

104 cent
quatre
direction José-Manuel Gonçalves
paris

5 rue curial 75019 paris
m° riquet
01 53 35 50 01

EXHIBITION

Follia Continua!

09.26 > 11.22.2015



press kit

The **25** years of
GALLERIA CONTINUA

SAN GIMIGNANO BEIJING LES MOULINS HABANA

artistic director José-Manuel Gonçalves

Ai Weiwei
Kader Attia
Daniel Buren
Chen Zhen
Berlinde De Bruyckere
Antony Gormley
Mona Hatoum
Anish Kapoor
Michelangelo Pistoletto
Pascale Marthine Tayou

...

MAIRIE DE PARIS



Follia Continua !

25 years of GALLERIA CONTINUA

September 26 > November 22, 2015

Artistic director José-Manuel Gonçalves

Hours : Wed, Thurs, Sat et Sun 2 > 7pm / during school holidays : from Tuesday to Saturday 2 > 7pm

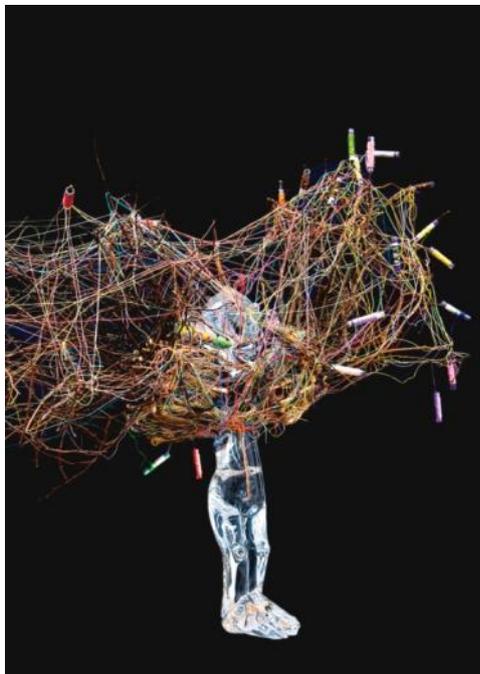
Entry : 9 € TP/6 € TR/4 € TA et TE

Saturday September 26, 2015:

Starting at 3pm : public vernissage

From 5pm to 7pm : Michelangelo Pistoletto will present his performance, *Terzo Paradiso*. The piece will be performed following a route along the canal Saint-Martin.

Leaving from La Rotonde (metro station Jaurès), following a circuit along the canal Saint-Martin, to arrive at CENTQUATRE-PARIS. Approximately 50 musicians from the group *Bandaó*, come directly from Tuscany, will play the drums accompanied by local residents.



Pascale Marthine Tayou, *Poupée Pascale*, 2010, crystal, mixed media, 82 x 105 x 66cm
Photo by: Ela Bialkowska, Courtesy: GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana

Featuring : **Etel Adnan** / **Ai Weiwei** / **Kader Attia** / **Daniel Buren** /
Cai Guo-Qiang / **Loris Cecchini** / **Chen Zhen** / **Nikhil Chopra** /
Marcelo Cidade / **Jonathas de Andrade** / **Berlinde De Bruyckere** /
Leandro Erlich / **Carlos Garaicoa** / **Kendell Geers** /
Antony Gormley / **Gu Dexin** / **Shilpa Gupta** / **Subodh Gupta** /
Mona Hatoum / **Ilya & Emilia Kabakov** / **Zhanna Kadyrova** /
Kan Xuan / **Anish Kapoor** / **André Komatsu** / **Jannis Kounellis** /
Jorge Macchi / **Cildo Meireles** / **Sabrina Mezzaqui** / **Margherita**
Morgantini / **Moataz Nasr** / **Hans Op de Beeck** / **Ornaghi & Prestinari** /
Giovanni Ozzola / **Michelangelo Pistoletto** / **Qiu Zhijie** / **Arcangelo**
Sassolino / **Manuela Sedmach** / **Serse** / **Kiki Smith** / **Nedko Solakov** /
José Antonio Suárez Londoño / **Hiroshi Sugimoto** /
Sun Yuan & Peng Yu / **Pascale Marthine Tayou** / **Nari Ward** / **Sophie**
Whettnall / **Sislej Xhafa** / **José Yaque**

CENTQUATRE-PARIS

5 rue Curial 75019 PARIS

Metro Riquet (ligne 7)

