

EUROPEAN ART PROJECTS

IDEAL CITY — INVISIBLE CITIES —

Zamość / PL / 18 June - 22 August 2006
Potsdam / DE / 9 September - 29 October 2006

Tarek Al-Ghoussein, Francis Alÿs, Carl Andre, Archigram, Colin Ardley, Tim Ayres, Mirosław Bałka, Daniela Brahm, Pedro Cabrita Reis, Rui Calçada Bastos, Constant, Jonas Dahlberg, Tacita Dean, Jarosław Fliciniński, Carlos Garaicoa, Dan Graham, George Hadjimichalis, Rula Halawani, Franka Hoernschemeyer, Craigie Horsfield, Katarzyna Józefowicz, Jakob Kolding, Ola Kolehmainen, Lucas Lenglet, Sol LeWitt, David Maljković, Gerold Miller, Matthias Mueller, Teresa Murak, Brian O'Connell, Daniel Roth, Albrecht Schaefer, Kai Schiemenz, Les Schliesser, Melanie Smith, Monika Sosnowska, David Tremlett, Anton Vidokle, Lawrence Weiner, Tilman Wendland, Krzysztof Zieliński

41 international artists in public places and several institutions in two cities

Curated by Sabrina van der Ley and Markus Richter / European Art Projects / Berlin
Commissioner: Anda Rottenberg / Adam Mickiewicz Institute / Warsaw

In just one month opens the first manifestation of *Ideal City – Invisible Cities*. 41 international artists will reflect from June 18 onward the ideal city and its sibling, the invisible city in Zamosc, Poland.

Zamosc is an extraordinary treasure of late Renaissance architecture singular in its urban conception, located near the Polish-Ukrainian border, between Lublin and Lwow. The never destroyed city will host the works of artists from twelve European and six non-European countries amidst its traces of a once truly multicultural society, the former orthodox churches, the cathedral, the synagogue as well as the Armenian houses. Only few ideal cities were ever partially or completely built. In particular, the ideal city plans that were closely tied to societal utopias usually remained unrealized. Zamosc, conceived by Count Jan Zamoyski and built between 1580 – 1605 by Italian architect Bernardo Morando, is one of the rare existing examples of an ideal city. Today Zamosc is included in the UNESCO list of World Heritage.

Artists with site-specific works will react to the given architecture and insert their work in public buildings and spaces, hidden courtyards or squares. Lawrence Weiner enfoldes the arcades at the main square with one of his word sculptures. Monika Sosnowska composed a fountain while Mirosław Bałka sculpture relates to wounds, deeply cut during the II. World War. Daniela Brahm, Colin Ardley, Kai Schiemenz determine squares and public spaces anew, Franka Hoernschemeyer reflects with her installation the clear gridding of the city's layout and Lucas Lenglet drafted a columbarium for one of the courtyards. Les Schliesser sets up a museum for a fictive architect born in Zamosc, Jakob Kolding investigates functional city planning with a poster project and Craigie Horsfield introduces a sound installation. David Tremlett inserted pastel wall drawings into the cartouches of the Renaissance synagogue, while the structural works of Katarzyna Józefowicz and Pedro Cabrita Reis dialogue across its naves and Sol Lewitt inhabits its courtyard temporarily. Tilman Wendland's installation in the historical museum will integrate documentation on ideal city plans of the moderns Le Corbusier, Niemeyer and Hansen and Jarosław Fliciniński will conceive a large wall painting for the academy, in the gymnasium of which George Hadjimichalis will install his Workshop of Projects and Images in Crisis.

In the casemates of the decorated fortress Zamosc, the photo, film and video works of Tarek Al-Ghoussein, Francis Alÿs, Tacita Dean and Rula Halawani address issues of geometry, order, defence systems, resistance and alleged security. In the historical academy building, which today houses the town's high school, in the Historical Museum and at the Zamosc City Gallery 20 artists will be showing their works relating to the major themes of the exhibition including memory and the grid.

The contemporary art works will engage in a challenging and substantial discourse with the historical city and the underlying invisible cities, hidden beyond or masked by time and history.

cont.

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All in short walking distance, the exhibition will cover the entire city of **Zamosc from June 18, 2006 to August 22, 2006**. In September and October, a freshly adapted version of the exhibition will be shown in the city of Potsdam, which was mainly planned and built during Baroque times.

On the occasion of the exhibition **Revolver Verlag** publishes an extensive **catalogue** in a Polish-English version (ISBN 3-86588-282-X) and a German-English version (ISBN 3-86588-266-8) including 160 colour images, four comprehensive essays and texts on all participating artists.

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