Sarah Shneiderman, Judy Freya Sibayan, Sean Snyder, Erik Steinbrecher, Barbara Steveni, Diethelm Stoller, Harald Szeemann, Detlef Thiel, Tjebbe van Tijen, Mark Tribe, Mark Turin, Anthony Vidler, Anton Vidokle, Cornelia Vismann, Madelon Vriesendorp, Martin Warnke, Carmen Wedemeyer, Wanda Wieczorek, Jan Kristian Wiemann, Paul Willemsen, Martha Wilson, Ulf Wuggenig, Lydia Zimmer, Heike Zollondz

Kunstraum der Universität Lüneburg

Künstlerisch-wissenschaftliche Projektleitung:
 Beatrice von Bismarck, Diethelm Stoller, Ulf Wuggenig

Contact:

Kunstraum der Universität Lüneburg
 Projektbüro
 D-21332 Lüneburg
 T: +49.4131.78-1210
 F: +49.4131.78-1246
 Web: <http://kunstraum.uni-lueneburg.de>

Available from June 6th, 2002 in Kassel at the documenta 11 in the container of the Buchhandlung Walther König, Friedrichsplatz

Delivered-To: mnannucci@dada.it
 Date: Sun, 30 Jun 2002 18:13:30 -0400
 From: Hans Ulrich Obrist <HUO@compuserve.net>
 Subject: Coincidenze Meravigliose
 Sender: Hans Ulrich Obrist <HUO@compuserve.net>
 To: Maurizio Nannucci <mnannucci@dada.it>

Caro Maurizio

incredible story
 great news
 I live 43 Rue Cantagrel
 in the Fuksas building
 ca 3 weeks ago some workers
 started to put up a neon piece in front of our
 apartment starting with la question...
 we did not know that there will be public art work
 in the courtyard of the building so it was a great positive surprise
 as it immediately changed the ambiance from Paris to more
 LA
 after two days the sentence read
 la question n est pas la non plus
 it is exactly the sentence which I have
 opened in the table calendar which is on top of my desk
 ca 3 meters from the neon wall.....a great encounter
 telapathic...

very best regards

Hans Ulrich

Delivered-To: mnannucci@dada.it
 X-Sender: daniel.soutif@pop.free.com (Unverified)
 Date: Mon, 1 Jul 2002 12:44:01 +0800
 To: mnannucci@dada.it (Maurizio Nannucci)
 From: daniel.soutif@free.com (daniel soutif)
 Subject: Re: saluti&news

Caro Maurizio,

Ho passato come previsto una mattinata ad Hannover o più esattamente
 al Sprengel che non conoscevo e che mi è sembrato un museo veramente
 magnifico. Devo questa scoperta alla tua mostra che mi ha dato l'idea di fare
 questo viaggietto in più e che così mi ha ripagato doppiamente essendo anche
 la tua mostra molto bella. Purtroppo non ha avuto nessun effetto su Bankowski
 il mio suggerimento di parlarne in Artforum.
 Ho invece incontrato François Barré ieri a un pranzo e mi ha detto che ha
 ricevuto il tuo email e che ti sta per rispondere.

Un caro saluto

Daniel

Delivered-To: mnannucci@dada.it
 From: "Bart De Baere" <bdb@uni.be>
 To: <mnannucci@dada.it>
 Cc: "Leen De Backer" <leen.debacker@skynet.be>
 Subject: This side is red
 Date: Mon, 15 Jul 2002 13:31:00 +0200

Dear Maurizio,

Fantastic that we'll be able to finally realise your work from the GMC Foundation. We want to mount it for the opening on September 21st. This will be the first time a new image of the collection will be given. We intend to show permanently parts of the collection from now onwards. We will give your work in September half a space, so that it can have a major presence. What we need is an exact drawing so that we can have the neon produced, and a definition of the colour. The different possible places for it have been measured exactly. Two of them are 384 cm, three are 385 cm. The best place, according to me, is 384 cm. Wouldn't it be better to leave a tiny space and make the neon 382 cm? I'll ask Leen De Backer, our collection curator, to contact you to ask whether you have more questions. This realisation makes me very happy. It allows an extension of the proposal about art by the Muhka. We intend to show the work on a regular basis.

un saluto!

