

natural recognition of their own condition of 'being' as slave, servant, farmer or at best a craftsman. After this recognition emerged the need, also in the perception of the mass of the exploited, to release an intellectual and affective energy. It was the ideational realization that we have power because we are the multitude. A power that transformed into rebellion and throughout history, through the development of the material conditions of production, culture and technology (conflict and war pushed forward the technological development) and lead to the downfall of the aristocracy, and gave rise to the bourgeoisie and the constitutional state.

After an advanced trading period production achieved a degree of accumulation of capital, that until then had never before been achieved. Thanks to the invention and deployment of the steam engine, combustion engine, electricity, and radio production changed from a hand-craft society, based on the exchange of practical value (money-goods-money), to an industrial society based on the exchange of the change value (money-goods-money). Whereby the purpose of exchange was by now not the practical value of the goods, but the money itself: the profit, the gain.

In this phase, from that point on, began the alienation and reification which characterize the human condition, the human being loses their ontological content. In the first moment of the phase of Fordian capitalism the control was formed on the basis of discipline. The wage labourer was held 'captive' in the factory and the knowledge was kept in the fixed capital and within the organization of the management of the company.

In the period of labour disputes that followed, from the 1950's to the 1980's where people fought for a welfare state, for more wages, for the acquisition of knowledge, the relationship between fixed capital and wage labour had fallen into crisis. The economy was shoved through a process of destructuralization and lead into a new phase of „the opening of the relationship of capital-work, followed by the return of the forces of the cognitive dimension of work and the construction of a difused intellectuality“ (Antonio Negri/Carlo Vercellone).

Capital went from the required control and discipline of the factory to a totalized global control. In comparison to the Fordist period we now find ourselves faced with a qualitative new, and potentially defind subversive factor: **the mondialization of the collective knowledge.** The release reaction of the reification and alienation present on the mondial level and no longer contained within the door of the factory and the borders of a nation. If the

collective knowledge is released from the dictates of profit, then the municipality can create, (what Marx would have called communism).

To regain the ontological content, or better put, to reform in a progressive, technological context, the essence of being, humanity, the multitude, the bio-politic must appropriate that which has been controled by the economy of profit: the brain, intelligence, affect, the body. *Re-information*, cultural stimulation, exertion of alternative ways of life, non-violence and conscious knowledge become active forces, the potential to turn around the existing economic vicious circle of money-knowledge-money into a virtuosic circle of knowledge-money-knowledge. Whereby money becomes a means and not an end to the knowledge (the commune). Down this road art plays a particularly important role provided art is not idealogical, constitutive, and not mystified, but an authentic valency of insight. As a truthfulness, (containing truth), which reveals the capacity to escape the mechanisms of a totalitarian organization of society, by denouncing the remorseless inhumanity of the system. (Adorno)

Thus it is certainly possible to imagine a rational miracle, „in which the human being, through work in the outer-nature is reconciled in art within the inner nature.“ (Darrow Schecter)

In this dimension the hermeneutic notions of control and security take on a totally different meaning, and maybe even as words become completely expendable.

