

portfolio

progetto**zero+**

Progettozero+ works since 2001 focusing on the concept of public as a social and therefore a political space, the relational modalities, the creative process as a horizontal and expanded structure aggregating other subjects all the while overcoming the distinction between artistic and curatorial practices.

The current interests investigate the micro and macro dynamics of community, searching for interactive models which stimulate their potentialities.

RESIDE.NTS, 2006-2008

Public Art & Research project, New Belgrade (Serbia) - Venice (Italy).

The project intends to investigate the human and working aspects of urban and socio-economic transformation in the post-socialist Eastern Europe after the establishment of the new market economy in the region. In particular, the project aims at proposing a wide interdisciplinary analysis and a following intervention within the community of New Belgrade, the emerging business zone of the city of Belgrade (Serbia), considering the dynamics of its transformation as a paradigmatic case for the capital cities in the South-East of Europe.

The focus of the project will be the changes of “values”, their translation from the previous dominant system (the socialist society) into a new system of values (pertaining to the new market logic). We will focus on the perception and the representation of this transformation from the point of view of the inhabitants: the workers, the new business class, as well as the ordinary people living in the area.

New Belgrade is an emblematic case, to start creating a comparison and a dialogue about these issues. The aim of the project is the final production of a “touristic city guide” of New Belgrade, titled “Reside.nts: Visualizing the transformation” and a video documentary. The “guide” format is a common and popular tool which will be used to represent and describe the socio-economical transformation of a city. The guide will be made with the direct contribution of the inhabitants, collected throughout interviews to return the image of the city from an inner point of view, from the intimate perception of the people living this transformation.

Curated by Marko Stamenkovic

PARTNERS

O3one Gallery - Belgrade, Serbia

Istituto Italiano di Cultura - Belgrade, Serbia

IUAV University, Venice, Italy

Drugo More - Rijeka, Croatia

Real Presence - Belgrade, Serbia

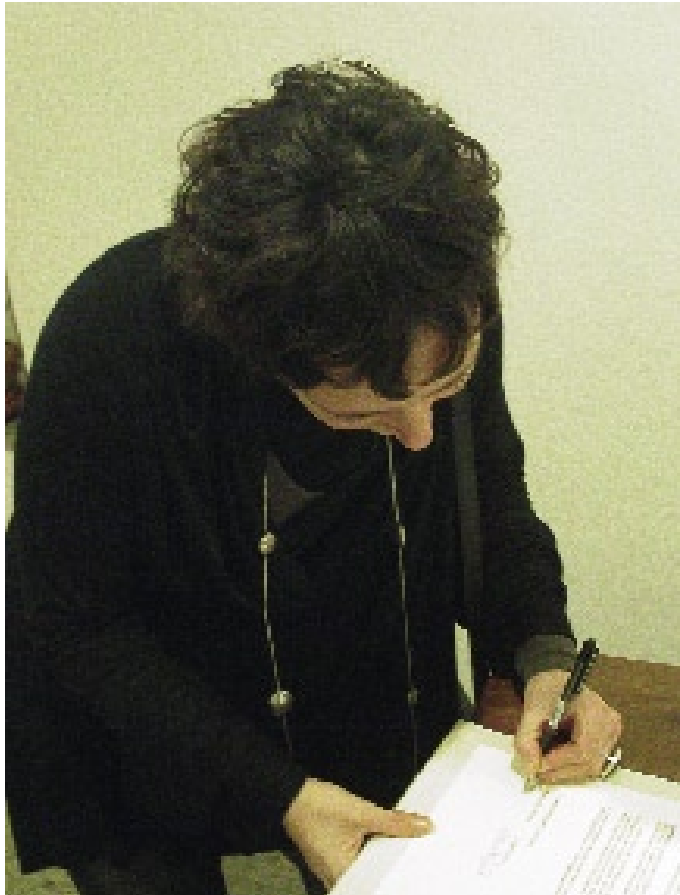




CENSURATO/CENSORED, 2008.

Processual work - installation, text, paper, wood, glass.

This work is the conclusion of a process concerning the relation about censorship and art. Progettozero(+) proposed an installation for the exhibition called *"The Word Is Yours: the most used words in contemporary art"*. The work has been refused because the curators were warned not to exhibit it in the show by the lawyers of the foundation. We asked the curators to write a refusal letter, in which they explained the reasons why they could not accept the work. At the end, the work in the show was the original copy of the letter written and signed by the curators. The censored proposal suggests a critical reflection about the socio-political forms of control inside the language.



