

Anita Sieff

[illegible]

We need to make a list of his power and to give friends recognition
as no longer merely the donors of an individual but of public goods, recreation
capacities and power can slip out of reach of use they can't be lost

201

Long

metals

100

Living

Page 10

1942-43 - 10000

An exhibition of drawings

no response based on case and attention.

our intention is to show a connection

of material goods for the benefit of the animal

a real relationship between

very busy and I shall be glad to see you

19. value-based system rule - concerned to maintain a balance between stability and

as a table of values for them, in which are defined

in terms of total relations

is a function of relations, not of the objects

... ..

the intent to deprive the land of compound
cultivation and to remove and obliterate

a common line with it and had been

It is a common thing to find of the same

110 x 60 cm.

INNOCENCE IS THE STATE OF LOSS

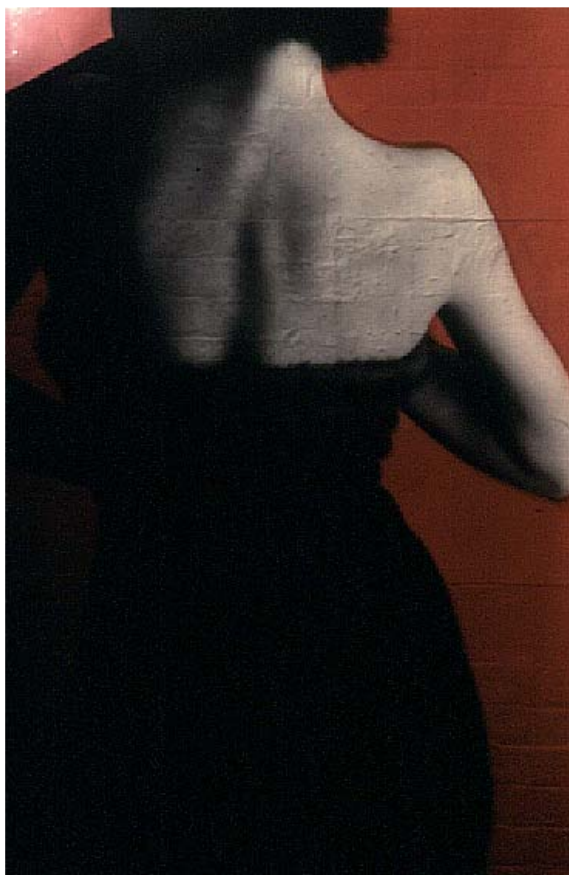
It is nice to get lost, forget the rules, it is good to expand, to blend in, to go beyond the drawn out border. It is nice to find yourself involved and bewildered and no longer to know what is yours and what is not. The sense of belonging is a conquest of our conscience.

I am thinking of a set of aggregates, of a bunch of grapes, of a complex organic system, whose complexity depends upon the quantity and quality of the berries. Gravity causes it to hang; in order to guarantee the adventure of the unknown, I would have to find a way to get around the constraint of weight. The be ready to play. Traveling through the unknown, it can happen that you find yourself again at the point where you started , and this destroys the illusion of progress.

It is strange how a habitual gesture, which does not respond to a voluntary impulse, but is, instead, an implicit mechanism, works against abandoning a proven path, as though a promise were being broken, and condemns us therefore to the impossibility of change. It is strange how a voluntary gesture is always understood in relation to the result, and is therefore irreverent with respect to the unexpected. I have to find an interstice into which I can let flow the state of innocence which I attempt with difficulty to see at the horizon of my awareness. Only innocence can save me, but I do not know where to turn to find it, even if I feel that it surrounds me. I let it go at a certain point, without realizing that I would have lost sight of it. My eyes, which in the meantime can see behind me, do not feel the weight of my eyelids and must therefore accept this trick of a continuous flow of information, even in the dark.

It is a metaphysical frightening darkness. I am afraid of the loss and feel myself overcome by a kind of sleepiness which frightens me because it is the the sleepiness of death.

I must be impeccable with it, because death controls me; but I feel worried when I discover that my cells resist change: atoms dig in their heels in this dance for the organization of life. I look within myself hoping to find an ally, but daylight has come back and confuses me, and I rise beaten, because I understand that the loss of myself is the game to be played in order to find the reason of life.



INNOCENCE

1994

photograph on acetate

150 x 100 cm.

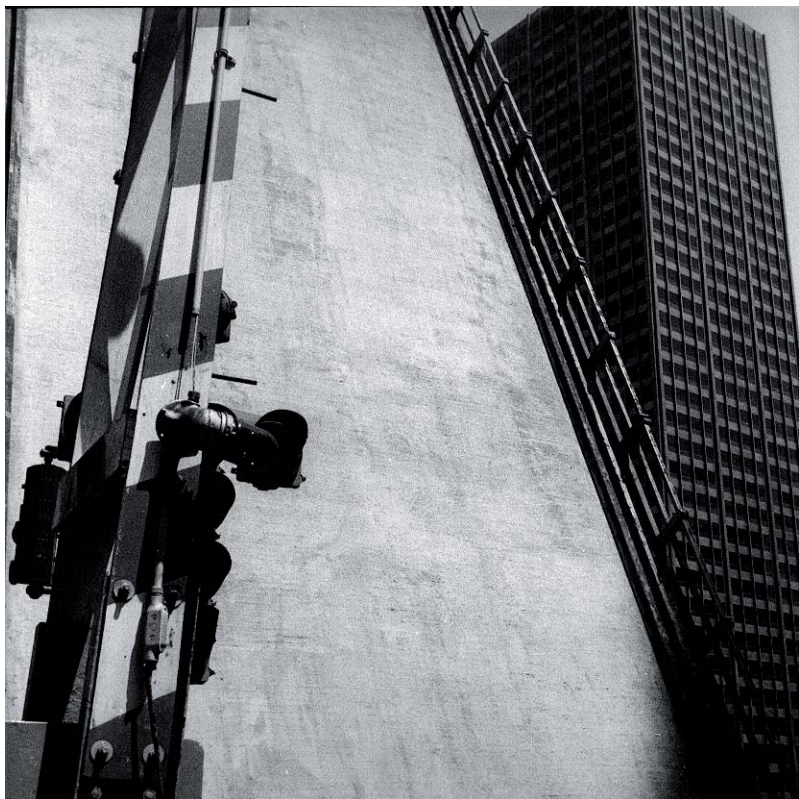


MEURICE

2002

photograph

100 x 100 cm.