work

education

sacrifice

respect

authority

merit

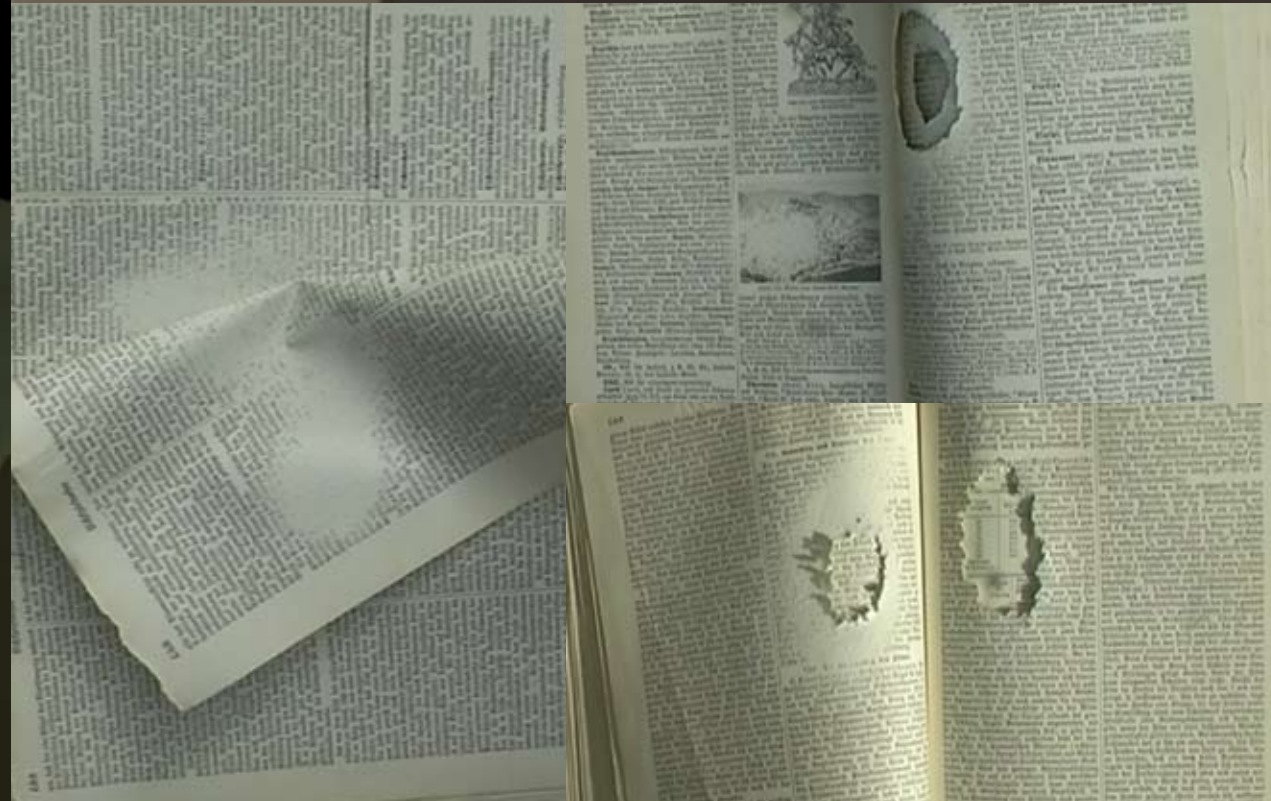
competition

market

order

reward

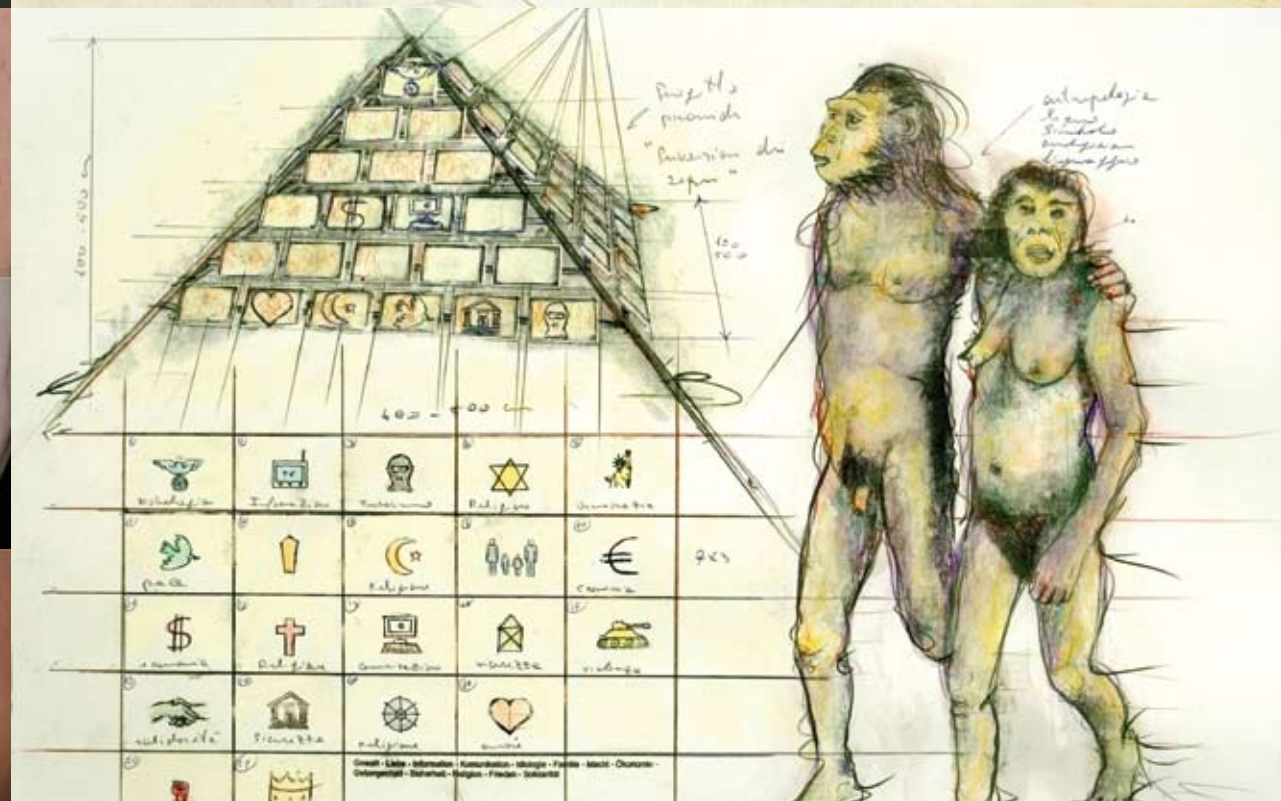
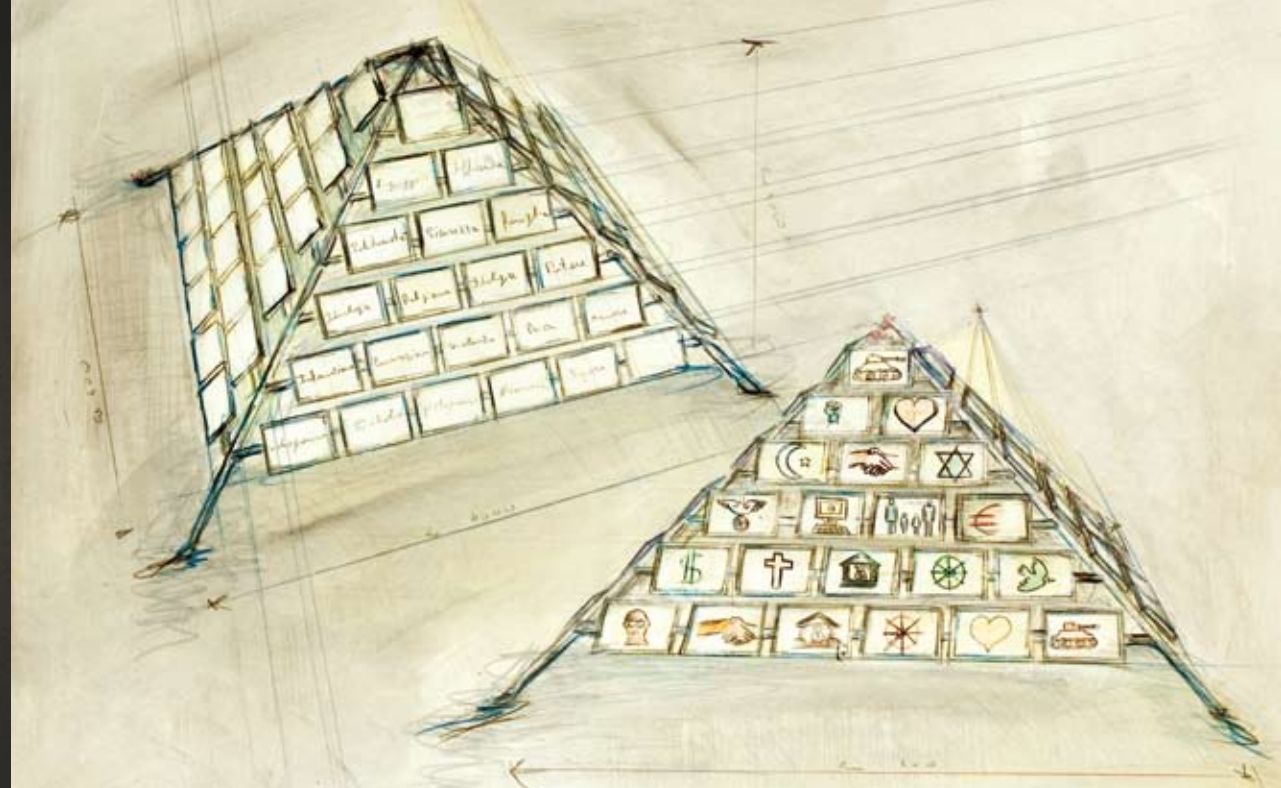




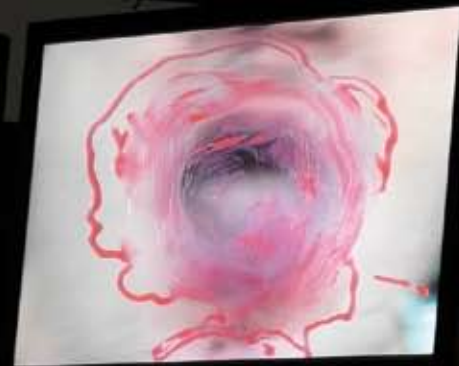