Bart De Baere

Delivered-To: mnannucci@dada.it
 Date: Thu, 18 Jul 2002 15:34:50 +0100
 Subject: expo Base Project
 From: Michel Verjux <michel.verjux@wanadoo.org>
 To: <mnannucci@dada.it>

Salut Maurizio,

Comment vas-tu ? J'étais avant-hier à Luxembourg et j'ai revu ton œuvre sur la grande vitre du Casino Luxembourg.

Je t'envoie, en ce qui me concerne, quelques nouvelles (ci-joint mon expo à Berlin)...

Sinon, je dois, par ailleurs, participer à une exposition collective en Italie qui s'appelle "Voilà la France" dans le Piémont fin septembre. Si ta proposition (déjà ancienne) est toujours valable, peut-être est-ce l'occasion de voir l'espace à Firenze et de faire quelque chose avant la fin de l'année (novembre ou décembre) ? Qu'en penses-tu ?

Je pars en vacances demain matin, mais reviens le 12 ou 13 août. En septembre, j'aurai aussi une expsotion personnelle à Barcelone à la Cotthem gallery (19 septembre).

Mon téléphone mobile : 00 33 6 84 64 77 69

Bien amicalement,

Michel

Delivered-To: mnannucci@dada.it
 Date: Tue, 30 Jul 2002 12:12:39 +0100
 From: James Putnam <jputnam@british-museum.ac.uk>
 To: mnannucci@dada.it
 Subject: Re: Light installation Facade British Museum 2003

Dear Maurizio,

Thanks for your message. I received the simulation from Marco which looks great and will be good to present at the next BM meeting. If you have any specific details regarding its installation this would also be helpful. How long would take to fabricate the neon - would it be done in UK or Italy. How would it be secured without making any fixtures in the architecture? Re: the installation - What sort of equipment would be required and how long would it take? Most importantly we need to discuss the budget - as I mentioned the Museum has no money for this itself so it would be good to discuss some funding possibilities with you. Are you planning to come to London in the Autumn? I may be in Tuscany in September but am not sure when yet so we could possibly meet then. I am away in Scotland from August 5 - 19th.
 Best wishes,

James

James Putnam
 Curator, Contemporary Arts & Cultures Programme
 tel: 44-(0)20-7323-8851

Delivered-To: mnannucci@dada.it
 X-Originating-IP: [203.112.31.82]
 From: "Pier Luigi Tazzi" <pierluigitazzi@hotmail.net>
 To: mnannucci@dada.it
 Bcc:
 Subject: Tokyo
 Date: Wed, 12 Aug 2002 04:36:34 +0200
 X-OriginalArrivalTime: 12 Aug 2002 02:36:35

Difficile ed estremamente seducente, caldo e umido e denso di segni di atmosfere di suggestioni visive soprattutto, caro in maniera assurda (una pesca, una di numero, 8 Euro, una pianta di ulivo alta meno di un metro 500 Euro, la corsa minima in metropolitana 1 Euro, ma vuol dire una stazione sola, un te' in piedi 5 Euro, e così via).

Qui va bene ma mi fanno lavorare come un matto, come d'altra parte fanno loro, che non hanno altro da fare e non vogliono tornare nelle loro case scomode piccole e brutte - io sto molto bene invece all'International House of Japan, una camera ampia con balcone grande su uno dei più bei giardini zen di Tokyo, notevole biblioteca, personale gradevole, unico problema c'è un curfew all'una e le porte non si riaprono che alle cinque - meglio, vita sana e meno rischi. Sembra che appartenga ad una vecchia associazione comunista, per cui il curfew, niente ospiti in camera, tanto personale, e lo stile fra il collegio inglese e la scuola di partito, il tutto un po' vecchiotto, come fuori del tempo, certo fuori del tempo della Tokyo attuale, veloce caotica rigida nervosa e sentimentale.

Non sono così bravo in promotion. E poi qui l'arte è molto marginale, non gode dell'alto profilo della moda e del design. È chiaro che c'è un'economia, ma tutta sommersa.