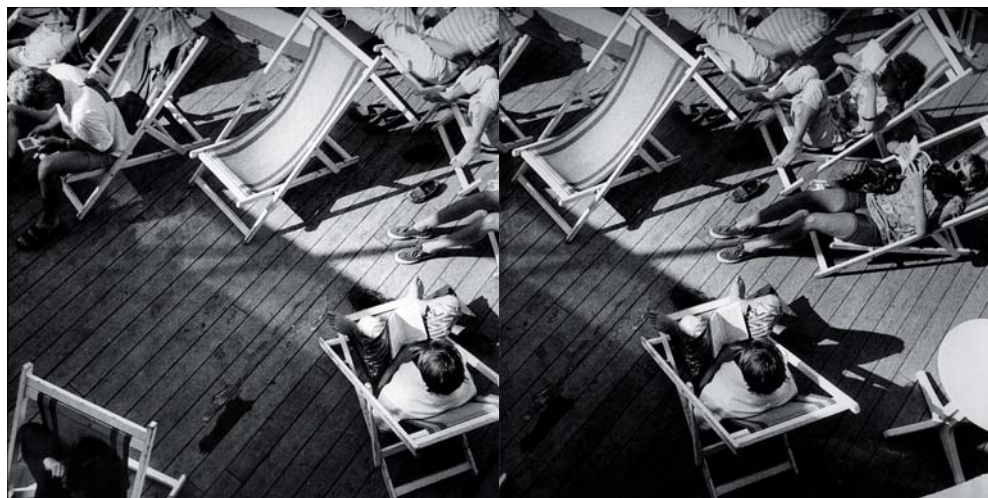


CHICAGO

1996

photograph

22 x 22 cm.



ON THE BOAT

1998

photographs

22 x 44 cm.



PARIS

1996

photograph

22 x 22 cm.

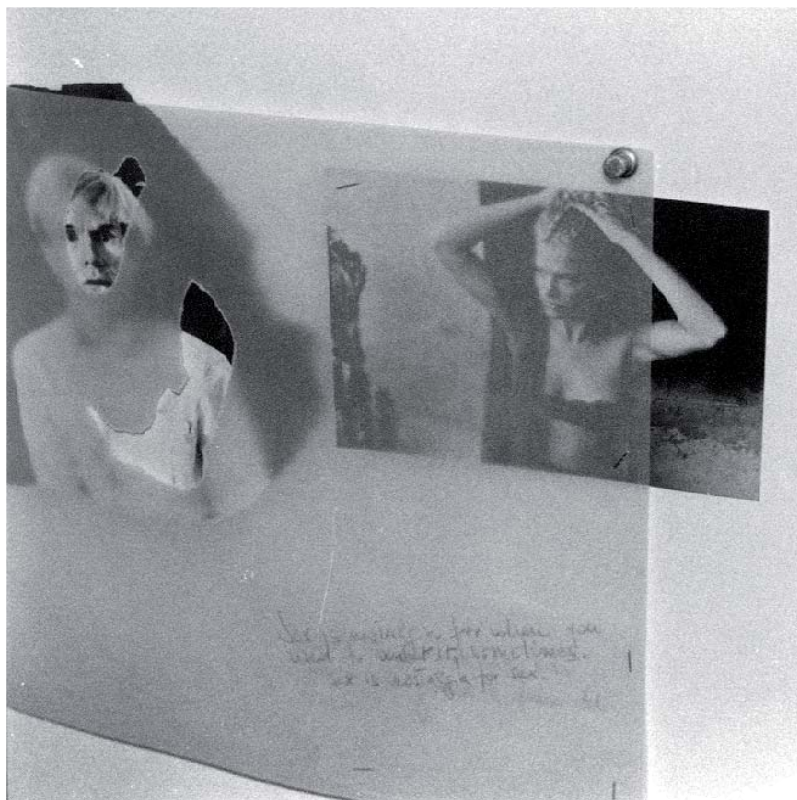
ABOUT FRAGILITY

1997

photograph on acetate, cotton,
nylon thread

170 x 100 cm.





Sex Is

1997

photographs, paper

50 x 50 cm.

TIME

In our constant striving to rearrange our self-representation in the world so as to not become absorbed into indifferentiation, we are dispossessed of the experience of creating our own space, the one that represents us. We are obsessed by the content of what we must show on the outside, losing sight of the fact that on the inside we are form. This state of perpetual striving causes us to experience loss not as a means to transformation, but as tragedy. The tragedy is no longer having time to give form to the potential inside us because we are caught up in updating a preconceived form. In such a situation, community as a visible unity of affinity and complicity, a natural sharing, cannot exist. The only experience of community might occasionally arise from the experience of communication as a mere random event. How can we turn the fragmentary nature of the experience of encounter into a continuity of consciousness? How, between such self-absorbed centers, can we produce aggregative space?

Loss

We experience a loss of overall meaning as a result of the upsetting of the linearity we are used to, and so, rooted in our habits, we think there is no other meaning than the one compromised by our survival. Self-representation within the system of institutionalized media is a struggle to adjust. A constant self-regeneration, with the haste imposed by competition, where the implicit rhythm guaranteeing our being in our own truth is gone. But when loss means relinquishing control and the determination to hold together in the desperate aspiration to produce continuity, then it is transformation, then it allows to relate with the outside. The artist is the social subject in loss. His/her innocence, in the sense of being free of programming, puts him/her in the condition of loss.

From this point of view the artist could be anyone able to break free from imposed or inherited programming. But even if one is in the awareness of being an artist, he/she might still be striving not to fall in the trap of feeling inadequate, removed from the exercise of sharing, lacking in outside consensus, that is, lacking in one's own outer consciousness.

But if we agree that observed/observer, that power of subject over object does not exist, then we can envisage power as the capacity to manifest on the level of experience one's own innocence as the freedom of being a means for the creation of meaning. Thus loss becomes first of all an experience for feeling continuity, and then continuity of consciousness.