Personen Papiergegen für „Perennitas im Betrieb“

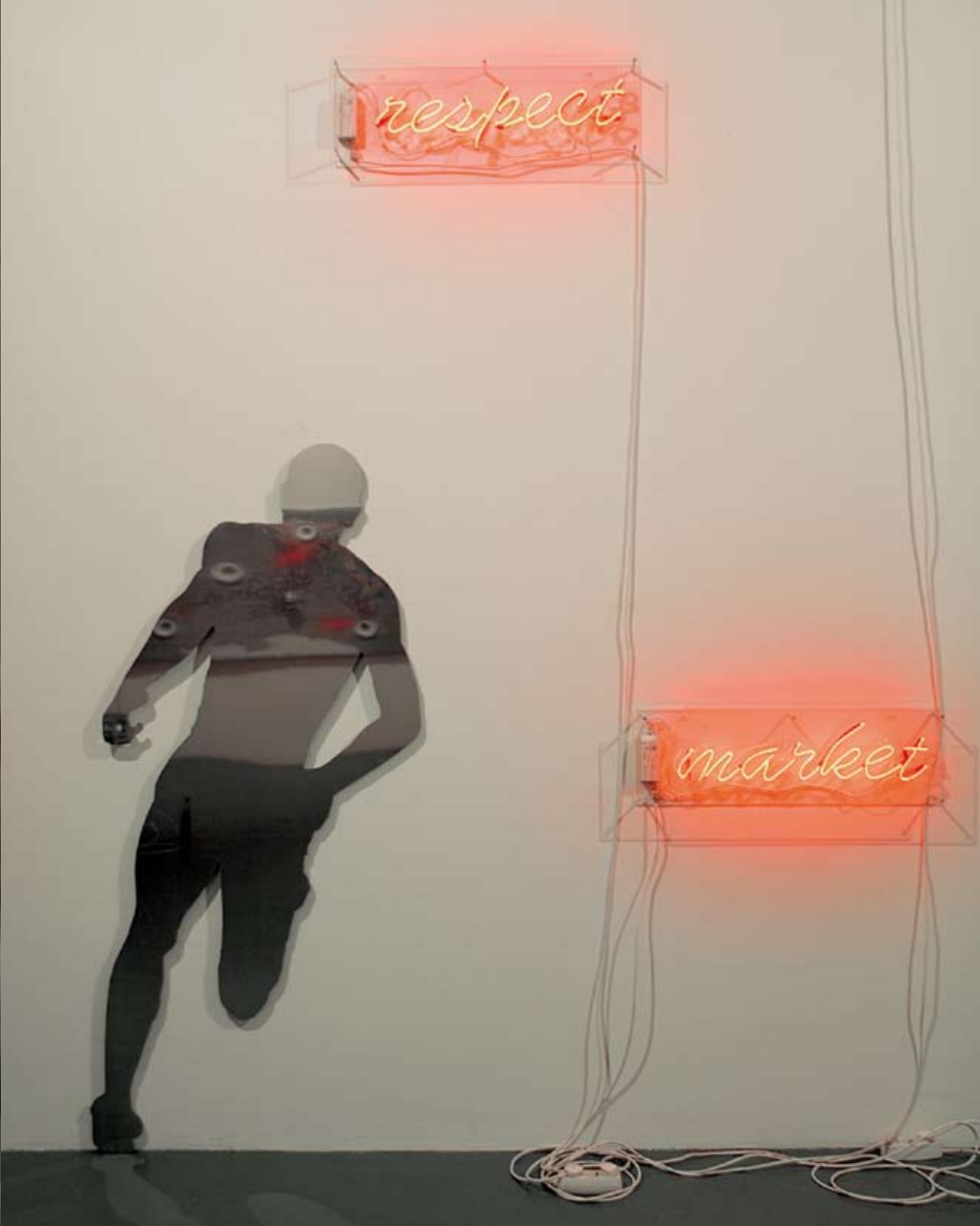
Name: Tassadit
Vorname: Hani
Geburtsdatum: 1987
Geburtsort: ...
Höhe: 1,70 m
Gewicht: 65 kg
Größe: 1,70 m
Geburtsdatum: 1987
Geburtsort: ...
Höhe: 1,70 m
Gewicht: 65 kg
Größe: 1,70 m
Geburtsdatum: 1987
Geburtsort: ...