Tickets and information www.104.fr

01 53 35 50 00



CENTQUATRE-PARIS is an artistic establishment in the City of Paris

CENTQUATRE-PARIS is open

from Tuesday to Friday

from 12 to 7pm

weekends from 11am to 7pm

closed Mondays

(extended hours for scheduled events)

CENTQUATRE-PARIS invites GALLERIA CONTINUA to celebrate 25 years of artistic madness

Works by each artist represented by GALLERIA CONTINUA, and works equal to the scale of CENTQUATRE-PARIS, at once monumental and immersive artists such as Anish Kapoor, Berlinde De Bruyckere, Ai Weiwei, Antony Gormley and Daniel Buren...

To celebrate 25 years of adventure, projects, sharing and madness, it is just natural for **GALLERIA CONTINUA** to invest in the walls of CENTQUATRE-PARIS, with which it has collaborated for several years.

This architecturally unique site, open to the entire city and its inhabitants, is pleased to present a decidedly popular program, contemporary and rigorous, brought to you by artists all over the world. Amid constant activity, it is a veritable collaborative platform whose objectives strongly resonate with those of **GALLERIA CONTINUA**.

The exhibition **"Follia Continua! 25 years of Galleria Continua"** works by each of these artists, curated and in resonance with **CENTQUATRE-PARIS**.

The exhibition will tackle themes close the hearts of the artists and gallery: relationships between people, their place in a globalized world, but also their dreams, sense of humour and beyond.

The number of works presented, and the exceptionally monumental scale of certain among them, makes this exhibition an event unto itself.

The exhibition equally integrates itself into the themes of the 2015 United Nations Climate Change Conference, or COP21, exhibiting works that invite discussion on important social and environmental issues facing society.

Presenting GALLERIA CONTINUA

San Gimignano, Italy



GALLERIA CONTINUA / San Gimignano
View of exhibition by Chen Zhen, *Field of Synergy*, 2000
Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana
Photo : Ela Bialkowska

GALLERIA CONTINUA was founded in 1990 by three friends, Mario Cristiani, Lorenzo Fiaschi, and Maurizio Rigillo, in San Gimignano, a small Italian town of 7 000 inhabitants. The gallery, situated in an old theatre later converted to a cinema, found success very far from the known strongholds of contemporary art, in a region known for its timeless beauty: Tuscany.

Beijing, China



GALLERIA CONTINUA / Beijing
View of exhibition by Nedko Solakov, 2010
Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana
Photo : Oak Taylor-Smith.

In 2004, it launched the opening of a gallery in China, becoming the first in that country to offer an international program.

Les Moulins, Boissy-le-Chatel, France



View of a wall drawing by Pascale Marthine Tayou, *4 seasons*, 2012
Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana
Photo : Lorenzo Fiaschi

In 2007, **GALLERIA CONTINUA**, inaugurated les Moulins, an old paper-mill of 10,000 m² situated in Seine-et-Marne, located in the Parisian countryside.

Havana, Cuba



GALLERIA CONTINUA / Habana
Entrance to the gallery in the Chinese district of Havana.
Work in progress

Finally in 2015, it opened a space in Havana, within an old cinema. A new door opens...
The priority given to "continuity", is what brings meaning to **GALLERIA CONTINUA**.

Its long-term presence: it is for its founders to weave a thread of consistency, investment and passion and, through a line of collaboration and dialogue, open new plains of possibility. This is why Mario, Lorenzo and Maurizio have dared such bold projects, and exhibited past and present works in unusual locations (rural and industrial) that were not originally earmarked to house contemporary art.

GALLERIA CONTINUA strives to erase borders in presenting artists from five different continents, emerging and established, in the emphatic spirit of supporting and exposing art.

Presenting CENTQUATRE-PARIS

An artistic establishment in the City of Paris directed by José-Manuel Gonçalves, **CENTQUATRE-PARIS** is a space of residence, production and dispersal for communities and artists all over the world.



CENTQUATRE-PARIS © Myriam Tirler

Thought of as an artistic collaborative platform, it gives access to all types of modern-art practices.

CENTQUATRE-PARIS supports artists of all disciplines (visual art, theatre, dance, circus art, and music) backed by different organizations, whether within its wall or elsewhere. Each year, more than 380 artistic groups are received in residence, including visual artists, musicians, dancers, actors and circus artists.

CENTQUATRE-PARIS hosts performances, concerts and exhibitions **ON THE ROAD**, throughout its partnership network, this season and the seasons to come.