SPACE

By withdrawing from a self-referential system, we lend ourselves to being form, and find the time to devote ourselves to the unfolding of our potential, as the power to create. Giving up self-reference for the sake of self-representation of the potential inside us, thus becoming aware of being form and creating. Creating when there is awareness means creating space. The action that, being unexpected, creates a vacuum for containing the event, produces attention as a result of the loss of direction, and inspires vision. We are form that reveals, displays itself, each time it accepts the loss of the preceding form. A form no longer easily recognizable because it is immaterial, a form as awareness of the loss of a single identity for a more complex organism. So form, by its active significance, becomes the event itself, while at the same time it is "communication". Creating new forms means creating space, and creating space means entering the dimension of living time as the present.

BELONGING

That shared time, owing to the artist's innocence, becomes the unexpected and therefore "welcoming", and thus the possible place of belonging. Community achieves form in the place of welcoming, which is also the place of care to give form to the experience as "action" producing awareness. Ceasing to think of ourselves as powerless "contents", but investing in our own nature of being medium. Medium which, among other things, does not have a specialization but differs in connection with the motor that drives it. This should free us from the pre-occupation of falling into indifferentiation, while urging us to the possible experience of cooperation, where the differences would finally contribute to the representation of that complexity of which we are aware today.



SOHO STORY

1999

photograph

100 x 100 cm.

EMPIRE STATE BUILDING

1998

photograph

40 x 60 cm.



SEQUENTIAL

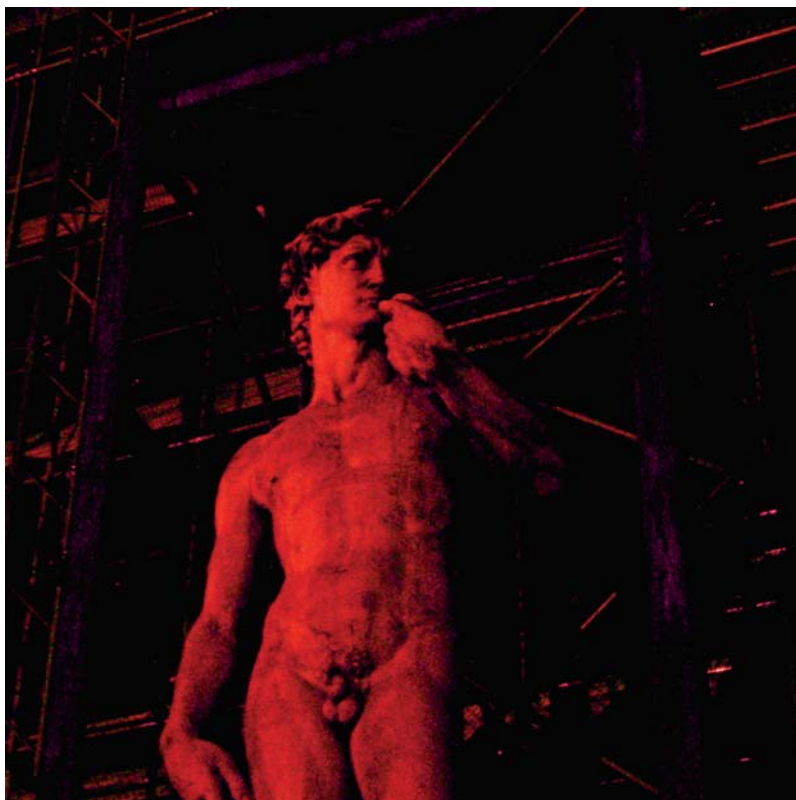
Watching

1999

photograph

40 x 180 cm.





DAVID

2004

photograph

100 x 100 cm.



THE TOWER CLOCK

2001

photograph

100 x 150 cm.

TRIBECA

2001

photograph

20 x 30 cm.





DISAPPEARANCE

2006

photograph

50 x 50 cm.



THE DRAMA OF BEAUTY

2000

installation

glass, silk

40 x 40 cm.

UNDERSTANDING DESIRE

1996

Theater for New City, NYC
mixed media piece

CAST

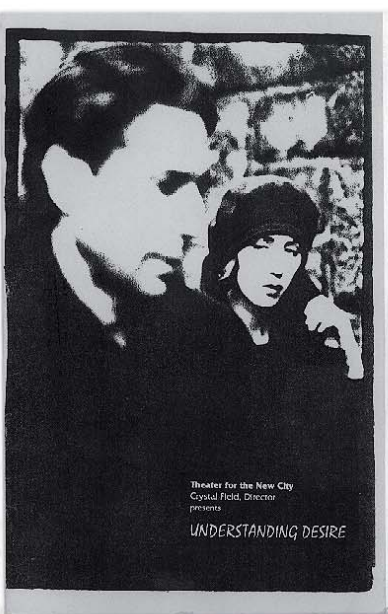
Elizabeth.....Anna Maria Cianciulli
Anthony.....Michael Hladio
Charles.....Barnes Evans
Denise.....Lisa Bobonis

Guiding us towards our true unfoldment, our desires require us to bring them into consciousness. The challenge is to recognize the true nature of our desires and make a choice based on this knowledge, as to which to follow. This decision then leads us to our destinies - the pain to which is our life. *Understanding Desire* speaks to this dilemma - the essential obligation of sorting through our present conditions in order to clarify our fundamental desires. The short film *Missed* addresses the consequences of attachment to immediate pleasure - a confusion of desires - trapping the participants in a self-perpetuating pattern.