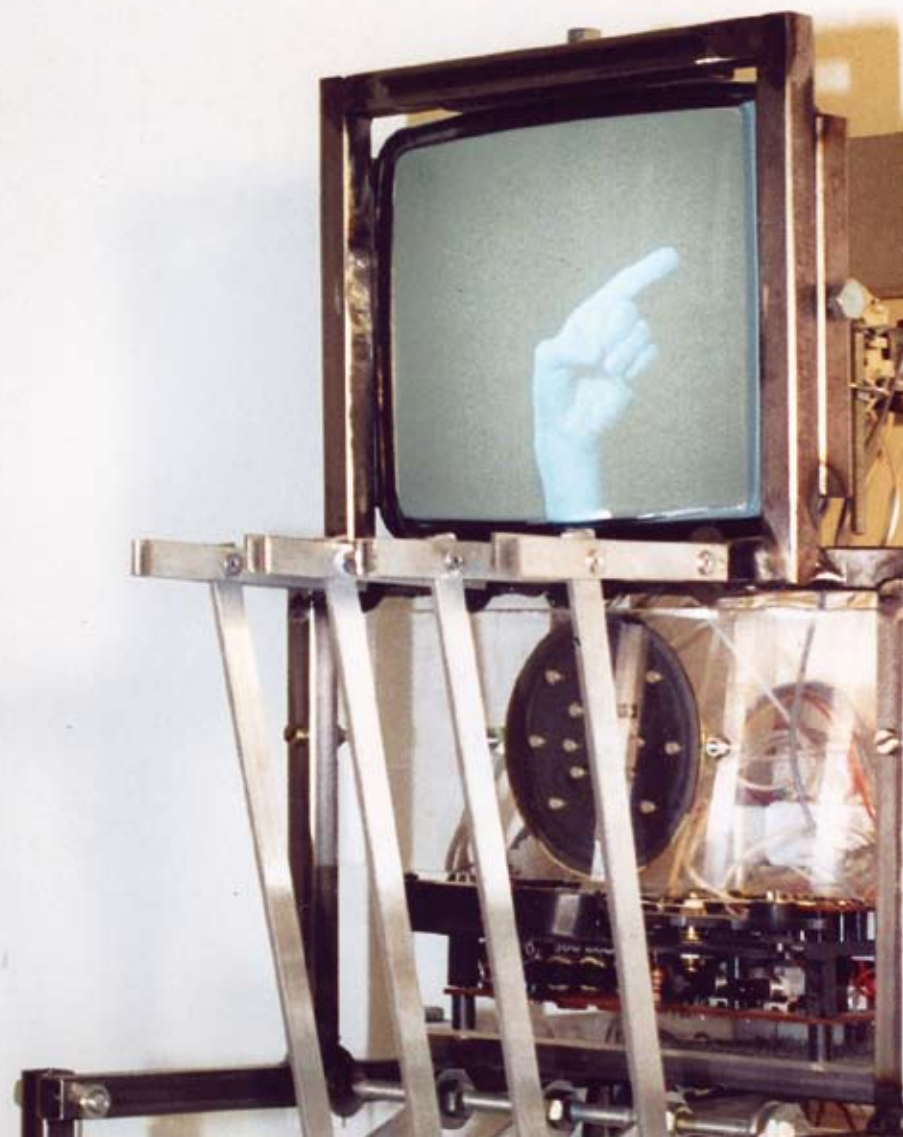


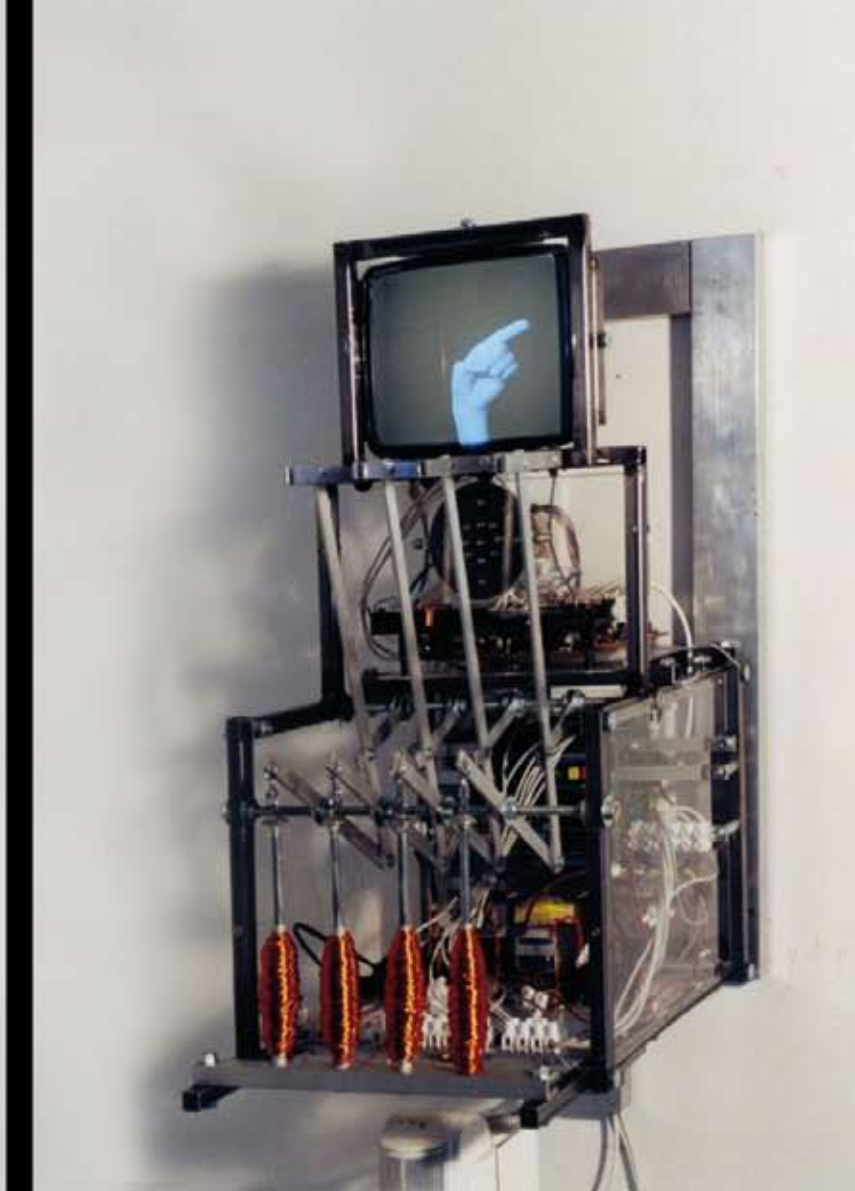
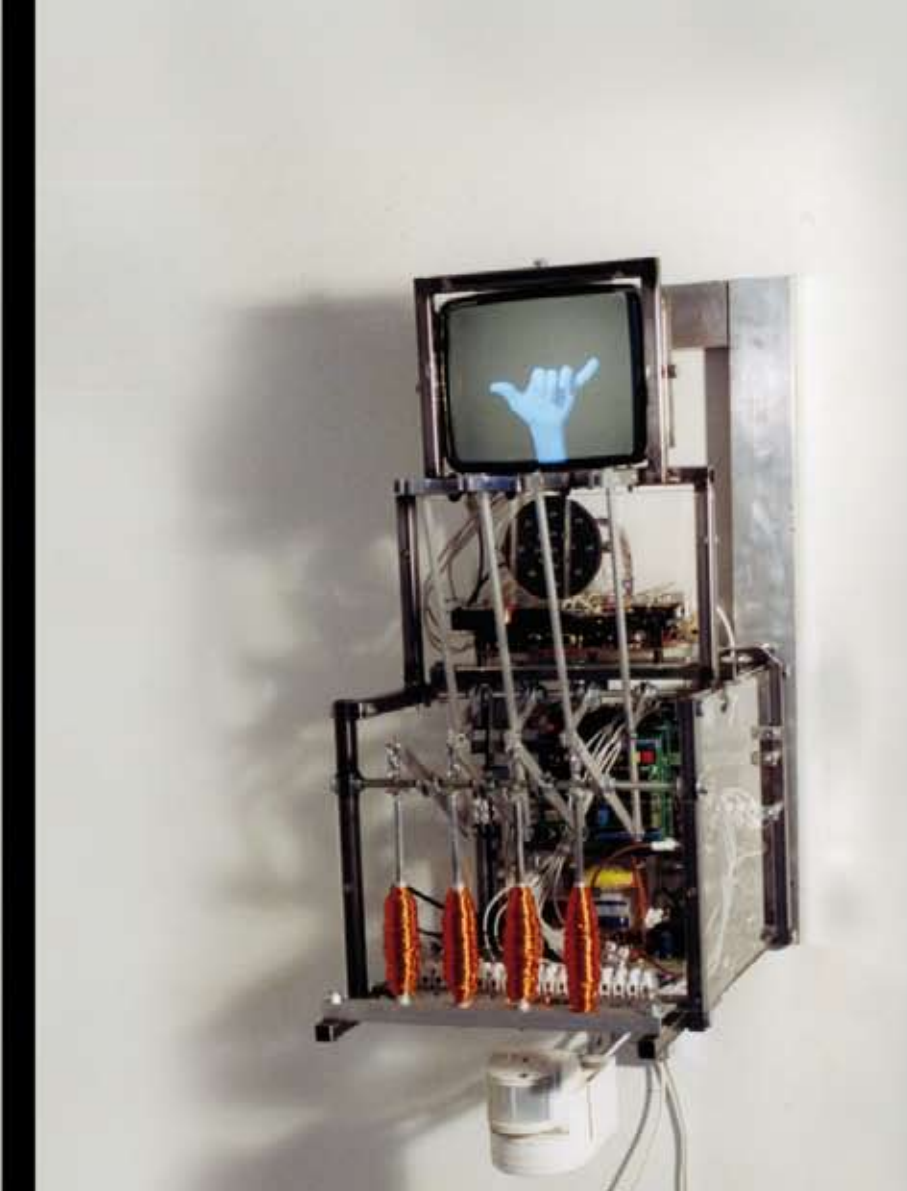
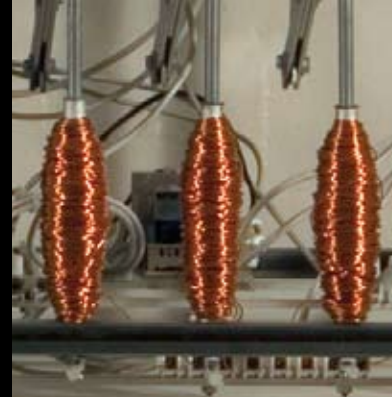
1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	18
19	20	21	22	23	24
25	26	27	28	29	30