Grazie per il saluto,

Pier Luigi

Delivered-To: mnannucci@dada.it
 From: Urbach3@aol.com
 Date: Wed, 14 Aug 2002 10:17:45 EDT
 Subject: Fwd: No Subject

Dear Friends,

After Max and I signed this statement and expressed our relief at finally having a place to put our outrage, we were asked to help circulate it in the arts community. It is part of a larger peace initiative that began this year, and has included teach-ins on college campuses and public events in NY and LA. On Oct. 6, the anniversary of the initiation of the bombing of Afghanistan, there will be a large demonstration in Central Park. The statement of conscience was published in the Guardian and has been signed by several thousand people (enclosed is a very partial list). NION plans to publish it as an ad in the NY Times and elsewhere this fall. If you would like to add your name(s), please let us know, preferably with identifying information. / Sincerely, Joyce Kozloff, MaxKozloff@aol.com

A STATEMENT OF CONSCIENCE / NOT IN OUR NAME

Let it not be said that people in the United States did nothing when their government declared a war without limit and instituted stark new measures of repression. The signers of this statement call on the people of the U.S. to resist the policies and overall political direction that have emerged since September 11, 2001, and which pose grave dangers to the people of the world. We believe that peoples and nations have the right to determine their own destiny, free from military coercion by great powers. We believe that all persons detained or prosecuted by the United States government should have the same rights of due process. We believe that questioning, criticism, and dissent must be valued and protected. We understand that such rights and values are always contested and must be fought for. We believe that people of conscience must take responsibility for what their own governments do - we must first of all oppose the injustice that is done in our own name. Thus we call on all Americans to RESIST the war and repression that has been loosed on the world by the Bush administration. It is unjust, immoral, and illegitimate. We choose to make common cause with the people of the world. We too watched with shock the horrific events of September 11, 2001. We too mourned the thousands of innocent dead and shook our heads at the terrible scenes of carnage - even as we recalled similar scenes in Baghdad, Panama City, and, a generation ago, Vietnam. We too joined the anguished questioning of millions of Americans who asked why such a thing could happen. But the mourning had barely begun, when the highest leaders of the land unleashed a spirit of revenge. They put out a simplistic script of "good vs. evil" that was taken up by a pliant and intimidated media. They told us that asking why these terrible events had happened verged on treason. There was to be no debate. There were by definition no valid political or moral questions. The only possible answer was to be war abroad and repression at home.

In our name, the Bush administration, with near unanimity from Congress, not only attacked Afghanistan but arrogated to itself and its allies the right to rain down military force anywhere and anytime. The brutal repercussions have been felt from the Philippines to Palestine, where Israeli tanks and bulldozers have

left a terrible trail of death and destruction. The government now openly prepares to wage all-out war on Iraq - a country which has no connection to the horror of September 11. What kind of world will this become if the U.S. government has a blank check to drop commandos, assassins, and bombs wherever it wants? In our name, within the U.S., the government has created two classes of people: those to whom the basic rights of the U.S. legal system are at least promised, and those who now seem to have no rights at all. The government rounded up over 1,000 immigrants and detained them in secret and indefinitely. Hundreds have been deported and hundreds of others still languish today in prison. This smacks of the infamous concentration camps for Japanese-Americans in World War 2. For the first time in decades, immigration procedures single out certain nationalities for unequal treatment.

In our name, the government has brought down a pall of repression over society. The President's spokesperson warns people to "watch what they say." Dissident artists, intellectuals, and professors find their views distorted, attacked, and suppressed. The so-called Patriot Act - along with a host of similar measures on the state level - gives police sweeping new powers of search and seizure, supervised if at all by secret proceedings before secret courts.

In our name, the executive has steadily usurped the roles and functions of the other branches of government. Military tribunals with lax rules of evidence and no right to appeal to the regular courts are put in place by executive order. Groups are declared "terrorist" at the stroke of a presidential pen. We must take the highest officers of the land seriously when they talk of a war that will last a generation and when they speak of a new domestic order. We are confronting a new openly imperial policy towards the world and a domestic policy that manufactures and manipulates fear to curtail rights.

There is a deadly trajectory to the events of the past months that must be seen for what it is and resisted. Too many times in history people have waited until it was too late to resist.

President Bush has declared: "you're either with us or against us."