Anita Sieff & Elizabeth Woodruff

Understanding Desire was inspired by "Sogno (ma forse no)" 1991 by Luigi Pirandello

Special Thanks: Tim Harling, David Coppoolse, Holly Miller, Matt Marelo, Holly Becker, Robert Adziasvili, Cacie Panzieri, Galerie LeLong, Stable Edit, Samar & Donatella Villi, Borgomanero Italy, Laura Rotta, Lisa Gobbi, Paul Guilfoyle, Elisabetta Franchi, Guillaume Vareille, Robert Drax, Bonita Sorra di Santa Maria, Aaron Meadow, David Casteneda, Joe at Big Apple Lights for his service and patience, Boris Ciorra, Franco Bertacci, Keith Gilroy, Shelagh Keely, Jeffrey Taylor, Ellen Prochnik



Theater for the New City
Crystal Field, Director
presents

UNDERSTANDING DESIRE



Crystal Field, Director
Theater For The New City presents
as a work in progress:

UNDERSTANDING DESIRE

Conceived and Directed

By

Anita Sieff

Written by

Anita Sieff, Anna Maria Cianciulli and Elizabeth Woodruff
with the collaboration of Michael Hladio, Lisa Bobonis, Barnes Evans

Produced by

Jan Cox, Ursula Hodel, Maurizio Pellegrini,
Maria Sabbatino

Original Music Composed and Performed by: David Simons

Vocalist: Carlo Veleia

Director of Photography: Marcus Hahn

Film Editor: Manuel Gault

Still Photographer: Boris Ciorra

Set Design by: Philip Baidwin

Costume Design by: Catherine Buyao Dian

Sound Design by: Michael Marjon

Staging by: Motion Pictures Movement Theatre

Production Coordinator: Sal Trapani

Production Managers: Justin Reiter

Associate Producers: Lisa Bobonis, Anna Maria Cianciulli,
Catharina Buyao Dian, Elizabeth Woodruff

with

Anna-Maria Cianciulli, Michael Hladio, Lisa Bobonis
and Barnes Evans



PEOPLE NEVER CHANGE

1996

film, 16 mm, color, 17'



THE STEP

1993

film, 16 mm, b/w, 45'

PRESSURE

1997

film, 16 mm, b/w, 5'





Have you read the paper? No...No..., the news about the weather forecasting machine breaking down....



...it's only a convention. Time will come to an end, it's written...I ment the two of us...
-yes I know, but I was speaking about weather, that's my job!



I somewhat loath to be myself...but I'm also here to challenge my personality...to break down this wall of insecurity...



Even the dress we choose to wear to face the search for form often just makes us more vulnerable...like me for example..

THE FASHION WEATHER FORECAST TV FORMAT 2006- 2008

What's the weather like?" and "What shall I wear today?" are the first questions we all ask ourselves on waking up in the morning. The choices and suggestions the presenter makes for the public in these mini reports are, now and again, jeopardised by an unpredictable context, but also by an external voice, which interrupts her digressions and undermines her certainties.

We are always "out of time", that is, we are not able to live systematically in the present. This lack of synchrony makes us miss what we wish to meet or what we would like to be involved in. Life makes us chase time, to find this synchrony.

Being "out of time" involves relying on means such as clothes to:

- a) Face temperature variations, but also to face our lack of identity and fragility, which derive from a sense of inadequacy
- b) Appear what we would like to be but, at the same time, are afraid of being, and make us attractive to others
- c) Give us a second skin because we are ashamed of being simple and different to each other
- d) Camouflage what we have forgotten exists and hide ourselves so that our soul is not revealed.

With The Fashion Weather Forecast fashion returns to its true nature and vocation: a way of being.



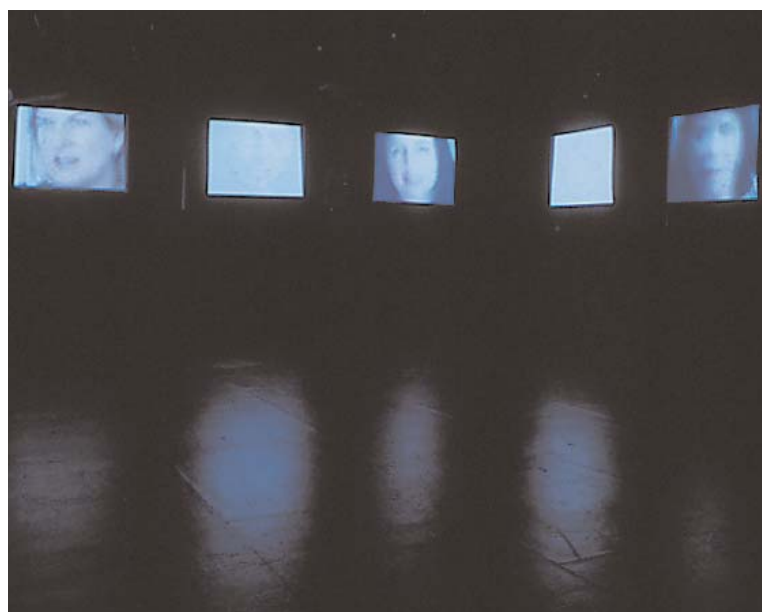
ALLOWING TO RECEIVE THE EVENT
SOUND INSTALLATION

1999

Suddenly the shifting moves space
and permeates time
The expansion makes life vibrate
and allows to receive the event
How many times have I wondered
if the space of a moment is
worth a lifetime of struggle.

Letting a dream pass away
without confining it
remaining still
without moving
looking at the object of desire
without stressing the vision
of the beloved result
speaking by carefully choosing
the right words
without worrying about being understood
All that loosens (frees from) the tension
and the projection towards the future
becomes calm acceptance of the present.





SOCIAL SCULPTURE N° 1

THE KITCHEN, NEW YORK, OCTOBER 1999

Social Sculpture N° 1 recognizes this dynamic and the realization that within that “space between egos” is hidden the key for a broader understanding of the nature of communication as a means for comprehensiveness and union. It initiates the process of merging, of participating among diversities in the path towards a new means of “reconstruction”. Going beyond the state of being merely observer we regain the power to envision, to build through interaction. The astrological charts display how important it is to regard highly the uniqueness of each identity through the power of choice.

There must be made a distinction between being a potential artist and being an actual artist. That is to say that in order to become an actual artist one has to decide and be able to pursue the vision; to bring into the present the signs of the future. Love as a principle of integration turns potentiality into action and, therefore, differentiation.

Through this movement, potentiality performs its energy creating the experience, the form. The mind then, by holding coherently the images of existence, translates it into consciousness. Only one who is available and ready to do this can be considered an artist. So everybody is an artist, but few take that responsibility.

The challenge is to see ourselves as new beginnings, with the chance to break through inertia—inertia being the principle of resistance to change. With such a potential, such a resonance, we can perform. Recognizing the same intent is to become an agent of change. In such a context, creation of consciousness and artistic process run closely to one another, if not converge.



“SOCIAL SCULPTURE NO. 2”

**13 OCTOBER 2000, TEATRO FONDAMENTA NUOVE,
VENICE**

We can no longer hide, meaning live our lives as if we were not being observed, as if our involvement with relationships were not the condition of our existence. The time is gone when we could believe we just dwell in that dimension that is ours by vocation and wear the outer form of social conventions.

Everything is out in broad daylight, or better said, is floodlit. Being public puts us in the condition of having to live our privacy, or that which we are used to thinking of as being private, in public, and therefore no longer being able to avoid the responsibilities of our actions and choices.

A public that removes us from the confinement of the narrow family cell and makes us become a part of the great mass of individual identities. In this situation, if we do not want to hand over our representation to mass media stereotypes, we must find a space where we can produce meaning to express self-representation.

The only dimension we can consider out of reach of the public, and thus consider private, is our inner space.

Privacy, from this point of view, becomes the inaccessible place, where the real dramas of life come about and where intent can be built. This inner space becomes the sanctuary where the “sacrifice” occurs, the *sacrum facere* of transforming into consciousness. In turn, consciousness implements expression.

Expression becomes an individual contribution that will enhance the complex work of self-representation of public as an event of co-creation.



GUGGENHEIM PUBLIC
AN ON-GOING COLLOQUIUM
1996-2002



Guggenheim public is

1. *An experiment* in the creation of thought on the basis of an unreserved reciprocal attention. As of September 11, 1996, a group of approximately 40 people belonging to different cultural horizons meets every other Wednesday evening at the Peggy Guggenheim Collection, Venice, trusting this convivial experience to lead to new, stimulating areas of thought.
2. *An attempt to reconcile science with art, a duality that is experienced as a hostile opposition rather than a constructive dialogue.* The synthesis of knowledge is one of the main concerns of our time.
3. *A contribution to the redefinition of the meaning of a place of culture.* Museums are usually experienced as places of memory. By adding to such a perspective the sharing in the creative/productive process, the museum comes to life.
4. *A vehicle for transmitting cultural information in the city.* Through these meetings, information about the city's various cultural activities is shared, furthering participation and exchange.
5. *A point of reference as an international meeting place.* The museum becomes a place of diffusion and exchange for all those arriving in Venice who wish to share the city's cultural life.
6. *An incentive to the development of similar experiments.* This experiment might inspire other museums to organize similar dialogues, thus creating a cultural network where the nature of communication is determined by human resources.



[illegible]

The loss
of civilization is the necessary
prerequisite for architecture.

childen's Blattnsche C's and

1. **Introduction**

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[illegible][illegible]

8. *Amore e morte per il capitano di Corinto*
una storia di Giuseppe

2.9

è ciò che
dell'arbitra

150

2002

cr

la distingue
ietà.

[illegible]

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eat



ETHICS TELEVISION

A NETWORK OF ARTISTS AND AUTHORS

1998

ethTv is the creative process of a larger ethical project that aims at suspending our increasing isolation, to create a space where integrating dynamics can be stimulated and structured.

We need to think in terms of difference, and to aspire towards integration. It is essential to face the challenge brought about by globalization, meaning the responsibility of assuming the burden of the incompleteness of knowledge, of different cultures and histories. The complexity of contemporary life forces us to an extreme watchfulness, in order to grasp its countless implications and to make our choices with the greatest awareness possible. This mobilization of our energies, freeing us from the norm of linear procedures, by diffusing our attention, changes our attitude towards the expectations and the predictability of the future, because it constantly involves us in the present. In this present, that is so crowded and complex, we suddenly are becoming creators, we must take action and we are therefore potentially in the dimension of art. Creating space when it is the expression of awareness, means entering the dimension of the work of art: art as the way to build space in order to experience time.



One of the premises of the project EthTV is the consideration that in our contemporary time we are not allowed to experience space. We are disinherited, with only the space of our bodies, and often not knowing how to live that space. In such a landscape, where power is expressed by how much space one takes, or is given through inheritance; we, disinherited, inadequate, are splinters, fragments, mainly concerned about loosing the sense of life. Consequently, we remain most of the time, self absorbed, also when in the dimension of creation/creativity. The illusion, presented to all and perpetuated by the media, that we are not separated, isolated, alone, disinherited, but part of a community in its portrayed image is one of a consumer, which is not at all representational of our needs.



EthTV is an artistic project that aims to gather an international community which shares this purpose towards life: art as the means to create space in order to experience time.

EthTV is the space where art articulates through valuing reciprocity, thus allowing the collective work to become form.

The internet site www.ethicstv.com can be considered a thought laboratory, meaning the place and the way to get together with the shared intent of striving toward the creation of a collective work. In this site, Ethics public is the space of the purpose, where converge artists and interpreters of our times, to whom ethtv asks to take part with contributions of word, image and sound. It is the heart of the ethtv structure. Through existing it affects the process of inspired action. Ethics public becomes social sculpture when the ethtv editors, once the various contributions have been placed in the categories of art, love, nature, being, living, moving, insert them in Public Access, the site open to the public. The projection is to merge into a major TV network: EthicsTV, the intention being to create a relationship with an audience as an intelligent participant with the purpose to verify whatever the nature of communication is art.





SYMPOSIUM ON LOVE

12-14 OCTOBER 2000

In 1996 the Peggy Guggenheim Collection in Venice created Guggenheim public as an endeavor to define and refine the concept of “public” as a shared space of communication. The unfolding of the experiment, involving weekly and bi-weekly evening meetings of a regular cadre of poets, artists, historians, economists, scientists, philosophers, and others, on a broad range of topics of both personal and mutual interest, has shown that persons coming from different horizons and disciplines do converge, creating a dynamic that goes beyond individual identities.

The success of this program has led us to seek to engage a wider “public” in the expansion of this colloquium. Moving into a new phase, we have focused on the meaning of “love” considering it as a principle of integration, investigating its place in the process of interaction and its role in the search for a “space beyond Egos”. Inquiring into the nature of communication, we will ask: is love the impulse urging us to reciprocity in the space we call “public”?

Guggenheim public opens this new year of its encounters at the Peggy Guggenheim Collection of Venice with the production of the Symposium on Love.
Love meant as a principle of integration.