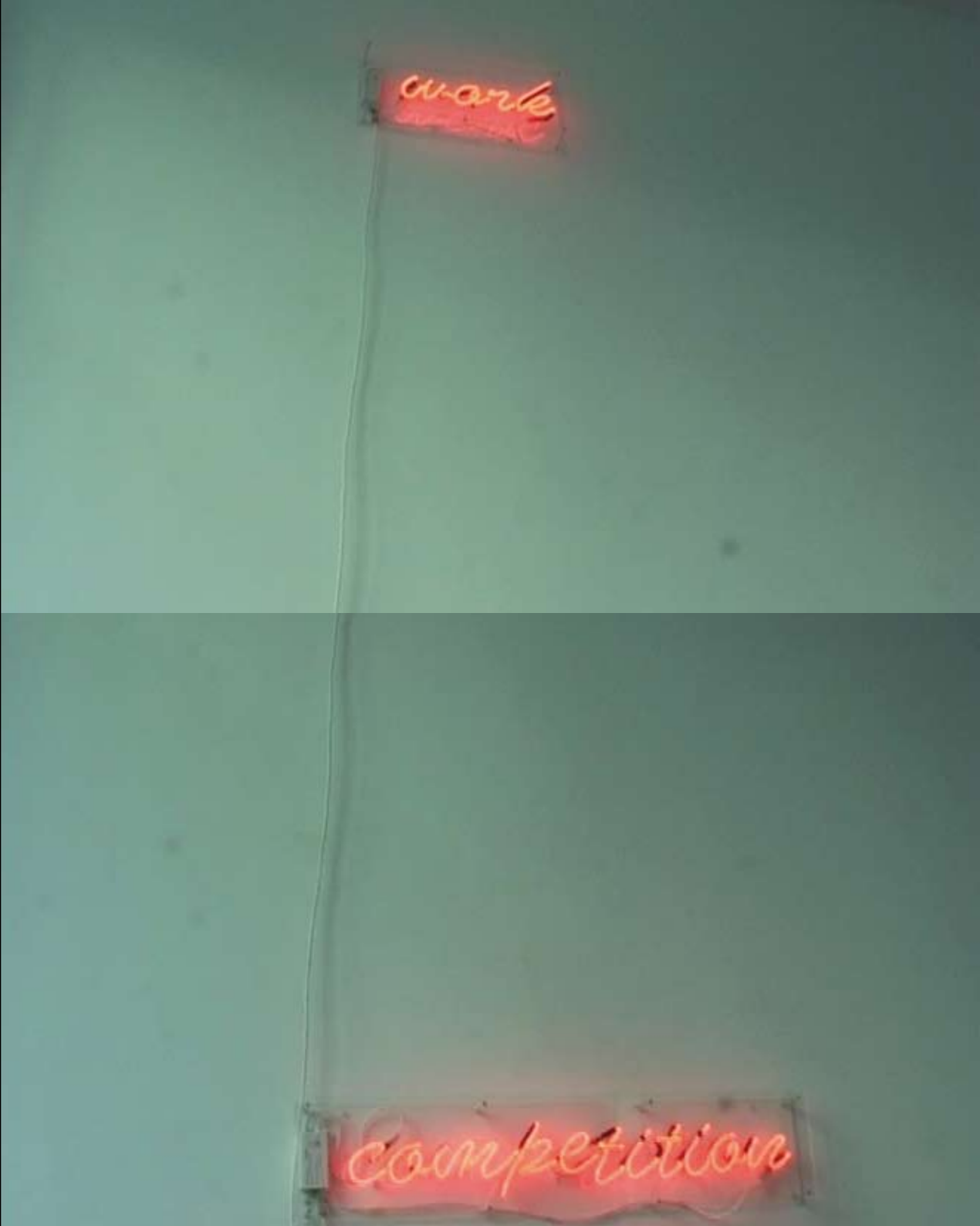




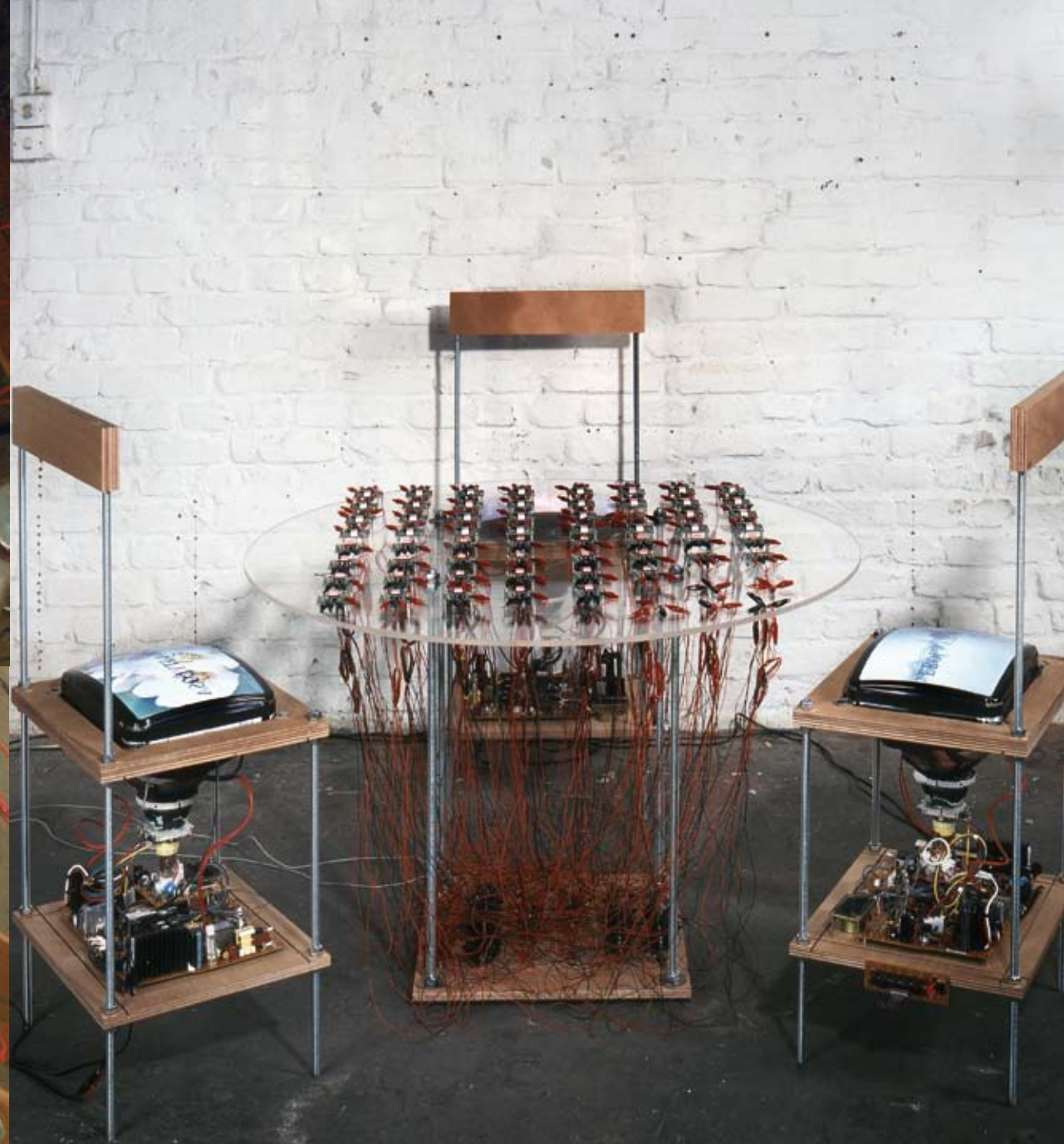
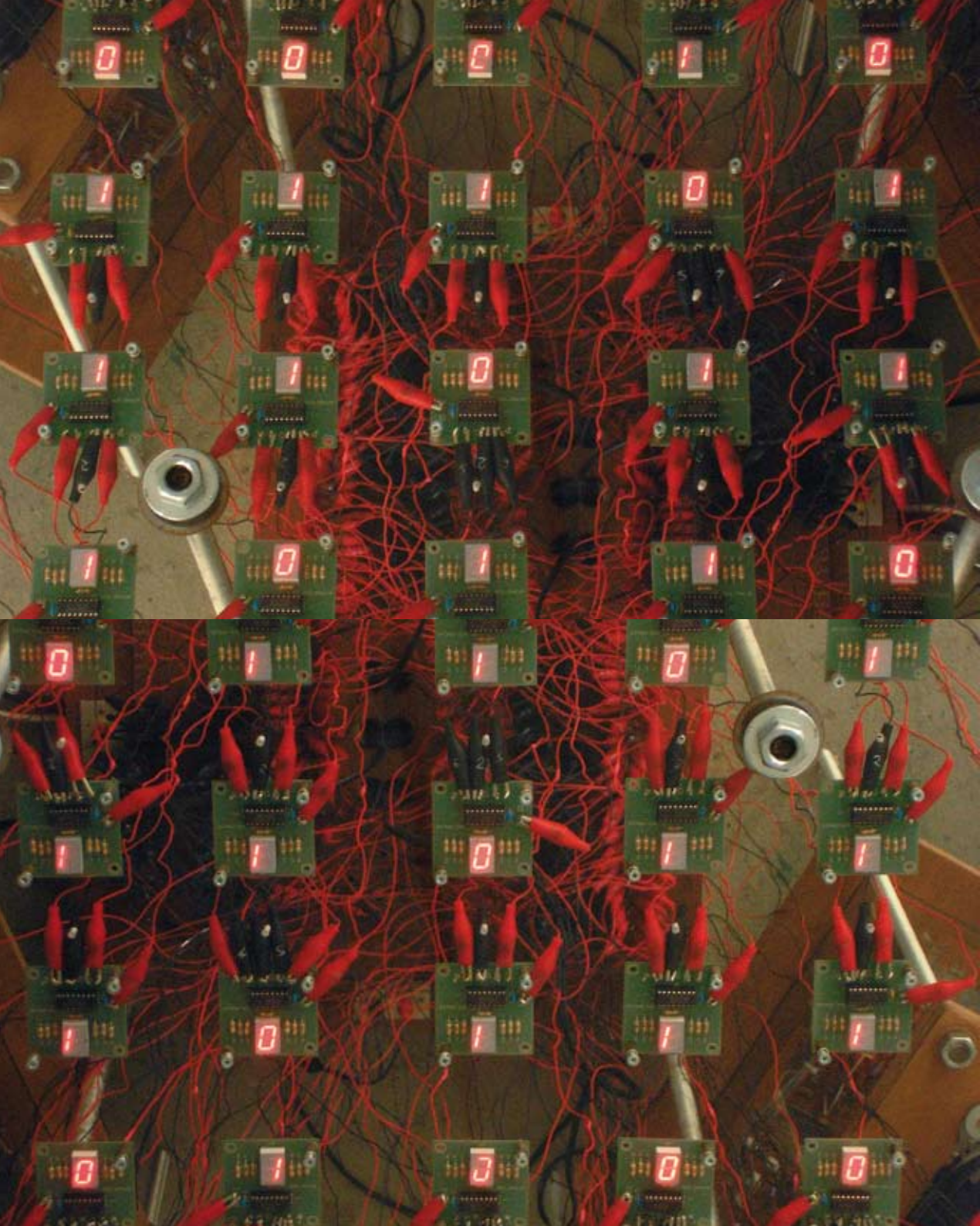