CENTQUATRE-PARIS © Myriam Tirler

CENTQUATRE-PARIS has developed at **Cinq** a service for amateur practicing artists, primarily targeting those inhabitants and organizations in the surrounding districts. A shared space for artistic practices and exchanges, **the Cinq** nurtures and supports the practices of each by encouraging the discovery of CENTQUATRE-PARIS programming and endorsing its resources and dynamic atmosphere.

La Maison des Petits of the CENTQUATRE-PARIS offers infants and young children with parents a space of exchange and creation. On this site which was designed by Matali Crasset, children from 0 to 5 years old come to freely play, read, paint, draw, and dream, accompanied by professionals trained to observe and respond to the words of the children and those of their gardiens.

The CENTQUATRE-PARIS equally encourages exchanges and cooperation between creatives, academics and entrepreneurs, in the heart of **104factory**, the incubator of CENTQUATRE-PARIS which houses and supports the development of start-ups, inventing products and services at the crossroads of artistic creation and innovation.

Finally, here you may find three large works, as sizable as they are remarkable in the collaboration with GALLERIA CONTINUA: *Bâtiment* by Leandro Erlich, previously presented in CENTQUATRE-PARIS in the context of the exhibition *In-Perceptions* in 2011, which was a great success among visitors. *Le Labyrinthe* by Michelangelo Pistoletto and *Open Wall* by Pascale Marthine Tayou, two works with free admission to the public for the more than 5 years.



Leandro Erlich
Bâtiment, 2004

At CENTQUATRE-PARIS, in the context of the exhibition *In-Perception*
Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana
Photo : PHP



Michelangelo Pistoletto
Labyrinthe, 1967
At CENTQUATRE-PARIS
GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana
Photo : Bertrand Huet



Pascale Marthine Tayou
Open Wall, 2010
At CENTQUATRE-PARIS
GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana
Collection du Centre Georges Pompidou, Paris

Artists shown in the exhibition *Follia Continua* !

Etel Adnan (1925 / Lebanon)

Ai Weiwei (1957 / China)

Kader Attia (1970 / France)

Daniel Buren (1938 / France)

Cai Guo-Qiang (1957 / China)

Loris Cecchini (1969 / Italy)

Chen Zhen (1955 - 2000 / China)

Nikhil Chopra (1974 / India)

Marcelo Cidade (1979 / Brazil)

Jonathas de Andrade (1982 / Brazil)

Berlinde De Bruyckere (1964 / Brazil)

Leandro Erlich (1973 / Argentina)

Carlos Garaicoa (1967 / Cuba)

Kendell Geers (1968 / South Africa)

Antony Gormley (1950 / United Kingdom)

Gu Dexin (1962 / China)

Shilpa Gupta (1976 / India)

Subodh Gupta (1964 / India)

Mona Hatoum (1952 / Lebanon)

Ilya & Emilia Kabakov (1933 / 1945 / Ukraine)

Zhanna Kadyrova (1981 / Ukraine)

Kan Xuan (1972 / China)

Anish Kapoor (1954 / India)

André Komatsu (1978 / Brazil)

Jannis Kounellis (1936 / Greece)

Jorge Macchi (1963 / Argentina)

Cildo Meireles (1948 / Brazil)

Sabrina Mezzaqui (1964 / Italy)

Margherita Morgantini (1971 / Italy)

Moataz Nasr (1961 / Egypt)

Hans Op de Beeck (1969 / Belgium)

Ornaghi & Prestinari (1986 / 1984 / Italy)

Giovanni Ozzola (1982 / Italy)

Michelangelo Pistoletto (1933 / Italy)

Qiu Zhijie (1969 / China)

Arcangelo Sassolino (1967 / Italy)

Manuela Sedmäch (1953 / Italy)

Serse (1952 / Italy)

Kiki Smith (1954 / Germany)

Nedko Solakov (1957 / Bulgaria)

José Antonio Suárez Londoño (1955 / Colombia)

Hiroshi Sugimoto (1948 / Japan)

Sun Yuan et Peng Yu (1972 / 1974 / China)

Pascale Marthine Tayou (1966 / Cameroon)

Nari Ward (1963 / Jamaica)

Sophie Whettnall (1973 / Belgium)

Sislej Xhafa (1970 / Kosovo)

José Yaque (1985 / Cuba)

The Third Paradise, a performance by Michelangelo Pistoletto

The performance by Michelangelo Pistoletto, *The Third Paradise*, will take place the day of the opening of the exhibition, September 26th 2015, from 5pm to 7pm.

It will take the form of a circuit along the canal Saint-Martin which will depart from La Rotonde (metro station Jaurès) in order to arrive at CENTQUATRE-PARIS. Over fifty musicians from the group *Bandao*, who have come especially from Tuscany, will play the drums and be accompanied by local residents to celebrate The Third Paradise and 25 years of GALLERIA CONTINUA at CENTQUATRE-PARIS.

In the final leg of the performance, the musicians will play directly on the artwork of Michelangelo Pistoletto, composed of cymbals and lids. This performance is also a meeting of people from numerous varied cultures who will gather to celebrate the "Rebirth": the renaissance, a concept dear to all artists.

"What is The Third Paradise?"

It is the fusion between the first and second paradise. The first is the paradise in which human beings were completely immersed in nature. The second is the artificial paradise, developed partly from human intelligence with which today's progress has attained all-encompassing proportions. This paradise consists of artificial needs, artificial products, artificial commodities, artificial pleasures and all other forms of artifice. An utterly artificial world has been formed: with exponential growth, this world has generated irreversible effects of degradation on the entire planet, even if some benefits exist in concert. In any case, the danger of a tragic collision between the natural sphere and the artificial sphere has henceforth been announced [1].

The project of The Third Paradise aims for artifice, and therefore science, technology, art, culture and politics, be united with nature in order to return life to Earth. It equally searches to re-establish common principles and ethical behaviour, since it is that on which the achievement of its goal depends.

The Third Paradise is a shift to a new level of planetary civilisation, crucial in order to assure human kind its own survival.

The Third Paradise is the new myth which requires each of us to take personal responsibility during this significant moment of transition to which we are witness.

The Third Paradise is represented symbolically by a reconfiguration of the mathematical sign for infinity. The "New Sign of Infinity", constitutes three circles: the two opposing circles symbolize nature and artifice, the central circle is a union of the two and represents the creative seed of The Third Paradise. "

Michelangelo Pistoletto

[1] The root of the word *artifice* comes from the word *art*, consequently art, today, must take fundamental responsibility concerning the artificial world.



Michelangelo Pistoletto
The Third Paradise
2003-2015

346 cymbals, lids
120 x 640 x 1120 cm (approx)

Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana
Performance à la Plaza de la Catedral, Biennale de la Havane, Cuba, 2015



Michelangelo Pistoletto
The Third Paradise
2003-2015

346 cymbals, lids
120 x 640 x 1120 cm (approx)

Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana
Photo : Ela Bialkowska, OKNO STUDIO
Performance à GALLERIA CONTINUA / San Gimignano, 2013

A few works from the exhibition
Follia Continua ! 25 years of Galleria Continua



Antony Gormley
VESSEL, 2012 Cor-Ten steel, M16 countersunk steel screws 370 x 2200 x 480 cm
Courtesy: the artist and GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana
Photo : Ela Bialkowska, OKNO STUDIO



Ai Weiwei

Stacked, 2012 670 bicycles variable dimensions

Courtesy: GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana

Photo : Ela Bialkowska, OKNO STUDIO



Anish KAPOOR
Ascension, 2003-2015 mixed media space dimensions
Courtesy: the artist and GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana



CHEN Zhen
Six Roots Enfance / Childhood, 2000 bathtub, barbie, fabric, boat, toy soldiers, metal bathtub: 215 x 55 x 80 cm about; boat: 173 x 382 x 150 cm
Courtesy: GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana
Photo : Michele Alberto Sereni



CHEN Zhen
Six Roots Enfance | Childhood, 2000 bathtub, barbie, fabric, boat, toy soldiers, metal bathtub: 215 x 55 x 80 cm about; boat: 173 x 382 x 150 cm
Courtesy: GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana
Photo : Michele Alberto Sereni



CHEN Zhen
Six Roots Enfance | Childhood, 2000 bathtub, barbie, fabric, boat, toy soldiers, metal bathtub: 215 x 55 x 80 cm about; boat: 173 x 382 x 150 cm
Courtesy: GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana
Photo : Michele Alberto Sereni



Michelangelo PISTOLETTO
The Third Paradise, 2003-2015 346 cymbals, lids 120 x 640 x 1120 cm (approx)
Courtesies: GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana
Photo : Ela Bialkowska, OKNO STUDIO



Mona HATOUM

Web, 2006 crystal balls and metal wire 515 x 2100 x 1325 cm

Courtesy: GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana

Photo : Ela Bialkowska



Pascale Marthine TAYOU
Colonne Pascale, 2012 arabic pots variable dimensions
Courtesy: GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana
Installation view of the Marrakech Biennial 2012



Subodh GUPTA
5 Offerings for the Greedy Gods, 2006-2008 stainless steel utensils 450 x 1100 x 400 cm
Courtesy: GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana
Photo : Ela Bialkowska

Joint interview

**Lorenzo Fiaschi (co-director of GALLERIA CONTINUA)
and José-Manuel Gonçalves (director of CENTQUATRE-PARIS)**

June 5th 2015

1/ Is the pleasure of contemporary art accessible to all?

Lorenzo Fiaschi : As cultural providers, the source of our satisfaction lies in the enrichment of individuals through art, music, theatre or any other discipline. We are here to encourage the sharing of emotions that are provoked by art and culture, with the aim of increasing the degree of sensitivity in people. It is necessary to be conscious of what we are, what we do and the reasons for which we are here. Likewise, it is a passion that is also shared by those already in the world of culture, which allows us to create an integral synergy for the creation of new projects. Being able to give the greatest number access to culture is what pushes me to be in this field.

Certainly, as a gallery there is a commercial dimension to our approach, but it is intended solely to find funds in an independent way so as to generate cultural projects. With Maurizio, and Mario, we are always in the process of meeting people, meeting new sensibilities. This is why Galleria Continua went to China ten years ago, to Tuscany, to the French countryside, and now to Havana. We left the known areas of contemporary art because we wanted to keep advancing this "art history and culture". It is more important than ever, with all the social, religious and political problems confronting us today. Our differences are our wealth, they do not need to cause fear. Others are different and therefore we must learn from others. For Mario, Maurizio and myself, culture is a meeting, it's about making our differences a source of creativity, of beauty, of union and of love.

José-Manuel Gonçalves : Lorenzo very well explains why we are working together today. Above all it is a question of values, and it is clear in everything Lorenzo said, that there lie human values. Lorenzo, with his friends, recognize artists who have a unique universe, an imagination out of the ordinary, and then gathers the conditions for that unique universe to be seen by audiences. What is striking in what Lorenzo says is that, in the end, he is not happy until viewers really see that which has produced that unique universe. The CENTQUATRE-PARIS finds itself as just one link in the chain in the artist's revelation transmuted to the public: here are shown the artists that Lorenzo, Mario and Maurizio wish to present by creating the context, the circumstances so that it attracts the highest number of visitors so the aesthetic experience that they feel is equally felt by the audience. Other times, the CENTQUATRE-PARIS itself is presenting talent, often those of young contemporary creation.

2/ Could you tell us about the first meeting between the CENTQUATRE-PARIS et GALLERIA CONTINUA ?

Lorenzo Fiaschi : José-Manuel and I met in the countryside, perfect proof that decentralisation can be a blessing! He was working at La Ferme du Buisson, and I, at Moulin. Without that experience in the countryside, surrounded by goats and cows, we would never have had the chance to meet.

José-Manuel Gonçalves : I remember very well my meeting with Lorenzo – he was visiting in order to explain their project at the paper-mill Sainte Marie, following the mill Boissy which can be found just 500m metres away. In observing the way he presented things, I understood that he was different from the professionals I normally encountered, different because there was at once his belief and desire to convince others of his choice of artists for that location but equally, which truly attracted my attention, his way of projecting his local presence, a challenge for a town so far away from art movements to be able to participate in the story of that gallery, and its artists. That really touched me. There wasn't that manner of wanting to prove himself, as enthusiastic as he was, rather than give life to his passion. It was with words that lent themselves more to passion than to expertise with which he was presenting his project to those people – mainly elected officials. I was there a little bit by accident. We greeted each other warmly and without setting a date, we promised to do a project together. It was as simple as that.

3/ According to you, what are the principle elements that foster common values between GALLERIA CONTINUA and the CENTQUATRE-PARIS?