The endorsement of the initiative on behalf of the Fondazione Querini Stampalia, the Accademia di Belle Arti di Venezia and Teatro Fondamenta Nuove expresses a new awareness in the meaning of public. This space of sharing lends force to an ethic of the event viewed as a creative act. A space where art becomes explicit as communication and where the theme of Love leads us beyond the self-reference system of languages. Public becomes a synonym for reciprocal trust, shared sensibility, inspiring cooperation in producing complex systems of values. A place where organic comprehension and the need for expression can give rise to differences.

The Accademia di Belle Arti di Venezia, a place where

different idioms can be expressed in the unifying ambit of the evolution of form, will welcome the first introductory encounter of the Symposium on Love on Thursday 12 October at 5 P.M.

Teatro Fondamenta Nuove, in its role as performance space, will be the laboratory where the integrative dynamics can come about, hosting the project on 13 and 14 October.

The site www.ethicstv.com, a network of artists and authors, is the instrument for creating a link between the event in Venice and the rest of the world. The space on Internet will allow to follow the unfolding of the event and provide the opportunity to take part in the Symposium by contributing to the dialogue on Forum.

The Fondazione Querini Stampalia, according to the testament of count Giovanni Querini, expresses substantial affinities with the Guggenheim public project:

“my Library, Galleries, Medal Collection, Art items...will become available to the public....and will be open on the days and at the hours determined by the above-mentioned Curators, but regularly on all the days, and in the hours in which public libraries are closed, and particularly in the evening for the scholars convenience....”
and invites the general public to the final consideration on the Symposium on Love on 14 October at 5:30 P.M.

The Symposium will be held in Venice the 12-13-14 October 2000 in the presence, along with the members of Guggenheim public, of guests from several countries.

The participants:

Catherine Shainberg, Satish Kumar, Paolo Bianchi, Elizabeth Thompson, Martine Batchelor, John Peter Nilsson, Ghislain Doevroede, Don Factor, David Peat, Humberto Maturana, Jack Cohen, Maurizio Lazzarato, Richard Tarnas, Marilyn Tunneshende, Sandra Caroli, Pucci Dallerba Ricci, Mario D'Avino, Antonio Marazzi, Marco Senaldi, Massimo Kaufmann, Claudio Ronco, Susan Wise, Alberto Madricardo, Nives De Meo, Luca Muscarà, Franco Ferrero.



The calendar for the three days:

-12 October: at 5 P.M. meeting at the Accademia di Belle Arti -

13 October: from 10 A.M. to 5 P.M. meeting at Teatro
Fondamenta Nuove and then again at 9 P.M. to take part in
the event of the social sculpture;

-14 October: from 10 A.M. to 1:30 P.M. meeting at Teatro
Fondamenta Nuove.

From 5:30 P.M. to 7:30 P.M. final consideration at the
Fondazione Querini

Stampalia followed by a cocktail party.

PUBLIC AT THE FORTUNY MUSEUM
2002- 2003

Permission and Release

Permission is hereby given to you and anyone acting for or claiming under or through you:

To take still and motion picture photographs of me on film and/or videotape in which I engage in any activity, converse with other people, act, sing, dance or otherwise perform; and to record my voice name and/or performance and appearance for the **production in Venice of the process presently entitled Public.**

ethTV may use, and permit others to use, any and all such photographs and recordings, in any form or manner whatever in the production, promotion, distribution, sale, rental, advertising and exhibition (including without limitations in theaters, on television, free or 'pay', and any other media) of films, tapes, recordings, posters, pins, and other materials used for advertising or publicity purposes. You will own irrevocably and perpetually the use of my said appearance, performance, voice, and name for use in connection with the above named motion picture and its promotion.

I hereby release you from all claims, damages or liabilities whatsoever, including but not limited to claims for violation in infringement of my rights of privacy or any other rights of mine. I represent and warrant that I have the legal right and power to grant you the rights herein granted by me to you, and that I am eighteen years of age or older.

Date:

Signed:

Name:

Address:

PUBLIC LOVE AT THE FORTUNY
13-15 JUNE 2003

As the process of a larger experiment of relationship between the many, Public in this new stage at the Fortuny Museum has produced a video, the connective work «public Love». The footage presented in this occasion focuses on self representation as synthesis of a raw, yet dense experience of reciprocity and shared feelings.

Connective work : Giulio Alessandri,
Sandra Caroli, Vincenzo Casali,
Giovanni Costantini, Elisabetta Di Maggio,
Enrichetta Emo Capodilista, Marco Ferraris,
Stacy Gibboni, Silvio Fuso, Ariana Jukic,
Alberto La Sala, Alberto Madricardo,
Stefano Medda, Mara Meneghetti,
Maurizio Pellegrin, Michela Rizzo,
Anita Sieff, Paki Zennaro.





Faith is neither dogma nor religion, nor politics. Faith is recognising yourself in others, it is a shared and undeniable feeling. The problem is that we're always losing the threads of these relations, of this discourse, even if, every so often, after many interruptions, it seems that this thread is realigning, that coherence is re-established, that we all get back to loom this sort of silk, this thread which includes people in this grid of relationships. Perhaps love is the main ingredient of this subject !



ANITA SIEFF PUBLIC

SEPTEMBER 11, 1996 - SEPTEMBER 11, 2007

WITHIN THE EVENT JOSEPH BEUYS

«DIFESA DELLA NATURA»

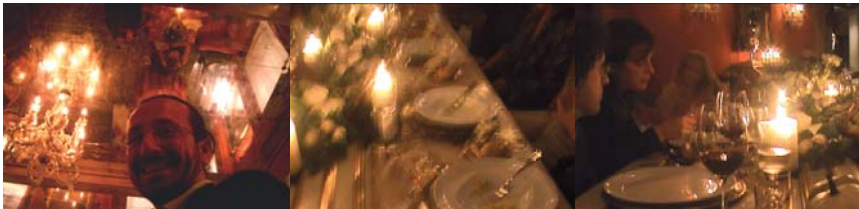
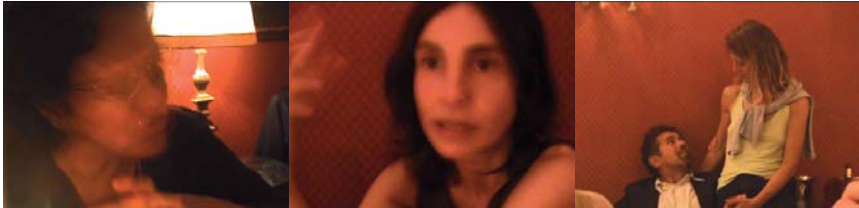
52^a Esposizione internazionale d'Arte. Eventi collaterali.



THE CEREMONY OF FIRE

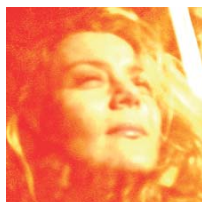
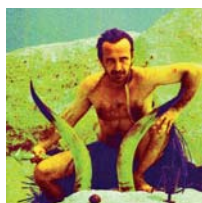
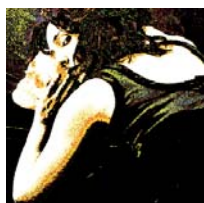
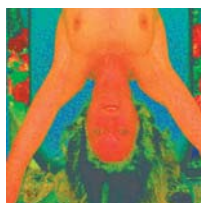
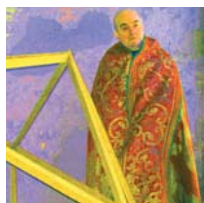
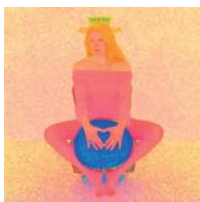
Participating implies the individual's free choice to create a shared system within which the circumstances and conditions for the expression of a common intent are made to come about. Public is a research on the meaning of participation. Participating means taking part. The part taken is the experience which a subject becomes aware of as one's own identity of participation. According to the perspective of the principle of participation there are two ways to participate: from the view of the participant or from that of the internal movement of the part taken as such. In this case participation is an emanation inducing far reaching effects which do not remain only within the action of experience.

THE ART TABLE
HOTEL METROPOLE, VENICE
OCTOBER 2004 - MARCH 2005



The table and its ritual as a work of art.

The act of eating at the special table is a form of art where we learn to appreciate details of lost ritual. Communal leisure activity gets under the spot light while tactile experiences reconcile body and soul. Through taste and shared appreciation we go beyond the limitation of language into the realm of intuitive experience. Participants explore their own imagination within their bodies and conviviality becomes connective work of art.



TAROT BAR
THE PROJECT ROOM, NEW YORK CITY
FEBRUARY 19, 2005

The Tarot Bar is to be seen as a project within public. With this project I intend to go beyond the lack of interest in the finished product typical of the process, and project the participatory event into a concept for sale. A form of art as action, to put into motion reciprocity and obligation expressed in giving, accepting, and giving back.

To interpret the idea of the Tarot Bar is in fact to establish a new scheme between the involved subjects, and measure therefore their position and relationship. For the bartender this could be the obligation to value the relationship to the customer not only as a profit based interest, but rather as a partnership, while customers in participating would be challenged with their value system like sense of status, shame, power, risk, etc.

In contemporary society the other, for want of comprehensible proof of identity, is persuaded it must either integrate or be banished. This condition leads to a panorama of inadequacy as a state of widespread dis-ease but, at the same time, to art as the only way to regain the power of self-representation and representation of meaning.

The 22 major Arcana describe and represent condition and evolution of human being. They deal with the field of relationships in which human beings are immersed: from the most personal to the more general universal relationships. The deck of Tarots therefore is really referential for our life. The chance we take by drawing the cards creates the map of a larger design to overview. What is inherent to the Tarot Cards is the understanding of relationship as the condition for knowledge and ultimate wisdom.

Connective work n.3:

Gloria Beggiato, Umberto Branchini, Tanya Böcking,
Constance Burg, Giovanni Costantini, Giacomo De Stefano,
Elisabetta Di Maggio, Enrichetta Emo, Domenico Iacuzio,
Marco Ferraris, Silvio Fuso, Michele Gervasuti, Stacy Gibboni,
Yella Hassel, Tory Jones, Louise Lepore, Marco Loredan,
Morella Morelli, Gaspare Pasini, Michela Rizzo, Monica
Samassa, Anita Sieff, Maria Paola Spinelli, Pernilla Stodberg.



**ON PUBLIC
VIDEO, 2006
17' 52"**

Una: Where is reality? where are my emotions?
... my desires? Where am I? What happened to
me? Why did I allow them to steal my world?
What kind of world is this one? I get more and
more stranger to myself, I feel to be in a void, a
desert, a cold void... where did my soul go? I
don't have any mission anymore, nothing in
which I can recognize myself, I am so little and
yet too much!

Maga: Remember the work of art! Remember how
much we struggled to destroy the scheme
observer/observed!! Remember that you have
to be in your power.

Una: I do remember the experience. It was a
real experience, incredible, we were meeting
every wednesday to speak. There was only the
being, the being among us. The intimacy in
public was beautiful, right? Why did you end it?

Maga: Because it was finished.

Una: It wasn't finished for me. Why was it over?

Maga: It wasn't over for you.. as a matter of
fact, you are the one who is here...

Una: Now I understand. This was meant to be
the unexpected! You made the experiment end
so that who had not understood it, who did not
see it, could finally understand and see it
because it was missed. True, true, they could
finally acknowledge what had happened during
that time... What makes a work a work of art?
By ending the work one has to take possession
of it. This is beautiful, in the end there is a
beginning, there is an origin!?

Maga: Well done, you have mastered it, I see.

Una: No, I got lost. I have lost my essence. I
can't find what has or has not sense in life. I
don't know where to go, I missed my place.

Maga: Sure, but it is exactly when you are in a
loss of community that you can tap into the
possibility to recover it.



ANITA SIEFF
anita.sieff@ethicstv.com

Anita Sieff lives and works in Venice, Italy, she has a BA in Foreign Languages and Literature from Ca' Foscari University of Venice with a thesis on contemporary aesthetics and an MA in communications.

Born in Italy, Sieff has been involved in the visual arts since 1980. Her photographs, films, videos and installations have been shown in Europe as well as in the U.S.A.. From 1989 to 1990 she works with Michelangelo Antonioni in Rome, this experience inspires her to move to New York City to study film. In 1996 Sieff focuses on communication as a means for social inquiry and representation and creates **Public**, an on-going process based on dialogue, where audience becomes subject, love principle of integration, and art form of representation. From 1996 till 2001 she is Project Director of *Guggenheim public* a convivial gathering of authors and artists held every Wednesday evening at the Guggenheim Museum in Venice. What follows in 1998 is *EthTV*, a creative process of a larger ethical project which aims to establish, through the web site www.ethicstv.com, an international community sharing the purpose of art as participatory system. In 1999 she co-operates in founding the organization "Planetnetwork", in San Francisco California, a project of social and environmental entrepreneurs. From 1998 to 2005 she annually teaches video art for the New York University Masters of Art program in Venice. In 2001 Sieff launches *Public* as an independent project at the Museum Fortuny in Venice. Also in 2001 Sieff founds and creates the fashion brand "Moda é Modo": Fashion is Way. Currently Sieff works with film, video, photography, and music.

FILM/VIDEO/PHOTOGRAPHY

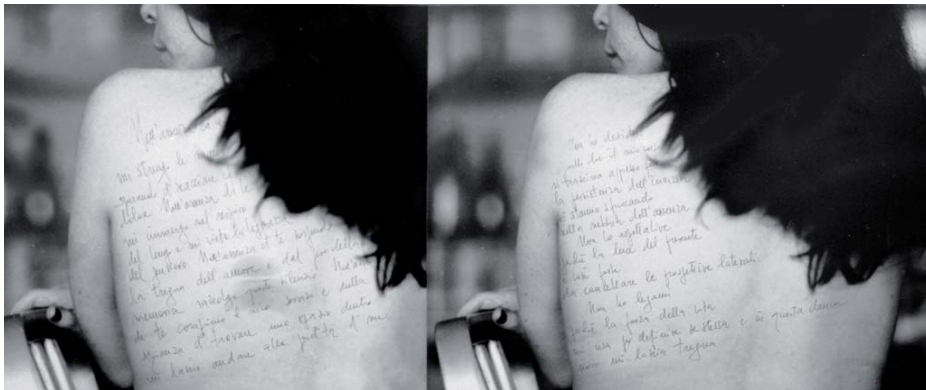
- 2008** **LIVE CINEMA/ANITA SIEFF:** Films Philadelphia Museum of Art.
- 2003** **PUBLIC LOVE,** video installation Fortuny Museum in Venice.
- 1999** **SOCIAL SCULPTURE N°1,** video installation event at the Kitchen N.Y.C.
- 1999** **IMMAGINANDO TUTTO,** photographs and video installation, Contemporary Art Museum Maribor, Slovenia.
- 1998** **PRESSURE,** 16mm short, *Arcipelago 6*, International Film Festival, Rome, Italy.
- 1997** **TARANTELLA,** photographs, PS1 22 New York City.
- 1997** **MISSED 2,** 16 mm short *Arcipelago 5*, International Film Festival, Rome, Italy.
- 1997** **ANITA SIEFF,** Grand Salon Gallery Photographs and Film, New York City.
- 1996** **MISSED 1,** 16 mm short film, Short Film Festival Bra (CN), Italy.
- 1995** **THOUGHTS BEYOND FILM,** photographs, Films and Words, Nuova Icona Gallery Venezia.
- 1995** **PEOPLE NEVER CHANGE,** 16mm shot film, 48^o International Film Festival, Locarno, Switzerland.
- 1995** **JAZZ ON THE WATER,** 16 mm short film, Villa Celimontana, Rome, Italy.
- 1995** **PEOPLE NEVER CHANGE,** 16 mm short film, *Arcipelago 3*, International Film Festival, Rome, Italy.
- 1995** **ANITA SIEFF,** Films and Photographs, Museo Revoltella, Trieste, Italy.
- 1994** **THE STEP,** 16 mm short film, *The Independent Feature Project*, New York, NY City, U.S.A.
- 1994** **I LUOGHI DELLA VITA,** photographs, Contemporary Art Luigi Pecci, Prato.
- 1994** **THE STEP,** 16 mm short film, *Film festival*, Venice, Italy.
- 1994** **MISSED,** 16 mm. short film, *Arcipelago 2*, International Film Festival, Rome, Italy.
- 1992** **OVERTAKINGS,** 16 mm short film, Tommaseo Gallery, Trieste, Italy.
- 1992** **INTERVIEW,** video, Festival Internazionale del Cinema Giovani, Turin, Italy.
- 1992** **A VOLTE SI FISSA UN PUNTO,** Maison des Escrivains, Paris, France.
- 1992** **INTERVIEW,** Video Museum of Contemporary Art, San Diego, Ca. U.S.A.

THEATRE

- 2005** **THE TAROT BAR**, The Project Room, New York City.
- 2000** **SYMPOSIUM ON LOVE**, social sculpture n.2, Teatro Fondamenta Nuove, Venice.
- 1995** **UNDERSTANDING DESIRE**, multi media performance, Theater for the New City, New York City.

PERFORMANCE/EVENTS

- 2007** **PUBLIC**, 52^a Biennale di Venezia within the Beuys event.
- 2004/2005** **THE ART TABLE**, 5 social sculptures: the public connection between Museum Fortuny and Hotel Metropole in Venice.
- 2002** **PUBLIC YES**, a mixed media event at the Fortuny Museum in Venice.
- 2002** **THE AESTHETIC OF CONNECTIVENESS**, performance, Cà Dolfin, Venezia.
- 2002/2004** **PUBLIC**, weekly meetings at the Fortuny Museum in Venice, Italy.
- 2001** **MODA È MODO**, installation event in Bolzano.
- 2000** **SYMPOSIUM ON LOVE**, event at the Guggenheim Museum, Accademia and Fondazione Querini Stampalia, Venice.
- 2000** **SOCIAL SCULPTURE N.2**, Tonic New York City.
- 1996/2002** **PUBLIC**, weekly meetings at the Peggy Guggenheim Collection in Venice, Italy.
- 1995** **JAZZ NOIR**, mixed media performance, Cinema Atlantic, Udine, Italy.



INERZIA

2000
photograph, text
29" x 13"