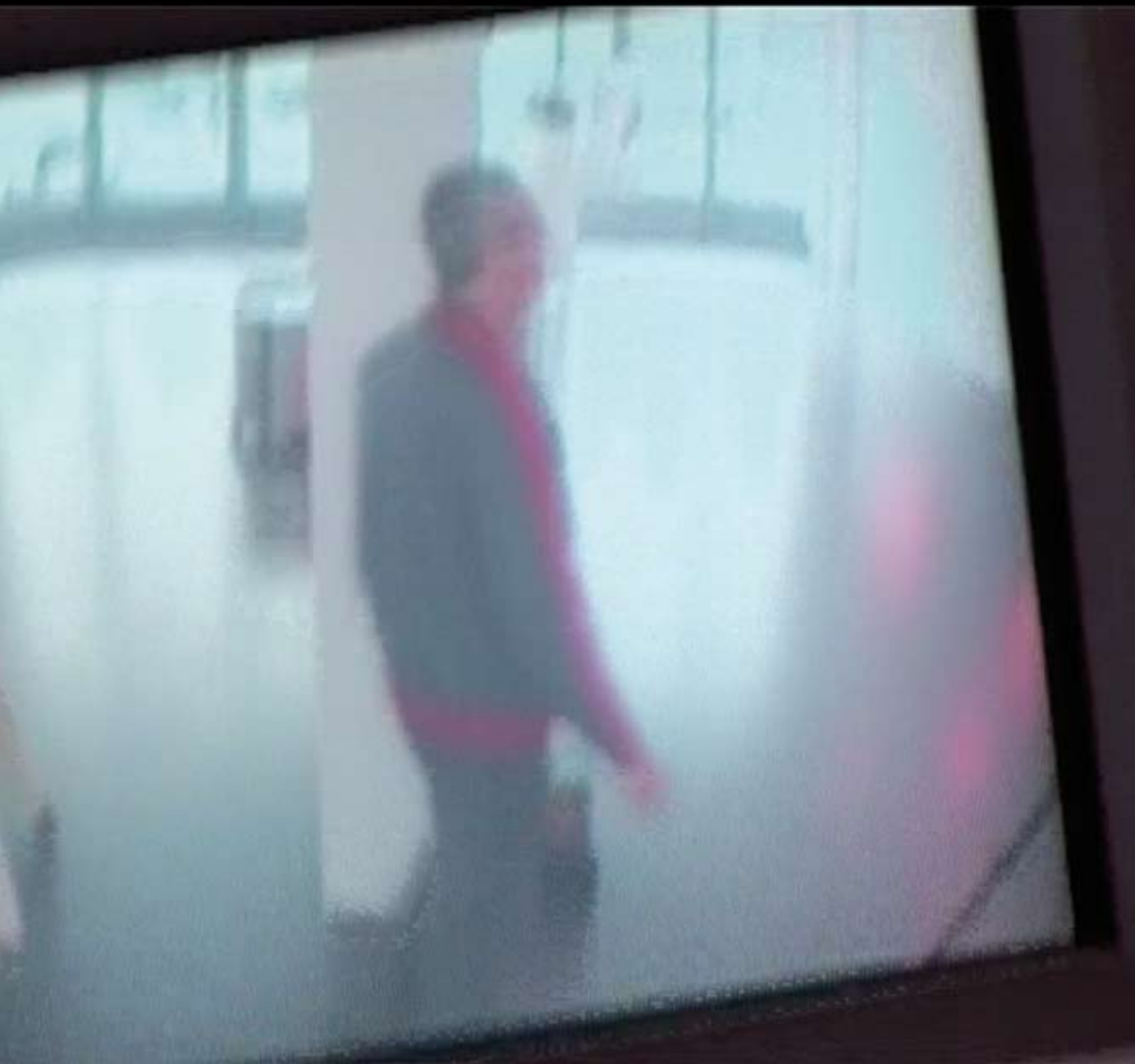












DOLORES DENARO

Lic. phil. hist., MAS. Study of modern art history, history of architecture and the preservation of historical monuments, as well as sciences of religions at the University of Berne. Advanced master in cultural administration and management at the University of Basel.

Until 2001 Freelance publicist and curator
1999 - 2001 Director of the Contemporary Art Center Grenchen (CH)
since 2002 Director and curator of the CentrePasquArt, Museum of Contemporary Art, in Biel

— Numerous publications, mainly on contemporary art. Curator of the exhibition „Costantino Ciervo - Perversion of Signs“.

HEINZ STAHLHUT (*1963)

1990 - 1996 Studied Art History, History and Classical Archaeology at FU (Freie Universität) Berlin and the University of Basel
1996 Final degree, an analysis of Günther Uecker's (*1930) graphic work since then worked as a scientific assistant for the Fondation Beyeler, Riehen/Basel, and as curator for the Museum Tinguely Basel
2006 Doctorate with a study on the water colours of Francesco Clemente (* 1952)
2008 since March Curator of Fine Arts at the Berlinische Galerie

— Publications on postwar and contemporary art, such as the reception of Kasimir Malewitschs after 1945, and many other artists including Francesco Clemente, Jeppe Hein, Yves Klein, Dieter Roth, Jean Tinguely, Günther Uecker, Edgard Varése, Franz West etc.

DARROW SCHECTER (*1961)

Reader, School of Humanities, University of Sussex, Falmer, Brighton

1986 - 1990 D. Phil in Politics, Nuffield College, University of Oxford
1983 - 1985 M. Phil in Politics, Nuffield College, University of Oxford
1979 - 1983 BA in Government, Hamilton College, Clinton, New York, Graduated Cum Laude (First Class Honors)
1981 - 1982 General Course Student at the London, School of Economics

Publications (selection)

— „Gramsci and the Theory of Industrial Democracy“. Aldershot: Avebury, 1991
— „Radical Theories: Paths beyond Marxism and Social Democracy.“ Manchester: Manchester University Press (MUP), 1994
— „Sovereign States or Political Communities? Civil Society and Contemporary Politics.“ Manchester: MUP, 2000
— „Beyond Hegemony: Toward a New Philosophy of Political Legitimacy.“ Manchester: MUP, 2005
— „The Critique of Instrumental Reason from Weber to Habermas.“ London, Continuum, due to be published in 2010

COSTANTINO CIERVO (*1961)

- 1961 Born in Naples, Italy
1980 - 1982 Studies Economics and Political Science at the University of Economic and Trade, Naples
1984 Moves to Berlin
1988 - 1991 Studies Philosophy and History of Art at the Technical University Berlin
1992 Birth of son Antonio Maria
1993 Participation at Biennale di Venezia, Venice, Italy
2003 Birth of son Fabio
2009 Member of Deutscher Künstlerbund e. V.

SELECTED SOLO EXHIBITONS

- 2009 Museum Fluxus+, Potsdam, Germany
„Perversion of Signs“, CentrePasquArt, Biel/Bienne, Switzerland
2008 „Vicious Circle“, Sakamoto Contemporary, Berlin, Germany
2007 „Radical Theories“, Foundation Mudima, Milan, Italy
2006 „PROFIT“, dispari & dispari project contemporary arts, Reggio Emilia, Italy
2005 „wahr / falsch“, Kunst:Raum Sylt Quelle, Sylt, Germany
2004 „TV-Objekte“, (with T. Gregoriou), Gallery Inge Baecker Cologne, Germany
2003 „EMPIRE – Costantino Ciervo“, Galeria Vostell, Madrid, Spain
2002 „Costantino Ciervo“, Atelier Venticinque in Zusammenarbeit mit Pari & Dispari Agency, Reggio Emilia, Italy
2001 „Project: Education/Breeding“, Gallery Janos Gat, New York, USA
2000 „Zeit 1 - Zeit 2“, Fine Art Rafael Vostell, Berlin, Germany
1999 „Plexus Solaris – Sonnengeflecht“, Art Association Hürth, Germany
1998 „Impressoes Urbanas“ Goethe-Institut Porto and Lisbon, Portugal
1997 „Cogito ergo sunt“, Fine Art Rafael Vostell, Berlin, Germany (with CD-Rom)
1995 „GmbH Complexität“, Gallery Fine Art Rafael Vostell, Berlin, Germany
1991 „Installationen“, Studio exhibition Fürbringer 9, Berlin, Germany

SELECTED GROUP EXHIBITONS

- 2009 „Nation and Nature“, Museum on the Seam, Socio-Political Contemporary Art Museum, Jerusalem, Israel
„Impressionen gegenwärtiger Kunst in Berlin“, Museum für zeitgenössische Kunst Skopje, Skopje, Macedonia
„Notation. Form und Kalkül in den Künsten“, Center for Art and Media, ZKM, Karlsruhe, Germany
2008 „Italian Experimental Cinema v.1 ‚08“, Mostra del cinema d’artista italiano, Dalle origini del futurismo al nuovo millennio, curator: Piero Pala, Nuovo Cinema Aquila, Rome, Italy
Grand opening museum FLUXUS+, Schiffbauergasse, Potsdam, Germany
„Sicherheit“, Art Association ConcentArt e. V., Berlin, Germany
2007 „La vida privada. Colección Josep M. Civit“, CDAN Centro de Arte e Naturaleza, Fundación Beulas, Huesca, Spain
„Some from Bern, some from elsewhere – Sammlung Carola und Günther Ketterer-Ertle“, Museum Liner Appenzell, Appenzell, Switzerland
2006 „Transitabilità. Contaminazioni virtuose tra arte ed economia.“, Symposium and Exhibition, Foundation Benetton, iniziative culturali, Palazzo Bomben and Studi Zorzi Cortellazzo – Wiel & Associati, Treviso, Italy
“LEND ME YOUR EAR“, Art Association Bad Salzdetfurth, Germany
“I Bienal de Arte Contemporáneo – Fundación ONCE“, Circulo de Bellas Artes, Madrid, Spain
2006-2009 “The Missing Peace“, (The Dalai Lama Portrait Project), Fowler Museum of Cultural History at the University of California Los Angeles, Loyola University Museum of Art, Chicago (2006/07), Rubin Museum of Art, New York NY (2007) USA, Yerba Buena Center for the Arts, San Francisco (California, USA) (2008), Fundacion Canal Madrid, Spain, et al.
2005 „Neue Deutsche Medienkunst“, Foro Artistico, Hannover, Germany
2004 „Deutsche Video-Kunst 2002-2004. 11. Marler Videokunstpreis“, Skulpturen-museum Glaskasten Marl, Germany, et al.
„Declaration – 100 Artists for Peace“, National Museum of Contemporary Art, Seoul, Korea
2003 „INDEPENDENT FILM SHOW – 4th Edition“, e-m arts/fondazione morra, Naples, Italy

SELECTED GROUP EXHIBITONS (CONTINUED)