José-Manuel Gonçalves : What appears evident to me, in our way of seeing things here – and the project of CENTQUATRE-PARIS, is that we need to be capable of both helping artists (to recognize them and present them), but also help public and private artistic initiatives, more aesthetic in a sense, that contribute to innovative usage and connect multiple admirable activities. We try to be a place of gathering for creative energies: whether they are amateurs or professionals like Lorenzo. What interests me, is that each – and notably professionals like him – accept the fact that art can be a motor of an area consisting of multiple lives. We are not searching for a demonstration of knowledge, we are searching above all to experience life differently thanks to artists, to art. In this sense, the GALLERIA is a living organization that contributes to this state of mind. We see well what Lorenzo tries to do with his friends: beyond his talents in public relations which he does marvellously well, he is motivated by the desire to share – which is in a sense secular, and philosophical. I saw him recently for a work in Cuba with Daniel Buren and Michelangelo Pistoletto: he managed to be both attentive to the children who wanted photos with Daniel Buren, and at the same time take care of the two artists and organisers who were present. This is certainly the strength of GALLERIA CONTINUA: not to attempt demonstrations of importance on behalf of the gallery but instead share an experience with the artists.

Lorenzo Fiaschi : I am lucky to have a job that permits me to travel. The CENTQUATRE-PARIS is an exceptional place. There are the youth from the area that come to dance, sing, play... there is theatre, the visual arts and the living arts. The CENTQUATRE-PARIS is a free space, open, without excessive limitations. Certain issues were raised about society,

and that caused a desire for censorship of certain performances. It's a place of liberty, creativity, and a formidable example, a true agora. The most beautiful thing for me is to be able to participate in what goes on here, to understand that CENTQUATRE-PARIS gives the possibility to many youth to live in the present moment, all the while sharing a common space. That's enormous. I am truly proud to be here. These are clearly the values that we share together. Trust is very important – something that, today, many people have less and less of.

4/ How were the works chosen? Were certain themes decided? You will be showing more than 48 pieces, a large exhibition that will take place with all the artists of GALLERIA CONTINUA.

Lorenzo Fiaschi : That functioned on impulse... José-Manuel showed me his preferences. There is never a single point of view when it comes to artwork, and they are all interesting. We did not logically predetermine anything – to tell the truth, it would be too difficult to do a theme with more than 48 artists coming from five continents and different generations, who, mainly, don't have a lot in common. This is a 25th anniversary, it would be absurd to do a selection: when there's to be a party, it's a party for the whole family!

Additionally, we had to take into account the space of the CENTQUATRE-PARIS, which is a bit like a human body that needs to live, meaning it needs to pump its blood to the right areas: certain pieces adapt to the site, others not. José-Manuel and his team found solutions for each work – it's wonderful to see their energy there. It's a cocktail of emotion, thoughts and discussion that we will see starting September 26th.

5/ Do you think you have provided an answer, or at least a partial one, to the debate regarding the economy of culture by proposing a collaboration of private and public funding?

José-Manuel Gonçalves : We don't ask this question in that way. There is a structure that supports artists like a record label would for music. No one questions the quality of the musician's artistic choices and everyone finds it normal that there is a record label behind them.

Here, there is a business that's called GALLERIA CONTINUA which has the talent to gather artists who have incontestable talent and who please us. Regarding the economy, we inventing that also; it's a mixed economy which is founded first on the artists' choices – we make no other calculations at that moment. The rule that was given to me and which seems to me to be basic, like Lorenzo said, is that it is a party and all artists of GALLERIA need to be present in the exhibition. Therefore, we were wondering what to do so that the "Galleria family" could be represented and we chose a work for each of the artists who were never shown in France, or at least Paris. We looked for links between pieces with certain narratives that interested us like an echo of themes on the climate conference which will take place in Paris in the fall.

The public/private mixed economy is a good way to do things. The private, represented by GALLERIA CONTINUA, the artists, and us the public. We have created a space, the CENTQUATRE-PARIS, which knows how to assemble and attract the public, and is designed

to welcome artists and the arts in all its artistic forms and in all of types of encounters. This exhibition clearly affirms GALLERIA CONTINUA and likewise affirms an aesthetic haven of a new kind, which is the CENTQUATRE-PARIS.

Lorenzo Fiaschi : I must say that I enjoyed it when José-Manuel did not agree with me, it permitted me to see things differently. It's an added bonus, and I at no point felt offended.

Regarding the relationship between public/private, that discussion is as old as the mammoth. We often hear the same old thing: "the public supports a private business, which will exhibit its artworks and sell them". It's hypocritical to have this reasoning: behind the exhibition Renoir at the Grand Palais, there is always an art market, collectors who sell their works and who make a market. We must not forget that selling pieces creates a flow of money, constructs exhibitions, pays those who work. What interests me, is to do projects at full blast to disseminate the best energy possible during our short lives, and we have done just this for the past 25 years. Given the large spaces at GALLERIA CONTINUA, the installations we do are mainly unsellable, often because they consist of projects outside the norm in enormous spaces: we give the possibility to artists to express themselves. Certain projects are very expensive to install and I would be happy to sell them... but that is not always possible: not everyone has the place to hold a work by Antony Gormley which weighs 40 tons and which spans 25 metres! Similarly for "Ascension" by Anish Kapoor, which stands dozens of meters tall, or the performance of 100 musicians by Michelangelo Pistoletto. Our choices are far from being commercial. Instead of exhibiting the magnificent paintings by Ilya Kabakov, we present flies in plastic... with humour and a sense of the incredible. Again, our aim is not to hold an exhibition geared to sell, but to transmit art and culture to the public through exhibitions, hoping to sell in order to have the means to continue our adventure.

6/ Could you describe in a few words one of the pieces in GALLERIA CONTINUA that you particularly like?

Lorenzo Fiaschi : "The Labyrinth" by Michelangelo Pistoletto is without a doubt the work that unites us, José-Manuel and I. Through general popularity, "The Labyrinth" is still here after four years at the CENTQUATRE-PARIS : children play, parents are happy. The surprise is always there: a very young piece created by an 82-year-old artist.

José-Manuel Gonçalves : I will have trouble singling out any one piece from the exhibition, there are evidently the artists like Pistoletto, Pascale Martine Thayou who were at CENTQUATRE-PARIS from the beginning or almost and who participated in asserting their values. I look forward to the in situ creations during the exhibition like the playful spirit that is Daniel Buren and I have a very particular attachment in this exhibition to Kader Attia or even the work by Berlinde de Bruyckere. She will radically comment on the news reports about the environment. She aptly evokes what is happening at the moment, that's to say, this attempt to merge that which we ignore if we are at the beginning or at the end of something that is in the middle of metamorphosing between nature and man. This piece is highly topical with all its questions connected to the environment. This piece well represents what Lorenzo stated earlier, it is very important to find confidence in yourself throughout a relationship with another; otherwise put, how do we strengthen the pact

between man and nature? This pact is being broken due to our desire to tame nature, to transform it and subsequently destroy a part of what makes us human. It's a piece about cruel beauty, terrific.

Lorenzo Fiaschi : "The Third Paradise" of Michelangelo Pistoletto – it's a performance. With a percussion band which will walk the streets, Pistoletto wishes to attract people outside and lead them into the CENTQUATRE-PARIS. An ensemble of drums made from casserole lids and cymbals demonstrates the third paradise by adding a third circle, representing a symbol close to that of infinity, by adding a third central and bigger circle. The first paradise represents nature, and where it comes from. The second paradise is artifice, the technology created by human kind. The third is what we need today: to find a balance. The synthesis of the two first paradises is necessary, because we need medicine and technology so as not to return to the stone age, and art is an element that can help create this synthesis, this sensibility. This piece by Michelangelo Pistoletto could very well symbolize that which is the CENTQUATRE-PARIS, beyond which is the exhibition "Follia Continua".

7/ We will be celebrating 25 years of GALLERIA CONTINUA, but what is its future? After Peking, Les Moulins, Havana? You have also established an association which is geared towards the public.

Lorenzo Fiaschi : With Maurizio and Mario, we want to continue with the same enthusiasm with which we started at the beginning of this adventure. The question of public/private is being asked still. We simply want to continue spilling into the street so as not to be enclosed within the walls of a gallery. Not having the right to do so, we have created a cultural association called Associazione Arte Continua that permits us to have adequate status. In this context we have also developed a project in the past 10 years called Arte All'Arte: we ask artists to think of projects for different cities in Tuscany, in squares, roads, churches...so that people don't need to go to galleries or museums. The leaders of certain countries say that there is no point to investing in culture. Without culture, there is no education, nor respect. Culture is not just a painting on a wall, a sculpture on the ground, but it's an expression of the soul and a need. Culture is about respect for others, which allows us to understand the importance of our differences. Culture is the memory of a nation, it's knowing how to look in order to better listen and understand that each one of us is a mysterious and marvellous universe.