Here is our answer: We refuse to allow you to speak for all the American people. We will not give up our right to question. We will not hand over our consciences in return for a hollow promise of safety. We say NOT IN OUR NAME. We refuse to be party to these wars and we repudiate any inference that they are being waged in our name or for our welfare. We extend a hand to those around the world suffering from these policies; we will show our solidarity in word and deed. We who sign this statement call on all Americans to join together to rise to this challenge. We applaud and support the questioning and protest now going on, even as we recognize the need for much, much more to actually stop this juggernaut. We draw inspiration from the Israeli reservists who, at great personal risk, declare "there IS a limit" and refuse to serve in the occupation of the West Bank and Gaza. We also draw on the many examples of resistance and conscience from the past of the United States: from those who fought slavery with rebellions and the underground railroad, to those who defied the Vietnam war by refusing orders, resisting the draft, and standing in solidarity with resisters. Let us not allow the watching world today to despair of our silence and our failure to act. Instead, let the world hear our pledge: we will resist the machinery of war and repression and rally others to do everything possible to stop it.

Da: lan_Farr.PHAIDON@phaidon.com
Data: Wed, 21 Aug 2002 11:31:55 +0100
A: Maurizio Nannucci <maurizionannucci@libero.it>
Oggetto: Re: ideas...

Dear Maurizio

It was very good to see you both here in London. I am very interested in the idea of a book about artists books (please don't tell everyone!). I think Walther König is doing a similar book too, but ours would be different, and there is plenty of need for more books on the subject. I have been very busy working on my current project but hope to start researching/proposing this book soon. then, I would like to come, if I may, to visit you and your archive in Florence? At the same time, of course, I will keep on thinking of other projects where we might be able to collaborate.

Saluti,

Ian

Delivered-To: mnannucci@dada.it
From: Sail2mail@aol.com
Date: Thu, 22 Aug 2002 14:11:02 EDT
Subject: Project for Base, Firenze
To: mnannucci@dada.it

Dear Maurizio,

Your idea of doing something in Firenze before/after Rovereto might be possible. I'll keep you informed since I have no specific dates now.

Very best,

John Baldessari

Delivered-To: mnannucci@dada.it
Date: Wed, 18 Sep 2002 15:38:32 -0400
Subject: From Lawrence Weiner
From: A-L Weiner-Zimmerman <movedpictures@earthlink.com>
To: <mnannucci@dada.it>

Caro Maurizio

in relation to your kind invitation to decorate a shopping bag thank you but
no.....
the placement of work aphorisms etc in lieu of the normal corporate logo has
its day did its thing (sometimes even well) I prefer work to be integrated into
the landscape into the consciousness into the culture for what it is not what it
could pass as again thanks for the invite with warmest regards

I remain

Lawrence...

Delivered-To: mnannucci@dada.it
X-Originating-IP: [195.223.226.172]
From: "Lorand Hegyi" <hegyilorand@hotmail.com>
To: mnannucci@dada.it
Subject: Re: Bienal de Valencia
Date: Tue, 24 Sep 2002 12:05:48 +0200

Caro Maurizio,
grazie per tuo messaggio! Sono molto contento lavorare con Te a Valencia! Io
porto tutti "illustrazioni" dello spazio a Valencia, anche un video di solares.
Una cosa è tecnicamente molto importante: la biennale sarà presentata nello
spazio "exterieur" durante quattro mesi, allora l'uso di materiale resistente è
necessario.
Parliamo a Firenze; allora io ti chiamo al 15 ottobre e posso venire il 16 - 17
ottobre a Firenze.

Grazie per tua conferma

Lorand

Delivered-To: mnannucci@dada.it
 From: Lupozzi@aol.com
 Date: Mon, 30 Sep 2002 11:12:36 EDT
 Subject: No Subject

"Some of Richard Ellman's writing, including novels and poems, used pseudonyms (Delmar Hawks, Michael Lasker, Fred McShane, Michael Parnell, Eric Pearl, John Howland Stryker) because he believed that writers must speak in different voices lest they start sounding like their own echoes."

cioner69ctor real. Viagra Viagra Viagra VIAGRA. No Prior Prescription Needed Licensed US Pharmacies; Licensed US Doctors; No Embarrassment.

"Our intention is to affirm life," Cage wrote, "not to bring order out of chaos nor to suggest improvements in creation, but simply to wake up to the very life we, Ære living, which is so excellent once one gets one, Æs mind and one, Æs desires out of its way and lets it act of its own accord."

FIRST: You will neatly fold the provided preprinted single-sided (8 1/2 by 11 inch) pamphlets into thirds [The pamphlet that you will be processing will be

provided to you and will be printed on regular 20 lb. (8-1/2 by 11) inch paper. SECOND: You will neatly insert the folded pamphlets into the pre-addressed, postage paid envelopes [These envelopes will be sent directly to your home,

dorm or apartment with customers' names and addresses already printed on the envelopes along with postage already affixed to the envelopes].

They are not to be thought away. Time has branded them and fettered they are lodged in the room of the infinite possibilities they have ousted. But can those have been possible seeing that they never were? Or was that only possible which came to pass? Weave, weaver of the wind. (nell'Ulisse di James Joyce)

Our space ist situated in a storage room and in a long cellar in one of the last desolate corners of Berlin Mitte. Here we are going to curate shows and to give the opportunity to artists to realize own projects. We are interested in artists who pursue independent contemporary artistic research.

At our first opening we present ourselves and our space with a show including works specially made for this occasion (sculpture, drawing and video). To that also comes beer, sushi and noisy music.

Preserve Your Memories!!

Da: "Jean-Pierre Criqui" <jean.pierre.criqui@cnac-gp.fr>
 Data: Mon, 12 Nov 2002 17:07:53 +0100
 A: <mnannucci@dada.it>
 Oggetto: Les Cahiers du Mnam

Cher Maurizio,

As-tu eu le temps de penser un peu à ton projet pour le prochain numéro des Cahiers du Mnam? Dans les choses de toi que tu m'avais montrées, ce sont des ensembles comme les vues de jardins botaniques, les maisons d'artistes (titre ironique tout trouvé : Résidences d'artiste!) ou les images de personnes autour du monde avec tes sacs ou autres supports imprimés qui, j'imagine, pourraient très bien donner matière à un portfolio d'images. Dis-moi à quoi tu penses.

Pour la couverture, j'ai besoin d'une image en couleurs, le plus frappante possible visuellement (tu n'en manques pas : je pense par exemple à tes pièces en néon), et sur laquelle on puisse, comme tu as pu le voir, superposer le nom et le numéro de la revue (et l'éditeur: Centre Pompidou). Il n'est pas n/cessaire qu'elle se rapporte au portfolio intérieur autrement que par le fait que tu en es aussi l'auteur. Daniel m'a parlé de ces néons que tu viens de faire pour le nouvel auditorium de Rome: crois-tu que cela pourrait donner lieu à une image de couverture?

Je serai après-demain mercredi au bureau à partir de 11h. Appelle-moi si tu veux ou laisse-moi un message me disant quand je peux te joindre.

Bien amicalement,

Jean-Pierre

Da: "Katie Morgan" <k.morgan@thameshudson.co.uk>
Data: Wed, 8 Dec 2002 14:30:35 +0100
boundary="-----_NextPart_000_00E2_01C2F924.6C49A5E0"
A: <mnannucci@dada.it>
Oggetto: Writing on the Wall

Dear Maurizio Nannucci.

re: Writing on the wall
By Simon Morley

We have been considering many different images to illustrate the front cover of this edition and your work by far looks the most stunning. I would be most grateful if you could let me know at your earliest convenience if you are happy with our design and grant us your permission to use it.

Please find attached a draft front cover for the American edition of the above title. This image is one of the extras you sent me. I am unsure of the title and date of this work and would appreciate you letting me know the information.

Many thanks in advance and I look forward to hearing from you soon.

Best wishes,
Katie Morgan

Fax: 020 7845 5054

Thames & Hudson Ltd
181A High Holborn
London
WC1V 7QX

Delivered-To: mnannucci@dada.it
From: GDetterer@t-online.net (Gabriele Detterer)
To: mnannucci@dada.it
Subject: Kulturforum
Date: Sat, 21 Dec 2002 17:28:46 +0200
X-Sender: 07621164313-0001@t-dialin.net

Project for Bundestags-Bibliothek, Berlin
by Maurizio Nannucci

Maurizio,

Stephan Braunfels ha mandato oggi, 21.12.2002, un fax con il time-table per il montaggio del neon nella Bundestags-Bibliothek.
Il Blauer Ring deve essere montato fra il 10.2.2003 e il 3.3.2003; puoi confermare questo?

baci

Gabi

5 Renzo Piano Building Workshop, 27-01-1998, 16:59, Re: Genova Porto...
 6 John Goodwin, 5-2-1998, 10:15, Re: saluti & news
 7 Rainwater, 18-02-1998, 17:58, Meeting at New York Public Library
 8 John Goodwin, 23-02-1998, 15:12, Re: new york visit
 9 Cattelan, 28-03-1998, 6:19, per il momento solo saluti
 10 Cattelan, 31-03-1998, 12:48, re: edizione, orologi ed altro
 11 Alexander Pühringer, 18-05-1998, 18:04, hearme
 12 Antonio Dias, 17-06-1998, 14:12, Finland
 13 Cattelan@aol.com, 19-06-1998, 18:16, What is the...
 14 Renzo Piano Building Workshop, 23-06-1998, 15:12, Auditorium Roma
 15 Masato Shirai, 4-08-1998, 15:03, ICC Artists' Database
 16 Liam Gillick, 18-09-1998, 7:15, A reply about your project
 17 Robert Lax, 24-10-1998, 12:05, hot tamales
 18 sophie.duplaix@cnac-gp.fr, 4-12-1998, 12:41, Re:project...
 19 Hans-Peter Feldman, 10-01-1999, 17:37 (no subject)
 20 Hans-Peter Feldman, 25-01-1999, 0:44 (no subject)
 21 Jeune Marie-Claude, 1-02-1999, 20:14, le 1% de Vigny...
 22 Antonio Dias, 2-02-1999, 2:12, Plano
 23 Didier Semin, 7-02-1999, 22:58+, re:saluti and news
 24 Judith Blackall, 19-04-1999, 22:13, Notizie
 25 Robert Lax, 29-04-1999, 13:32, Fwd: sorry
 26 sophie.duplaix@cnac-gp.fr, 5-05-1999, 18:09, Parking du Centre Pompidou
 27 E. Zaag, 6-05-1999, 15:44-, re: shopping Western Front
 28 Mandic Nathalie, 10-05-1999, 14:38, Courier de...
 29 EntarteteKunst@010, 13-05-1999, 0:49+, [EexVM]...
 30 Mario Gorni, 4-06-1999, 14:48, Invitation in Venice Biennale
 31 Cattelan@aol.com, 24-06-1999, 13:12,
 32 Enrico Lunghi, 20-07-1999, 10:47
 33 office@fukzas.it, 27-06-1999, 17:58, Less Aesthetics, More Ethics
 34 Linda Michael, 29-06-1999, 14:11, Mca Sidney
 35 AA bronson, 28-08-1999, 12:33, Little Cockroach
 36 Petra Giloy-Hirtz, 6-09-1999, 13:52, Munich light Project
 37 Liam Gillick, 30-09-1999, 11:19, Pain in a building: Base project
 38 Michael Galasso, 8-10-1999, 19:49, Catalogo
 39 elisabeth.guelton@cnac-gp.fr, 11-10-1999, 16:42, Centre Georges Pompidou
 40 Magasin, 18-11-1999, 22:57, Micropolitiques/show in the...
 41 Sjlleiber@aol.com, 6-12-1999, 19:42, Re: ephemera & Co
 42 Associazione Psicogeografica Romana, 6-01-2000, 23:49, Uscita
 43 Cesare Pietroiusti, 14-01-2000, 14:18, R: news & greetings
 44 Mip office, 17-01-2000, 14:23, museum in progress
 45 Base Italy, 3-02-2000, 1:39, Fwd: trying to get in touch with M. Nannucci
 46 Mip office, 14-02-2000, 10:56, Re: museum in progress
 47 Giorgio Colombo, 21-02-2000, 14:12, materiale in archivio
 48 Bodet Aude, 21-02-2000, 16:34, Ateliers d'été de Cergy-Pontoise
 49 Christophe Cherix, 13-03-2000, 19:42, Hello
 50 Base Italy, 23-03-2000, 15:54, Fwd: Maurizio Nannucci / Architecture Biennale...
 51 Henry Martin, 3-04-2000, 11:36, Instruction for life
 52 Liz, 26-04-2000, 10:22, Re: generali. sound work

53 John Giorno, 3-05-2000, 17:37, John Giorno a Firenze John Giorno...
 54 Robert Lax, 6-05-2000, 9:19, Re: saluti
 55 Gabriele Detterer, 13-05-2000, 17:28, Kulturforum
 56 Claude Closky, 1-06-2000, 18:21, Project for Base
 57 Muntadas, 2-06-2000, 12:44, Italia Julio
 58 Linda Norden, 17-07-2000, 18:44, your neon piece "Art", Harvard University
 59 Blanca, 19-07-2000, 12:34, Estudio Mariscal/ Blanca
 60 Linda Norden, 3-10-2000, 19:12, Re: your neon piece "Art", Harvard University
 61 Rirkrit Tiravanija, 27-10-2000, 10:20, Re: some news
 62 Michael Galasso, 1-11-2000, 17:09, Re: Venezia
 63 Sollewitt@aol.com, 6-11-2000, 13:37, El posible plan de lo imposible
 64 Bruce Mau Design, 8-11-2000, 10:18, Life Style
 65 Lauf Cornelia, 3-12-2000, 15:00, saluti...
 66 Christophe.Cherix@mah.ville-ge.ch, 4-12-2000, 9:47, Re: le livre
 67 Bruce Mau, 6-12-2000, 22:17, Re: Life Style
 68 Jean-Michel Ribettes, 12-12-2000, 2:25, JMR/diapo
 69 Augusto de Campos, 27-12-2000, 13:52, Re: auguri e notizie
 70 Hans Ulrich Obrist, 1-01-2001, 6:27, Re: news...
 71 Augusto de Campos, 27-01-2001, 17:54, Re: notizie
 72 Rirkrit Tiravanija, 7-02-2001, 18:03, Re: some news...
 73 Kunstraum der Universität, 16-02-2001, 12:24, Interarchive Publication
 74 EntarteteKunst@EntarteteKunst.org, 18-02-2001, 19:13, [EntarteteKunst...
 75 Rirkrit Tiravanija, 1-03-2001, 14:18, Re: firenze
 76 Claude Closky, 1-03-2001, 23:20, Purple magazine
 77 Giancarlo Politi, 14-03-2001, 17:41, Re: R: <nessun oggetto>
 78 Sislej Xhafa, 18-03-2001, 14:18, Re: nyc
 79 Liliana Moro, 25-03-2001, 23:20, Liliana Moro Ciao
 80 Nadja Wiesener, 3-04-2001, 16:36, exhibition shopping
 81 Bruce Mau, 16-04-2001, 12:19, getting together
 82 esso@spacelab.net, 19-04-2001, 16:49, Libro Berlusconi gratis!!!
 83 Sergio Risaliti, Papesse, 25-04-2001, 11:36, Aiutaci a divulgare...
 84 Manuel Rocha, 30-04-2001, 13:50, Re: De Manuel Rocha Ituribe
 85 Barrese & C., 9-05-2001, 6:40, Appello a un referendum morale
 86 Rainer Ganahl, 22-05-2001, 23:55, Re: remember
 87 Kieckens Christian, 26-05-2001, 9:37, Maison des Associations
 88 Auracarmen@aol.com, 27-05-2001, 2:38, Base Project
 89 Rainer Ganahl, 30-05-2001, 13:28, Re: remember
 90 Giancarlo Norese, 10-07-2001, 15:02, Transitory audio Archive
 91 Rirkrit Tiravanija, 18-06-2001, 12:02, Re: Base & ciao
 92 Tommaso Tozzi, 23-07-2001, 18:08, L'Italia verso una dittatura? Is Italy...
 93 Piero Golia, 30-07-2001, 19:44, Fw: riccardo brun
 94 Claude Closky, 31-08-2001, 23:39, ManifesTo
 95 Douglas Kelley, 11-09-2001, 13:34, DKS List .. An unbelievable tragedy
 96 Kada-alte EMail, 14-09-2001, 23:50, neue EMail-Adresse: office@arch-kada...
 97 Caroline David, 24-09-2001, 9:32, Re: 28 sept;
 98 Christophe.Cherix@mah.ville-ge.ch, 27-09-2001, 10:17, Re: effects multiples...
 99 Sandrine Nicoletta, 30-09-2001, 20:47, <nessun oggetto>
 100 Freeway Sound, 11-10-2001, 17:16, Re: dischi

- 118 Massimo Bartolini, 29-10-2001, 19:05, R: basexbase
- 119 Matthias Herrmann, 8-11-2001, 15:25, Wiener Secession
- 120 Sune Nordgren, 18-01-2002, 16:02, bags etc. Baltic
- 121 Matt Mullican, 7-02-2002, 16:36, r: exhibition
- 122 Laurie Attias, 19-02-2002, 11:34, Exposition Maison euro...
- 123 Mario Airò, 19-02-2002, 14:03, da mario
- 124 Marianne Stockebrand, 29-03-2002, 12:26, pensando di te
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