- 2003 „2nd Detroit Video Festival 2003“, Museum of New Art (MONA), Detroit, USA
„Linke Hand – Rechte Hand“, curator Feng Boyi, Beijing 798 Space Art & Culture, Beijing, China
- 2002 „Sztuka Wejsca“, Galeria r, Sala Marmurowa, Centrum Kultury Zamek, Poznan, Poland
„DNArt – Gen.Ethik und Visionen“, 1. Biennale Kunst Meran, Kunsthaus Meran, Italy
- 2001 „CollageWelten 1 – Das Experiment“, Kunst-Museum Ahlen
- 2000 „endlich - unendlich: in Mathematik und Kunst“, Kulturhaus Potsdam, Germany
- 1999 „Vom Skarabäus zum new beetle“, Art Association Bad Salzdetfurth, Germany
„MIR - Kunst im Raum“, Bozen, Italy
- 1998 „Innovation III. Kunst, Mathematik u. Architektur“, Ludwig-Erhard-Haus, Berlin, Germany
- 1997 „Zeitskulptur“, Oberösterreichische Landesgalerie Linz, Austria
„Labor“, Forum Bildender Künstler, Essen, Germany
- 1996 „Cluster Images“, 2. Werkleitz Biennale, Dessau, Germany
„Displacement“, Wyspa Galerie, Gdansk, Poland
- 1995 „Standpunkte“, Fine Art Rafael Vostell, Berlin, Germany
- 1994 „Oniscus Murarius“, with Ottomar Kiefer, Kunst-Werke, Berlin, Germany
- 1993 „Deterritoriale“, XLV. Biennale di Venezia, Venice, Italy

WORKS IN PUBLIC COLLECTIONS (SELECTION)

World Bank, Washington D.C., USA
Fluxus Foundation, Gilbert Silverman, USA
Art Association Hürth, Germany
Berlin Senate, Berlin, Germany
Foundation kunst:raum sylt quelle, Germany
Fundación ONCE, Madrid, Spain
Collection VIDEOKUNST_CH, Bern, Switzerland
museum FLUXUS+, Potsdam, Germany

PUBLICATIONS (SELECTION)

- Catalogues Solo Exhibitions
- „Perversion of Signs“, exhibition CentrePasquArt, Biel, edition clandestin, Biel 2009
- „Radical Theories“, Fondazione Mudima, Milano 2007
- „wahr/falsch“, ed. Kunst:Raum Sylt Quelle, Sylt 2005
- „Project: Education/Breeding“, (Projekt: Erziehung/Züchtung), ed. Gallery Janos Gat, New York 2001
- „Plexus Solaris – Sonnengeflecht“, ed. Kunstverein Hürth, Hürth 1999
- „Cogito ergo sunt“, ed. Fine Art Rafael Vostell, Berlin (with CD-Rom) 1997
- „GmbH Complessità“, ed. Fine Art Rafael Vostell, Berlin 1995
- „Installationen“, Studio exhibition, Fürbringer 9, Berlin 1991
- Catalogues Group Exhibitions
- „Italian Experimental Cinema V.1 '08“, Mostra del cinema d'artista italiano dalle origini del futurismo al nuovo millennio, ed./curator: Piero Pala, Rome 2008
- „La vida privada: Colección Josep Ma Civit: representaciones de la tragedia y la banalidad contemporáneas“, ed. Centro de Arte y Naturaleza de la Fundación Beulas, Huesca 2008
- „LEND ME YOUR EAR“, ed. Hans-Werner Kalkmann and Kunstverein Bad Salzdetfurth 2006
- „The Missing Peace“, (The Dalai Lama Portrait Project), Fowler Museum of Cultural History at the University of California Los Angeles et al., 2006
- „Transitabilità. Contaminazioni virtuose tra arte ed economia.“, ed. Fondazione Benetton, iniziative culturali, Palazzo Bomben and Studi Zorzi Cortellazzo – Wiel & Associati, Treviso 2006
- „I Bienal de Arte Contemporáneo – Fundación ONCE“, ed. Circulo de Bellas Artes, Madrid 2006
- „La main dans la main“, ed. Hans-Werner Kalkmann and Kunstverein Bad Salzdetfurth 2005
- „Deutsche Video-Kunst 2002-2004. 11. Marler Videokunstpreis“, ed. Uwe Rüth, Catalogue Skulpturenmuseum Glaskasten Marl et al., 2004

PUBLICATIONS (CONTINUED)

- „SUBURBIA“, ed. Comune di Reggio Emilia Assessorato Cultura e Sapere Musei Civici, Reggio Emilia 2004
- „Declaration – 100 Artists for Peace“, ed. Kim Yoonsoon et al., catalogue National Museum of Contemporary Art, Seoul 2004
- „INDEPENDENT FILM SHOW – 4th Edition“, ed. e-m arts/fondazione morra, Napoli 2003
- „Premio internazionale d'arte Ermano Casoli“, Comune di Serra San Quirico, Ancona 2003
- „Wie ein Fisch im Wasser“, ed. Hans-Werner Kalkmann and Kunstverein Bad Salzdetfurth 2003
- „15 Jahre kunstvereinhürth e. V.“, ed. Bernd Reiter and Kunstverein Hürth 2003/2004
- „Sztuka Wejsia“, ed. galaria r, Sala Marmurowa, Centrum Kultury Zamek, Poznan 2002
- „DNArt – Gen. Ethik und Visionen“, I. Biennale Kunst Meran, ed. Valerio Dehò et al., catalogue Kunsthaus Meran, publisher De Agostini Rizzoli Arte e Cultura 2002
- „Observatori 2002“, III. Festival Internacional de Investigacion Artistica de Valencia, ed. Juan Antonio Hidalgo and Museo Valencia de la Ilustracion y la Modernidad (MuViM), Valencia 2002
- „Er fliegt und fliegt“, ed. Hans-Werner Kalkmann and Kunstverein Bad Salzdetfurth 2001
- „CollageWelten 1 – Das Experiment“, Kunst-Museum Ahlen 2001
- „endlich - unendlich: in Mathematik und Kunst“, ed. Kulturhaus Potsdam 2000
- „Vom Skarabäus zum new beetle“, ed. Hans-Werner Kalkmann and Kunstverein Bad Salzdetfurth 1999
- „MIR - Kunst im Raum“, Bozen 1999
- „Innovation III. Kunst, Mathematik u. Architektur“, Ludwig-Erhard-Haus, Berlin 1998
- „Zeitskulptur“, ed. Oberösterreichische Landesgalerie Linz 1997
- „Universarte“, Bologna 1997
- „Labor“, ed. Forum Bildender Künstler, Essen 1997
- „Werkschau 5“, ed. Künstlerförderung Berlin Senate, Berlin 1997
- „Cluster Images“, 2. Werkleitz Biennale, Dessau 1996
- „Lichtblicke“, ed. Landesverband Berliner Galerien Marstall, Berlin 1996

- „Partie 4“, Internationales Kunstforum, Drewen 1996
- „Standpunkte“, ed. Fine Art Rafael Vostell, Berlin 1995
- „Deterritoriale“, XLV. Biennale di Venezia, Venezia 1993
- „La presenza della virtualità arte come Pre-“, Liguria 1993
- „Werkschau 1“, Künstlerförderung Berlin Senate, Berlin 1993

Other publications

- „Mathematics and Culture II, Visual Perfection: Mathematics and Creativity“, ed. Michele Emmer, Springer Verlag, Berlin 2005
- „Bundesverband Dt. Galerien e. V., 25 m² – 25 Jahre Förderprogramm des BDG“, ed. Verlag für Moderne Kunst, Nürnberg 2005
- Slavko Kacunko, „Closed Circuit Videoinstallationen“. Ein Leitfaden zur Geschichte und Theorie der Medienkunst mit Bausteinen eines Künstlerlexikons auf DVD, ed. Logos Verlag, Berlin 2004

Lectures and teaching (selection)

- 2008 „Macht und Ohnmacht des Künstlers und seiner Medien“, 7. Ringvorlesung University Potsdam (Institut für Informatik) and Hasso Plattner Institut
- Lecture at Symposium „Babel's Shade/Im Schatten Babylons“, Project: Prof. Elmar Zorn, Bauhaus University Weimar
- 2007 Panel discussion with Darrow Schecter, University of Sussex, Brighton about the subject „Biomacht / Biopolitik“, Gallery Krammig & Pepper Contemporary, Berlin
- 2003 Lecture for the seminar „semantic media“ organised by Dr. Ing. Klaus Rebenburg, University Potsdam (Institut für Informatik)