The word is yours - Fabbrica Borroni - Gennaio 2008

Alla cortese attenzione di:
Progettozero(+)

OGGETTO:

- a. Valutazione del progetto d'intervento proposto dagli artisti Progettozero(+).
- b. Rifiuto della proposta e diffida dall'esposizione in mostra dell'installazione dal titolo: "Secondo: non pronunciare".

Gentilissimi Progettozero(+),

Dopo una pertinente e approfondita considerazione e riflessione sulle possibilità dell'intervento da voi proposto, esponiamo qui di seguito una valutazione di sintesi circa i suoi obiettivi e il messaggio che cerca di veicolare, e l'inadeguatezza degli effetti e le conseguenze che crediamo possa generare.

a. Con questo tipo di intervento sembra chiaro come vogliate proseguire un percorso a voi familiare, di esplorazione sull'idea del limite, in questo caso del verbale: sui limiti del discorso, "sul limite della "parola" inteso come limite della comunicazione socialmente condivisa e/o consentita, sul limite e sul controllo socio-politico che ogni limite sottende."

- Progettozero(+)

Pur accettando e riconoscendo l'importanza di tale riflessione, e la sua pertinenza nel quadro di quest'iniziativa curatoriale, non possiamo permetterci l'esibizione per ovvie questioni legali e di immagine.

a.1 Un intervento del genere prefigura gravi conseguenze dal punto di vista legale, commettendo di fatto una violazione della legge. In quanto curatori non possiamo renderci complici di tale violazione, che comporterebbe danno alla struttura che ci ospita ed all'intero progetto curatoriale.

a.2 L'effetto lesivo del vostro intervento, sia in termini legali che morali, rischia di sommergere ed annullare ogni altra conseguenza da voi stessi auspicata. Divenendo, la mera "notizia" di questo lavoro, un semplice scoop di cronaca d'arte contemporanea, al confronto del quale, una reale ed attenta discussione "sui limiti del discorso" verrebbe a risultare debole, impotente e, finalmente, non praticata.

b. Come conseguenza dei punti svolti in a. Il vostro progetto di intervento, dal titolo "Secondo: non pronunciare", viene ufficialmente rifiutato e ne viene negata la possibilità d'esposizione.

Ll, 24 dicembre 2007, I Curatori

Margherita Salmaso

Chiara Zizioli

Margherita Salmaso *Chiara Zizioli*



UNTITLED (tends to infinity), 2006.

Installation, toy motor racing track "Polisty!" (1976), 2 toy cars in loop.

Installation in the group show *"Tends to Infinity, Young Artists and a Mathematical Concept"*.
Bevilacqua La Masa Foundation, Venice, Italy.





TERVISEX & the DADA KONTROL MACHINE, 2006.

Project for a fake, Multimedia interactive performance, installation.

Progettozero+ created The Tervisex - a (fake) dadanoise music collective coming from Estonia - producing their incredible performances-tour and promoting through the media their incredible stories.

The Dada Kontrol Machine Tour consists in an enormous paperboard box, where The Tervisex (an open collective of crazy musicians and artists), masked with carton boxes and workers suits, play for hours everything that produces noise interferences performing delirious improvisations.

The audience can attend to the show always from a particular, odd point of view: once alone manipulating sounds effects, once watching from little holes, or passing through narrow and dangerous low tunnels.

Tervisex shows set up paranoid, hysterical representation of everyday life, always through a surrealistic way: the family, the psychiatric hospital, the office, a war set, etc.

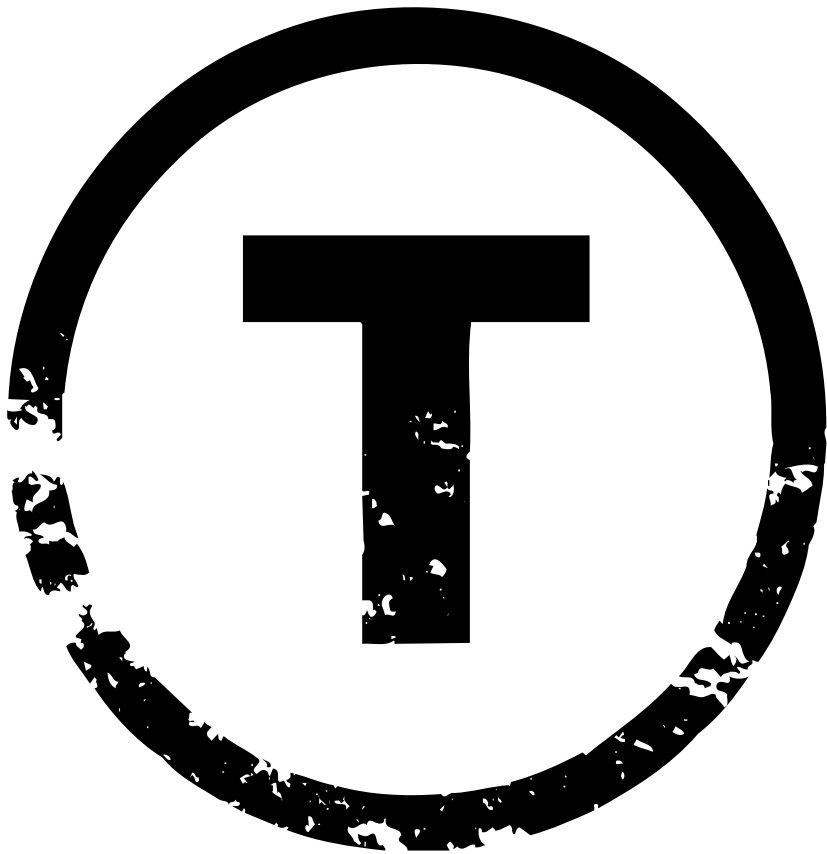
Since 2007 The Tervisex & the Dada Kontrol Machine has been invited to many Music Festivals, Openings and Exhibitions, giving interviews to Radio, Newspapers and TV...





TRANSMISSION, 2004-2006.

Public Art project conceived of and curated by **progettozero+**.



TRANSMISSION

In cooperation with:

IUAV University of Venice, Faculty of Arts and Design

Bevilacqua La Masa Foundation, Venice

Diesel Spa

TRANSMISSION was a collaboration with the Faculty of Art and Design (ClasAV), University of Architecture in Venice (IUAV) and the Bevilacqua La Masa Foundation (with the collaboration of Angela Vettese and Stefano Coletto), establishing a bridge between artistic research and territory.

The project had the sponsorship and the support of Diesel s.p.a.

The project started with a first phase based on a workshop with the students of the Faculty of Art and Design. The students did a selection and analysis about the contexts of the interventions and of the possible strategies of intervention. The second phase consisted on the planning and carrying out of a series of interventions in public spaces, intended as physical and relational spaces.

Throughout the final interventions the artists (and curators) searched for the possibilities of a deep and direct communication with the ideas that had emerged during the analytic preparation: a putting into practice which, combining itself with the dynamics of daily life, subtly altered its perception, re-presenting it through more critical points of view. A more or less silent input, a “transmission”, within the daily dynamics of the community.

TRANSMISSION.06/Tactics of mimetic intervention in everyday life, 2006.

Web archive and lectures.

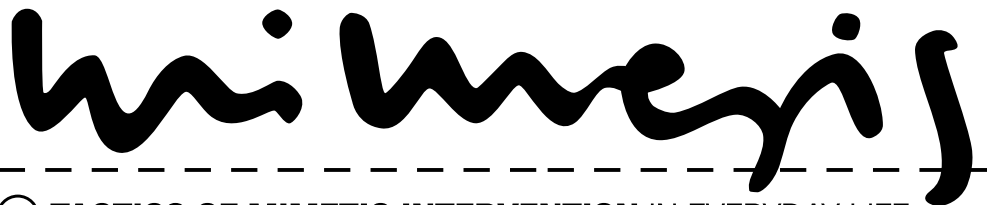
TRANSMISSION.06/Mimesis was an open call for the creation of an urban art intervention web archive about camouflage and invisibility strategies.

This project intended to investigate the strategies and the dynamics of camouflage and likeness, of subtle sabotage and tampering, of détournement:□

Returning to the classical problem of art as mimesis of reality, in relation to public art, street art, media art, graphic art and performance, how do these forms “imitate” today’s reality?

The project consisted of the on-line publishing of a website for the receipt and collection of material. A panel of experts has selected the most suitable works to create an archive in progress. In year 2007-2008 the archive moved through different sites, where the documentation of the projec□

In collaboration with LABmimesis, a student group formed within the course for curatorial practices, Prof. Cornelia Lauf, IUAV University of Venice, Faculty of Arts and Design.



Ⓟ **TACTICS OF MIMETIC INTERVENTION** IN EVERYDAY LIFE



TRANSMISSION.05 / PLAZA MARKET, 2005.

Public Art and curatorial project.

TRANSMISSION.05 curated by zero(+) in cooperation with Stefano Coletto, was a mobile residence formed by a group of artists mostly coming from the class of prof. C.Pietrojusti of the IUAV University of Venice (Faculty of Arts and Design). This small community was touring from the end of May to the first days of June 2005 with the aim of experimenting some particular ways of interaction with the public: the weekly local markets were the context of their actions.

The group travelled around the North-Eastern area of Italy for about 7 days, stopping in Verona, Treviso, Vicenza, Mestre and Padova with overnight stays at the Cultural Center Oficina di Buenaventura. They simultaneously activated a network (both virtually, www.undo.net/behind - and through meetings) with the purpose of thinking over the operations in fieri, and of sharing the results of the exploration. The artists were asked to research, through their creative practices, elements which could be used to redefine the human relations of the region they drove through.

A micro-community of artists travelling to explore, re-read and interact with a territory that is rich in contradictions and starting points of reflection.

The project was presented at the Mars Pavillion, Giardini della Biennale, during the opening days of the 51st Biennial of Visual Arts of Venice.

**PLAZA
MARKET**

① TRANSMISSION.05





TRANSMISSION.04, 2004.

Public Art and curatorial project.

The 2004 edition was curated by zero(+) in collaboration with prof. Joseph Kosuth and prof. Rirkrit Tiravanija of the IUAV University of Venice (Faculty of Arts and Design). The students (artists and curators) realized a series of interventions and actions in the form of interferences within the media (newspapers, magazines, radio and television) and as interferences in the relational and social dynamics of everyday life.

KJOSK! was the hub of the whole operation: constructed using a former newspaper stand decked out with multimedia equipment, it was placed in the historical centre of Bassano del Grappa (Italy). Functioning as the “antenna” of the project, it also hosted the programming of the events, transforming the space around it into a sort of instantaneous platform for themes linked to experimentation with contemporary languages.

A collaboration with the bimonthly multilingual European publication WORK|OUT (Berlin, Paris, Milan, Venice, Genoa, Bologna, Rome) was set up. A special edition entitled TRANSMISSION was distributed during the opening days of the Venice Biennale of Architecture.

A space for interviews and encounters was available within the programming of Radio Cooperativa.

TRANSMISSION





13 VARIATIONS ON THE THEME, 2006.

Non-authorized Public Art project.

Non authorized intervention during the opening of the group show *Display*, curated by Daniela Zangrando. The show took place in a big shopping mall (Le Corti Venete) in Verona, Italy.

After the censorship of the previous proposal, because of its political meaning, zero+ played an unauthorized 6 to 6 players soccer match (Mass vs Power) on the roof/park lot of the shopping mall. The match lasted till the intervention of the security (1 hour). The snaps of the match were deleted by the security agents (taking pictures or filming was forbidden). Some shots remain.

“Power” won 13 to 11.






INSERT COIN, PLEASE! (at the end of this exhibition the piggy will be on sale for 3.000,00 € per kilo)

Installation, pottery moneybox, precision balance, plastic plate.

Installation for the exhibition *40x40*, the pottery moneybox piggy was installed inside a box 40x40x40 cm. People were asked to insert coins to increase the value of the art piece that resulted from its weight, not from the amount of euros inside.

INSERT COIN, PLEASE!

AT THE END OF THIS EXHIBITION THE VALUE OF THE  WILL BE OF 3000,00 EUROS PER KILO.

INFOS:  = 8,5 gr.  = 7,5 gr.

progettazero



MASA vs MOC - 23 VARIATIONS ON THE THEME, 2006.

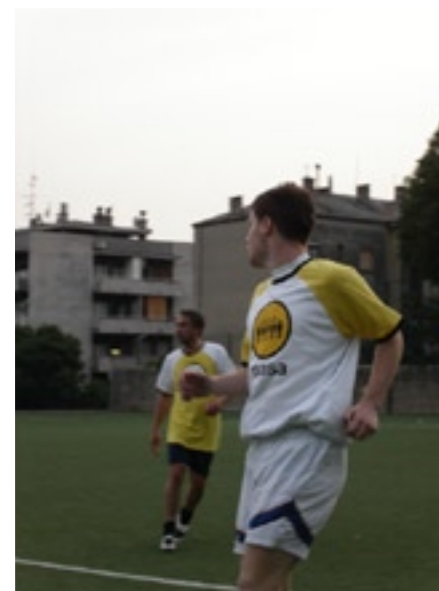
Public Art project.

Zero+ organised a soccer match (Mass vs. Power) at the Omladinskun Stadium in Rijeka (Croatia). It was the second version of a previous project (“13 variations on the theme”) realized in Italy. In Rijeka two real soccer teams (11-11 players) played a real match wearing special “Mass” and “Power” uniforms. Each player was wearing a different definition of the words “Mass” and “Power” (sociological, physics etc.) in Croatian language.

Leaflets with the definitions were handed out to the supporters.

Mass won 2 to 1.





SPEECHES#01 (permanent revolution), 2006.

Sound installation, excerpt from: "Carta de Despedida del Che", 03 October 1965, read by Fidel Castro.

Progettozero(+) takes part in the group exhibition *Traffic Zone 02*, 12 artists from the *Bevilacqua La Masa Foundation in Trento* at the Civic Gallery of Contemporary Art in Trento (Italy).

The audio of a political speech was played in loop to an empty conference hall, lights off with a spotlight illuminating the podium devoid of the speaker.



Carta de despedida del Che a Fidel

“Año de la Agricultura”

Habana

Fidel:

Me recuerdo en esta hora de muchas cosas, de cuando te conocí en casa de María Antonia, de cuando me propusiste venir, de toda la tensión de los preparativos. Un día pasaron preguntando a quién se debía avisar en caso de muerte y la posibilidad real del hecho nos golpeó a todos. Después supimos que era cierto, que en una revolución se triunfa o se muere (si es verdadera). Muchos compañeros quedaron a lo largo del camino hacia la victoria.

Hoy todo tiene un tono menos dramático porque somos más maduros, pero el hecho se repite. Siento que he cumplido la parte de mi deber que me ataba a la Revolución cubana en su territorio y me despido de ti, de los compañeros, de tu pueblo que ya es mío.

Hago formal renuncia de mis cargos en la Dirección del Partido, de mi puesto de Ministro, de mi grado de Comandante, de mi condición de cubano. Nada legal me ata a Cuba, sólo lazos de otra clase que no se pueden romper como los nombramientos. Haciendo un recuento de mi vida pasada creo haber trabajado con suficiente honradez y dedicación para consolidar el triunfo revolucionario. Mi única falta de alguna gravedad es no haber confiado más en ti desde los primeros momentos de la Sierra Maestra y no haber comprendido con suficiente celeridad tus cualidades de conductor y de revolucionario. He vivido días magníficos y sentí a tu lado el orgullo de pertenecer a nuestro pueblo en los días luminosos y tristes de la Crisis del Caribe. Pocas veces brilló más alto un estadista que en esos días, me enorgullezco también de haberte seguido sin vacilaciones, identificado con tu manera de pensar y de ver y apreciar los peligros y los principios. Otras tierras del mundo reclaman el concurso de mis modestos esfuerzos. Yo puedo hacer lo que te está negado por tu responsabilidad al frente de Cuba y llegó la hora de separarnos. Sépase que lo hago con una mezcla de alegría y dolor, aquí dejo lo más puro de mis esperanzas de constructor y lo más querido entre mis seres queridos... y dejo un pueblo que me admitió como un hijo; eso lacera una parte de mi espíritu. En los nuevos campos de batalla llevaré la fe que me inculcaste, el espíritu revolucionario de mi pueblo, la sensación de cumplir con el más sagrado de los deberes; luchar contra el imperialismo dondequiera que esté; esto reconforta y cura con creces cualquier desgarradura. Digo una vez más que libero a Cuba de cualquier responsabilidad, salvo la que emane de su ejemplo. Que si me llega la hora definitiva bajo otros cielos, mi último pensamiento será para este pueblo y especialmente para ti. Que te doy las gracias por tus enseñanzas y tu ejemplo al que trataré de ser fiel hasta las últimas consecuencias de mis actos. Que he estado identificado siempre con la política exterior de nuestra Revolución y lo sigo estando. Que en dondequiera que me pare sentiré la responsabilidad de ser revolucionario cubano, y como tal actuaré. Que no dejo a mis hijos y mi mujer nada material y no me apena: me alegra que así sea. Que no pido nada para ellos pues el Estado les dará lo suficiente para vivir y educarse.

Tendría muchas cosas que decirte a ti y a nuestro pueblo, pero siento que son innecesarias, las palabras no pueden expresar lo que yo quisiera, y no vale la pena emborronar cuartillas.

Hasta la victoria siempre, ¡Patria o Muerte!

Te abraza con todo fervor revolucionario,

Che

WWT - Walking With Trees, 2005.

Public art intervention.

With the help of professional tree climbers (www.treetech.it), the public was invited to climb, walk around, rest, relax and chat on the tops of century-old trees, in the park of the Venice Biennale. Excerpts from the book titled “The Tree” by Shel Silverstein were handed out to the public.

Duration: six hours.

51st. Biennial of Art, Venice.

Real Presence 05, Floating Sites Belgrade-Venice.





OLD STORIES, 2004.

Community-based art project, video documentary.

Old Stories is a project which maps historic and emotional memory through oral narration: video-interviews with elderly people from the territory of the Region of Veneto (Italy).

The project, first, consisted of an analysis on the methodology of the interview, and involved the participation of a group of high school students. This permitted an exchange of ideas (doubts, questions, advice, perspectives of the world) amidst the realities involved.

The basis of the interview was created through a game-workshop held in different high school classes.



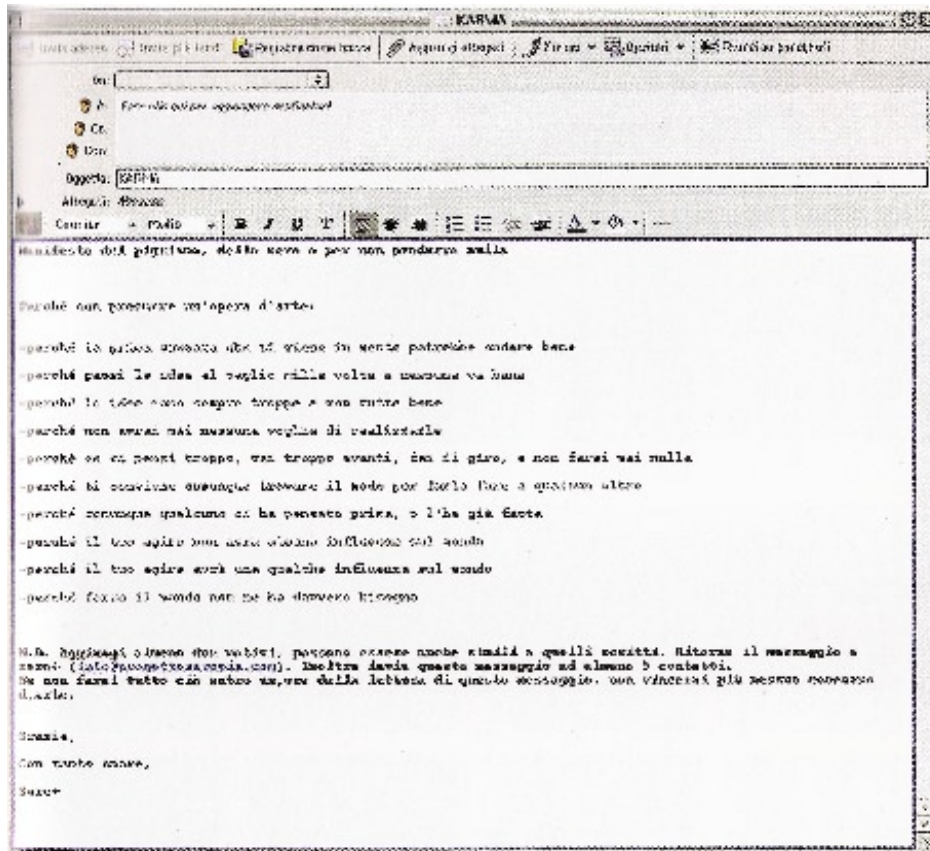


KARMA, Manifesto of Laziness of Zero or for the Production of Nothing, 2004. Collective web project.

An attempt to create a horizontal collective artwork. The aim was to have others compose the “Manifesto of Laziness”: the project, presented to a selection for a group show, took advantage of the media-based anathema “you will never again win an art competition”, via an e-mail chain message.

88.ma Collettiva.

Bevilacqua La Masa Foundation, Venice. (IT)



Manifesto of Laziness of Zero or for the Production of Nothing

Why not produce a work of art:

- because the first bullshit that you think of might actually work
- because you sift through your ideas a thousand times and none of them works
- because there are always too many ideas
- because you will never have the drive to carry them out
- because if you think too much, you get ahead too fast, you turn around, and then you never do anything
- because it's always easier if you can find a way to have someone else do it
- because someone has already thought of it or done it
- because your actions won't have any influence on the world
- because your actions will have some kind of influence on the world
- because maybe the world just doesn't need it

N.B. Add at least two more reasons. They can be similar to those already written. Send the message back to [progettozero+](mailto:progettozero+(info@progettozeropiu.com)) (info@progettozeropiu.com). Forward this message to at least five contacts. If you do not do all of this within one hour of reading this message, you will never again win an art competition.

Thank you,

With love,

Zero+

VERY HAPPY PEOPLE, 2003.

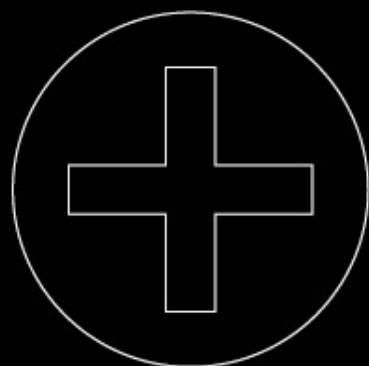
Public action, distribution of leaflets + book publication.

V.H.P - “very happy people” is a free-exchange ideas project about the concept of *well-being*. An anthology of texts by different authors was collected starting from an essay of Amartya Sen (Nobel Prize for Economics) and an on line forum was open.

87 Collettiva

Bevilacqua La Masa Foundation, Venezia (IT)





QUAL È LA MISURA DEL TUO BENESSERE?

WWW.PROGETTOZEROPIU.COM

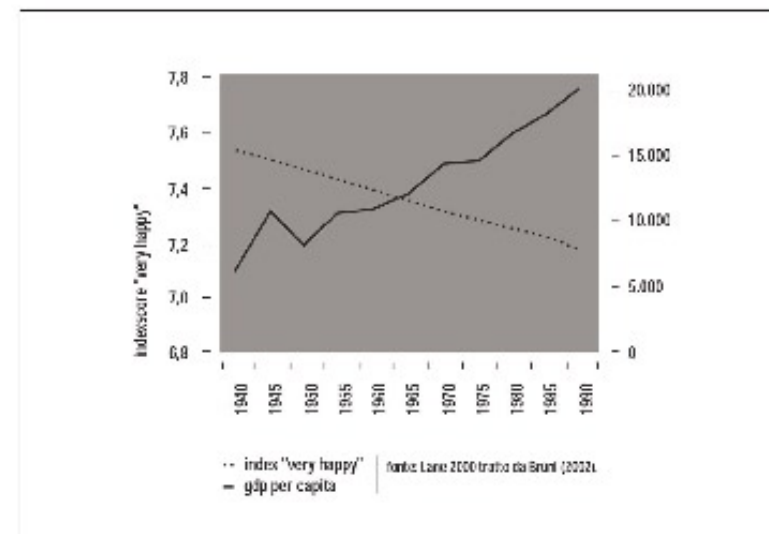
VERY HAPPY PEOPLE

Partecipa a questo progetto con un tuo intervento (testi, immagini, progetti...) attraverso il nostro sito www.progettozeropiù.com/VHP/

Take part in this project with your contribution (texts, images, projects...). Visit www.progettozeropiù.com/VHP/

"very happy people" è un progetto di libero scambio di idee sul concetto di benessere e uno spazio aperto di connessione partecipata.

"very happy people" is a free-exchange ideas project on the concept of well being. An open space of shared connection.



"I dati non incoraggiano l'idea che la crescita economica conduca ad un aumento del benessere (Oswald) da momento che la percentuale di americani che si autodefinisce "very happy" sta diminuendo pur a fronte di un forte aumento del PIL pro-capite."

"the percentage of americans who define themselves "very happy" is decreasing, although a great increase of the GDP per capita."

"very happy people", 2003
è parte del progetto "istruzioni per la possibilità"
is part of the project "instructions for the possibilities"
a cura di / by progettopiù (+)

87.ma Collettiva
Fondazione Devifocus Le Mans
Piazza San Marco, 23 Nov - 14 Dic 2003
Inaugurazione / Opening 29 Nov at 12.00

BIG MAMA, 2001

Performance in a public space.

Botanical Garden Parolini, Bassano del Grappa, Italy.





SELECTED PROJECTS:

(C): Curatorial Project

(I): Intervention

2008

V.H.P. doc. Public art project / documentary. In collaboration with Università di Padova and Ministero Politiche Giovanili.

The Word is yours. Curated By M. Salmasso & C. Zizioli. Fabbrica Borroni, Milano, Italy. (I)

2007

Challengers - Temporary (indie) Art Zone, curated by M.Baravalle & P.Dusi, Lab Morion, Venice (I)

Networking Curatorial Practices, Lecture at the Curatorial Lab_07, Venice (I)

art-e-conomy Lecture with the curator M.Stamenkovic (Belgrade) & Prof.P.L. Sacco. Bevilacqua La Masa Foundation, Venice, Italy. (C)

RESIDE.NTS: Visualising the Transformation, (2007-2008) Community Based Art project in New Belgrade, in collaboration with M. Stamenkovic Belgrade, Serbia. (I)

2006

40X40 curated by S.Zanetti, Pay&Display gallery, Verona, Italy (I)

Curatorial Workshop. Assistant professors at the workshop of prof. Cornelia Lauf, ClasAV (Faculty of Visual Arts, IUAV, Venice, Italy). (C)

TRANSMISSION.06/mimesis, Web Archive on mimetic tactics of cultural incursion. In cooperation with the workshop of prof. Cornelia Lauf, ClasAV (Faculty of Visual Arts, IUAV, Venice, Italy). (C)

Freeshout Festival, (as Tervisex), ex-Macelli, Prato, Italy. (I)

Real Presence 06, curated by Bijliana Tomic and Dobrila De Negri, Belgrade, Serbia. (I)

Sherwood Festival, (as Tervisex) Euganeo Stadium, Padova, Italy. (I)

Mediterranske Igre, Seas Rijeka 06, curated by Drugo More & N. Cvjzianovic, Rijeka, Croatia. (I)

Venice Industrial Festival, (as Tervisex) Cso Rivolta, Mestre, Italy. (I)

Tends to Infinity, Young Artists and a Mathematical Concept curated by S. Coletto. Bevilacqua La Masa Foundation, Venice, Italy. (I)

Display, curated by D. Zangrando, shopping mall Le Coorti Venete, Verona, Italy. (I)

2005

Curatorial Workshop. Assistant professors at the workshop of prof. Cornelia Lauf, ClasAV (Faculty of Visual Arts, IUAV, Venice, Italy). (C)

Traffic Zone 02, 12 artists from Bevilacqua La Masa Foundation in Trento, curated by S. Coletto and M. Ferraris. Galleria Civica di Arte Contemporanea, Trento. (I)

51. Venice Biennale. REAL PRESENCE 05 - Floating Sites, Belgrade-Venice, curated by Bijliana Tomic and Dobrila De Negri, Venice (I)

Real Presence 05, curated by Bijliana Tomic and Dobrila De Negri. Belgrade, Serbia. (I)

TRANSMISSION.05/plazamarket. Public art project. A small community of artists tours the North-Eastern territory experimenting new ways of interacting with the population, in the contest of popular markets. In cooperation with the workshop of prof. C. Pietroiusti, of ClasAV (Faculty of Visual Arts), IUAV, Venice, Italy. (C)

2004

88.ma Collettiva. Bevilacqua La Masa Foundation, curated by A. Vettese. Venice, Italy. (I)

TRANSMISSION.04. Public art project. Interferences and actions within the relational dynamics and in national and international medias.
In cooperation with the workshops of prof. Joseph Kosuth and prof. Rirkrit Tiravanija of ClasAV (Faculty of Visual Arts, IUAV, Venice). Venice, Italy. (C)
Burned Children of America, curated by S. Coletto. Treviso, Italy. (I)
Old Stories. Community-based art project, creation of a memory's archive through the narration. Veneto, Italy. (I)
Intervista a Francesco Bonami. Interview with the director of the 50th Venice Biennale. Edited within 50. Biennale Revisited, Mazzanti ed., Venezia. (I)

2003

87.ma Collettiva, Bevilacqua La Masa Foundation, curated by A. Vettese. Venezia. (I)
La Biennale 2003. Un bilancio. A meeting/debate with Francesco Bonami (director of the 50. Biennale of Venice) with Prof. Nico Stringa. Art Museum, Bassano del Grappa, Italy. (C)
blank-instructions for possibility. Public art collective project aimed to revisit the concept of well-being. Publication of "instructions for the possibility", a collective book. Bassano d.Gr. (VI), Asolo (TV), Marostica (VI), Italy. (C)
Progettozero(+) public art, lecture at Humane Geography course at Ca'Foscari Univeristy, Venice. (I)

2002

Traccie, apparire/sparire dell'arte, curated by S. Coletto. Treviso, Italy. (I)
8th Venice Biennale of Architecture - Zuperfest! Multimedia event inside the pavilion designed by the architect H. Gerngross, Venice, Italy. (I)
peace(end)love. Public Art collective project consisting of an exhibition of young international artists' works and a series of events aimed to relaunch several historical-artistic sites in the town of Bassano del Grappa, Italy. (C)

2001

Big Mama/HeArt zone. Public Art collective project. The exhibition takes place at the "Giardino Parolini", a botanical garden. The project includes a residency period for the

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