WORKS EXHIBITED



p. 36-37/47/57

The Ten Commandments, 2008, light installation, mixed media, 10 neon letters, (red), edition: 5 total size variable (approx. 360 x 700 cm)



p. 38-39

Lexicon, 2007, video object, mixed media, size with base: 11 x 21,5 x 29,5 cm collection: Carola and Günther Ketterer-Ertle



p. 40-45

Perversion of Signs, 2009 84 channel video installation, mixed media, size: approx. 500 x 500 x 450 cm



p. 46/48

Exodus, 2007, video object, mixed media, size with base: 29 x 28 x 65 cm



p. 49/50-51

Stumm, 2001 (mute) interactive video object, mixed media, microprocessor, sensor, answer-phone, copper spools, size: 62 x 27,5 x 37 cm collection: Fine Arts Unternehmen AG, Zurich



p. 56/58-59

Contiguous, 2008, 5 channel video installation, mixed media, edition: 3 size: 61,5 x 62 x 53 cm (each bucket)



p. 60-61

Mass-Namen, 1995 (dimension-names) 3 channel video installation, mixed media, size: approx. 100 x 180 x 180 cm collection: Carola and Günther Ketterer-Ertle



p. 62-63

Vicious Circle, 2008, kinetic video object, closed circuit, mixed media, edition: 3 size: 120 x 90 x 15 cm



p. 50

Pale-Judea, 2002, 2 channel video projection, DVD, approx. 10 min., colour, text: german w. english subtitles, performer: Horst Günter Marx, text: Costantino Ciervo



p. 51/53

Urania Rephaeus, 2001 interactive closed circuit object, mixed media size: 51,5 x 76,5 x 37,5 cm



p. 52

Replaceably, 2005 kinetic photo installation, mixed media size: 180 x 280 x 22,5 cm



p. 52-53

Zeit 1 - Zeit 2, 2000 (time 1- time 2) installation, mixed media with water size: 136 x 320 x 40 cm



p. 54-55

Controlling Year Planner, 2007 4 channel video installation, mixed media edition: 5, size each object: 41 x 31 x 12 cm

VIDEO EDITION

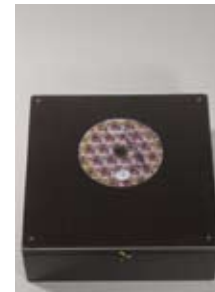


Video object

Perversion of Signs, 2009 video object in wooden box, each with an original DVD from the installation,



mini-portable DVD player, No. 8-84, each size: 26 x 26 x 9,5 cm



DRAWINGS



Portfolio 1, 2008
4 drawings on paper
30 x 30 cm



Portfolio 2, 2008
4 drawings on paper
30 x 30 cm



Portfolio 3, 2008
4 drawings on paper
30 x 30 cm



Portfolio 4, 2008
4 drawings on paper
30 x 30 cm



Portfolio 5, 2009
4 drawings on paper
30 x 30 cm



Portfolio 6, 2009
4 drawings on paper
30 x 30 cm



Portfolio 7, 2009
4 drawings on paper
30 x 30 cm



Portfolio 8, 2009
4 drawings on paper
30 x 30 cm

DRAWINGS



Portfolio 9, 2009
4 drawings on paper
30 x 30 cm



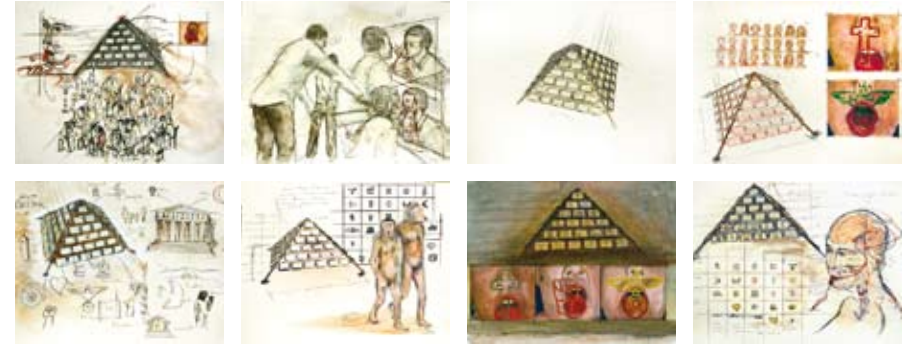
Portfolio 10, 2009
4 drawings on paper
30 x 30 cm



Portfolio 11, 2009
4 drawings on paper
30 x 30 cm



Portfolio 12, 2009
4 drawings on paper
30 x 30 cm



8 originals, 2008
drawings on paper
50 x 65 cm



Series S 10, 2008
7 drawings on paper
50 x 70 cm



Series S 20, 2009
7 drawings on paper
50 x 65 cm



DRAWINGS



Series S 40, 2009
7 drawings on paper
50 x 65 cm



Series S 50, 2009
7 drawings on paper
50 x 65 cm



Series S 60, 2009
7 drawings on paper
50 x 65 cm



Die Realisierung der Installation „Perversion of Signs“ wurde ermöglicht durch die freundliche Unterstützung von:

The installation „Perversion of Signs“ was supported by:

Sammlung Carola und Günther Ketterer-Ertle

Privatsammlung Bielefeld

Dr. Urs Rickenbacher, Edition Saint Blaise

„museum Fluxus+“, Potsdam

Ingrid + Thomas Jochheim

Michele Furlanetto

Horst und Doris Franke, Berlin

sowie:



Cermusoni ID



Besonderer Dank an / Special thanks:

die 84 Darstellerinnen und Darsteller der Videos, die Autorinnen und Autoren der Textbeiträge, das Team vom CentrePasquArt Biel/Bienne, Judith Luks, Katrin Schmitt-Tegge und Antonio Mondino, Gabriela Gyr und Andreas Stäuble, Serge Hasenböhler, Ralph Niebuhr und sein Team, Firma interzone GmbH & Co. KG Berlin, Wieland Gähde, Dott. Roberto Cortellazzo-Wiel, Lisa Schmitz, Georgi Begun, Susanne Wehr, Matthias Thelen, Mark Anthony Collinson und Elke Drapatz, Mariko und Ole von der Galerie SAKAMOTOcontemporary, Heinrich Liman, Familie Hörmann, Franco Marinotti, Lella Antinozzi und Claudio Marson, Ennio Bianco, Rosanna und Valerio Chiessi, Valerio Dehò, Gino di Maggio, Andrea und Gianni Sassi, Brigitte Lintl, Antonio, Josefine, Fabio und Manuela.

IMPRINT

Diese Publikation erscheint anlässlich der Ausstellung
Costantino Ciervo "Perversion of Signs"
im CentrePasquArt in Biel vom 19.4. - 14.6.2009

This publication has been issued in conjunction
with the exhibition Costantino Ciervo: "Perversion of Signs"
in the CentrePasquArt in Biel from April 19 to June 14, 2009

Published by
edition clandestin
Judith Luks
Höheweg 73
2502 Biel/Bienne
edition.clandestin@bluewin.ch
www.edition-clandestin.ch

CentrePasquArt Kunsthaus / Centre d'art / Art Center
Seevorstadt 71-73 Faubourg du Lac
CH-2502 Biel Bienne /Switzerland
Tel +41 (0)32 322 55 86
Fax +41 (0)32 322 61 81
www.pasquart.ch

Die deutsche Bibliothek – CIP – Einheitsaufnahme
The German Library – cjp – uniform listing

ISBN-10 3-905297-25-6
ISBN-13 978-3-905297-6
EAN 9783905297256

© 2009
edition clandestin, Biel-Bienne, Costantino Ciervo, Berlin

ACKNOWLEDGEMENTS

Translations:
German to English (texts by Costantino Ciervo, Dolores Denaro and
Heinz Stahlhut) and English to German (text by Darrow Schecter):
Mark-Anthony Collinson and Elke Drapatz
German to French (text by Dolores Denaro): Françoise Senger

Photo Credits:
Georgi Begun: „Vicious Circle“, p. 73
Hanns Joosten: „Zeit 1 - Zeit 2“, p. 72
Bernd Wannemacher: all photos from the performance „Perversion der
Zeichen“ (Gallery SAKAMOTOcontemporary)
Susanne Wehr: front cover and all photos from the series „Making-of“
the videos of the installation „Perversion of Signs“
Serge Hasenböhler: „Perversion of Signs“, p. 42-45
Costantino Ciervo: all other photos

Layout and design:
schmitt_tegge: büro für gestaltung, Berlin

Production management:
Manuela Lintl

Printed by DruckVogt, Berlin

The exhibition was kindly supported by:

