

BB4

**Bucharest
Biennale 4**

is proudly supported by



**Bucharest
International
Biennial for
Contemporary
Art**

**Bienala
Internatională
de Artă
Contemporană
București**

**May 21–
July 25
2010**

**21 Mai–
25 Iulie
2010**

English



Bucharest, aerial view - University Square area and the surroundings

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PRESS RELEASE

BUCHAREST, March 8th, 2010 : FELIX VOGEL, the appointed curator of BUCHAREST BIENNALE 4 will hold a press conference to reveal the list of artists participating in BUCHAREST BIENNALE 4.

The press conference will be held at PAVILION UNICREDIT - center for contemporary art & culture (Sos. Nicolae Titulescu nr. 1, in Piata Victoriei), BUCHAREST on March 8th, 2010, at 11.00 a.m.

The press conference will be joined by Eugen Radescu, co-director of BUCHAREST BIENNALE, Ioana Nitu, Executive Director, Andrei Craciun, Assistant curator, and the Romanian artists selected for the biennale.

The 4th BUCHAREST BIENNALE (Bucharest International Biennial for Contemporary Art), generated by Pavilion, journal for politics and culture, is set for 21 May - 25 July 2010, under the curatorship of Felix Vogel (DE) with the topic "Handlung. On Producing Possibilities".

BUCHAREST BIENNALE's main sponsor is Pilsner Urquell and UniCredit Tiriac Bank is the strategic partner.

www.bucharestbiennale.org
www.pavilionmagazine.org
www.pilsnerurquell.com

Sos. Nicolae Titulescu 1 (Piata Victoriei), Bucharest 011131 Romania
T: + 4 031 103 4131



The visiting public blocked the sidewalks towards one of the venues at the opening of BB3, 2008.

BUCHAREST BIENNALE promotes awareness and dissemination of the culture, particularly in the fields of the arts, by means of exchanges and cultural cooperation within Europe and beyond and is looking for strategies that would develop mutual understanding and offer insights from different perspectives.

Our programs promote the exchange of art and ideas through the staging of contemporary arts and work globally and locally, bringing together an international vision of art and cross-cultural exchange with a commitment to the community involvement and the enrichment of Bucharest's cultural resources.

We assume the urge of a dialogue with the public, of a platform for artists as much as the need of reinventing new forms of artistic expression and encourage curators to make a large selection of artists who would represent best the European unity in diversity.

BB aims to encourage creativity of artists, public access to culture, the dissemination of art and culture, inter-cultural dialogue and knowledge of the history and cultural heritage of the European and extra-European people.

Its general purpose is to engender a shared cultural area by bringing people together while preserving their national and regional multiplicity and diversity.

BUCHAREST BIENNALE is powered by artphoto asc., cultural and non-profit NGO, publisher of PAVILION -journal for politics and culture www.pavilionmagazine.org

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ABOUT BUCHAREST BIENNALE 4

The 4th BUCHAREST BIENNALE (Bucharest International Biennial for Contemporary Art), generated by Pavilion, journal for politics and culture, is set for 21 May - 25 July 2010, under the curatorship of Felix Vogel (DE) with the topic "Handlung. On Producing Possibilities".

BB4 takes the ambiguity of the German term "Handlung" – that is impossible to translate in all its levels of meaning, but it is somehow located between action, activity, agency and participation, but at the same time it could also mean story or even narration – as a starting point to examine diverse practices, which are proposing various forms of action. BB4 attempts to scrutinize and to exhaust the promise – that might just be a supposition – of art taking place in the public sphere and is it thus creating possibilities for (political) action or does the artwork itself has already inherited this moment of action? Therefore, the exhibition rather tries to articulate questions and suggests different prospects than to formulate answers. The biennial aims to intensify the interaction with the urban and political context in Bucharest by inviting participants, coming from different fields like arts, architecture, politics, anthropology etc.

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BB4 PARTICIPANTS

Magnus Bårtås (SE)
Martin Beck (AT)
Kalle Brolin (SE)
Pablo Bronstein (AR/UK)
Kaucyila Brooke (US/AT)
Cabello/Carceller (ES)
Elena Ciobanu (RO)
Stefan Constantinescu (RO/SE)
Claudia Cristóvão (AO/NL)
Angela Ferreira (MZ/PT)
Field Work / Nis Rømer & Lise Skou (DK)
Zachary Formwalt (US/NL)
Andrea Geyer (DE/US)
Charlotte Ginsborg (UK)
Goldin+Senneby (SE)
Ion Grigorescu (RO)
Sabrina Gschwandtner (AT/US)
Nicoline van Harskamp (NL)
Marcel Iancu (RO)
Maryam Jafri (PK/DK)
Alexander Kluge (DE)
laBOMBA (RO)
Christine Meisner (DE)
Asier Mendizabal (ES)
Stina Östberg (SE)
Olivia Plender (UK) & Unnar Örn (IS)
Emily Roysdon (US)
Fia-Stina Sandlund (SE)
Lina Selander (SE)
Société Réaliste (FR/HU)
Åsa Sonjasdotter (NO)
Pilvi Takala (FI/NL)
The Otolith Group (UK)
Fereshteh Toosi (IR)
Lan Tuazon (PH)
Florin Tudor & Mona Vatamanu (RO)
Judi Werthein (AR)

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BIOGRAPHIES OF BB4 PARTICIPANTS

Magnus Bårtås (SE)

Magnus Bårtås (1962, Sweden) is an artist, writer and professor of fine arts at Konstfack, Stockholm working with text, video, objects and installation. His video-works have been screened at Les Rencontres Internationales -09, Centre Pompidou, Paris, Gothenburg International Filmfestival, The Alternative Filmfestival, Belgrade, Shadow Filmfestival, Amsterdam, The Powerplant Gallery, Montreal among other venues.

Together with Fredrik Ekman he has published two books of essays and his writing is frequently published in "Cabinet Magazine." Upcoming screenings and exhibitions include Moderna Museet, Stockholm, Gävle Konstcentrum and Kalmar Konstmuseum.

Martin Beck (AT)

Martin Beck is a New York and Vienna based artist whose conceptually driven exhibitions and projects engage questions of authorship and historicity and they often draw from the fields of architecture, design and popular culture. Recent exhibitions include "Panel 2 – Nothing better than a touch of ecology and catastrophe to unite the social classes..." Gasworks, London (2008); "The details are not the details," Orchard Gallery, New York (2007);) and, in collaboration with Julie Ault, "Information" at Storefront for Art and Architecture, New York (2006) and "Installation" at Secession, Vienna (2006). Beck's publications include "Exhibit viewed played populated" (2005) and "About the Relative Size of Things in the Universe" (2007), and with "Julie Ault, Critical Condition: Ausgewählte Texte im Dialog" (2003).

Kalle Brolin (SE)

Kalle Brolin (1968, Sweden) is a visual artist who finished a MA in Fine Arts, at the Art Academy of Umeå, Sweden. His inquiries imply historical research where connections are invented or set up rather than discovered and have poetical associations as well as factual.

He recent exhibited at Oficina Proyectista, Buenos Aires, Argentina (2009), the Museum of Forgetting, Sweden(2009), and during 2010 he will be shown in Liverpool Biennale, Liverpool, England; Växjö Kunsthalle, Växjö, Sweden.

Pablo Bronstein (AR/UK)

Pablo Bronstein (1977, Argentina) is an artist based in London. He attended Central Saint Martins College of Art and Design, at the University of the Arts London, the Slade School of Fine Art, UCL, and graduated from Goldsmiths College of Art. He specialises in architectural sketches in ink and gouache, set in ornate frames and depicting imagined buildings incorporating styles from 18th century France and the 1980s. His work also includes live performance: his "Plaza Minuet for Tate Triennial 2006" used involved choreographed movement about the gallery space by Baroque-trained dancers.

He has shown work internationally in exhibitions including London in Six Easy Steps at the ICA in London, Other People's Projects at White Columns in New York, Herald St. presents Pablo Bronstein, Cary Kwok & Djordje Ozbolt at Liste in Basel and Dance of the Seven Veils at Cooper Gallery in Dundee.

Kaucyila Brooke (US/AT)

Kaucyila Brooke is an artist based in Los Angeles and Vienna. Her solo exhibitions include Galerie Andreas Huber, Vienna, Austria; Andersen-s Contemporary, Copenhagen, Denmark (2006), NAK, Aachen, Germany; Kunstvereiin Springhornhof, Neuenkirchen, Germany (2005) platform, Berlin (2004), Michael Dawson Gallery, Los Angeles (2001, 2005, 2007); Art Resources Transfer, New York (2001, 1999).

Selections from the photographic series "Kathy Acker's Clothes"(1998-2004) were included in the Berlin Biennale 3 (2004) and have also been seen in a solo exhibition at the Neuer Aachener Kunstverein, Germany (2005).

Cabello/Carceller (ES)

Cabello/Carceller (Helena Cabello (Paris, 1963) and Ana Carceller(Madrid, 1964)) currently live and work in Madrid. Primarily concerned with issues of dislocation, gender (de)construction and their intersection with space and cinema as contexts in which patterns of behaviour and the regulation of the gaze are built, Cabello/Carceller have been working together as a team since 1993. Their work has been included in "Nuevas Historias. New View of Spanish Photography," Kulturhuset (Stockholm), "The Screen Eye or The New Image,"

Casino Luxembourg, "Global Feminisms," Brooklyn Museum New York.

Elena Ciobanu (RO)

Elena Ciobanu (1980, Romania) lives and works in Bucharest, Romania. In 2009 the artist has participated in group shows organized at ICR Venetia gallery as part of the project "Young Romanian Art", one in July named 'Superheroes' and one in September named 'The City'. She has also been awarded the Special Mention of the jury at the Henkel Art Award 2009 in Romania. She has also participated in photography exhibitions in USA and Romania and has been awarded several honorable mentions at the PX3 photography competition in Paris both in 2007 and 2008.

Stefan Constantinescu (RO/SE)

Ștefan Constantinescu (1968, Bucharest) is a visual artist and a film director. In 2008 he conceived "The Golden Age for Children", a pop-up book about the last 20 years of the communist regime in Romania. In 2009, he represented Romania at The Venice Biennale, presenting the films "Passagen" and "Troleibuzul 92".

Selected group exhibitions include: "The social critique 1993-2005," Kalmar Konstmuseum (Sweden, 2009); "Dada East? Romanian Context of Dadaism," Zacheta National Gallery of Art, (Warsaw, 2008).

He is currently working on a series of fiction films "7 Nuances of Gray" and a second pop-up book "After the Iron Curtain". Stefan Constantinescu lives and works in Stockholm and Bucharest.

Claudia Cristóvão (AO/NL)

Cláudia Cristóvão (1973, Angola) has Portuguese nationality and now lives and works in Amsterdam and London. She studied Communication (Cinema) at the New University of Lisbon, graduating from the University of Roskilde (Denmark). In 2000 she started her degree in Fine Arts at the Gerrit Rietveld Academy in Amsterdam and is now finishing her master's degree at the Byam Shaw- Central Saint Martins College, in London.

She has recently published the project "Stab a Stick into One's Heart" in Egoísta Magazine. In addition to participating in several group shows, she has participated in the Dakar and the São Paulo biennales in 2006 and she is represented by the Lumen Travo Gallery in Amsterdam.

Angela Ferreira (MZ/PT)

Angela Ferreira (1958, Mozambique) lives and works in Lisbon, Portugal. Ferreira studied in South Africa and has since the early 1990s divided her time between Portugal and South Africa. Ferreira has created an extensive body of work in which she interrogates geo-political, art historical and gender issues related to given cultural contexts using a range of different media. Recent solo exhibitions include "Hard Rain Show" at Museu Berardo, Centro Cultural Belém, Lisbon (2008), "For Mozambique" at Michael Stevenson Gallery, Cape Town (2008) and "Maison Tropicale" at the Venice Biennale (2007). Group exhibitions: "The Great Divide" at Art Gallery of New South Wales, Sydney, Australia (2008), "Meridian House" at Frieze Sculpture Park, London (2008), "Exchanging Visions" at Instituto Camões, Maputo, Mozambique (2007).

Field Work / Nis Rømer & Lise Skou (DK)

Fieldwork (Nis Rømer and Lise Skou, Denmark) deals with issues around time, economy and exchange in projects such as Free Culture, Landscape and Power and Environmental Justice.

Fieldwork aims to investigate those relations by engaging directly with urban and rural landscapes, and reflect on contemporary perception and uses of it.

Zachary Formwalt (US/NL)

Zachary Formwalt (1979, Albany, USA) has been living and working in Amsterdam since 2008, when he began a two-year residence period at the Rijksakademie. He is a graduate of the School of the Art Institute of Chicago and Northwestern University in Evanston, Illinois, and attended the Critical Studies Postgraduate Program at the Malmö Art Academy in 2004 and 2005. He has presented solo projects at Kunsthalle Basel (2009): 'The Form of Practical Memory' and Test Site at the Rooseum Center for Contemporary Art, Malmö (2005): 'We've got at least one electrical engineer in custody'. He has also contributed to various group exhibitions and film programs, most recently 'Break Even Store' at the International Film Festival Rotterdam (2010), 'Tutta la memoria del mondo' at GAM Underground Project, Torino (2010), 'That Was Yesterday' at the Arnolfini Arts Centre, Bristol (2009), 'RijksakademieOPEN' at the Rijksakademie, Amsterdam (2009) and 'Dis-ease' at the South African National Gallery, Cape Town (2009).

Andrea Geyer (DE/US)

Andrea Geyer (1971, Germany) lives and works in New York. Geyer uses both fiction and documentary strategies in her image and text based works, investigating historically evolved concepts such as national identity, gender and class in the context of the ongoing re-adjustment of cultural meanings and social memories in current politics

Her works has been shown at RedCat/Los Angeles; LACE/Los Angeles; Hessel Museum/Bard College; the Whitney Museum of American Art/New York; Apex Art/New York; Artist Space/New York; TATE Modern/London; Serpentine Gallery/London; Generali Foundation/ Vienna; Secession/ Vienna; Witte De White/Rotterdam; IASPIS/Stockholm; the Turin Biennale/Italy; Athens Biennale/Greece; and documenta12/Kassel. In 2008 she had solo shows at the Galerie Thomas Zander/Cologne and Galerie Hohenlohe/Vienna.

Charlotte Ginsborg (UK)

Charlotte Ginsborg (U.K.) graduated from MA Fine Art at Goldsmiths College, London in 2002 where she specialized in film and video. Her films interweave documentary and fictional elements to explore people's physical and psychological relationship to their architectural environments.

She has exhibited her 16mm and digital films in galleries and festivals both locally and internationally, including the Venice Biennale, the Serpentine Gallery and the ICA, London, the Jeu de Paume, Paris and the Walker Arts Centre, USA. She won the Oriel Mostyn Open 03 for her film 'Spade' and has had recent solo exhibitions at the Jerwood Foundation, London and Basis, Frankfurt.

She is currently artist in residence at The London Chest Hospital, and is also working on a major new film work commissioned by FLAMIN, (Film London Artist Moving Image Network).

Goldin+Senneby (SE)

Goldin+Senneby (2004) is a framework for collaboration set up by artists Simon Goldin and Jakob Senneby; exploring juridical, financial and spatial constructs through notions of the

performative and the virtual. Their collaboration started with *The Port* (2004-06), a series of insertions into the online world *Second Life*

Selected solo exhibitions include: 'Headless. From the public record', Index, Stockholm (2009); 'Goldin+Senneby: Headless', The Power Plant, Toronto (2008-2009). Recent group exhibitions include: 'Feedforward', LABoral, Gijon (2009); 'In living contact', 28:th Biennial de Sao Paulo (2008); 'Reality Effects', Henie Onstad Kunstsenter, Oslo (2008); 'Data Recovery', GAMeC, Bergamo (2008).

Ion Grigorescu (RO)

Ion Grigorescu (Bucharest, Romania) got his BFA at the Art Institute of Bucharest in 1969. He exhibited in the Socialist Republic and worked as a middle school and high-school professor until 1977 when he resigned. In 1983 he started working as a restaurateur of monumental painting and also exhibited sculptures, engravings, photography and film. Grigorescu also conceived and carried out performance art privately. Grigorescu also participated in the Sao Paulo Biennale in 1994, in the Venice Biennale in 1997, in "Documenta," Kassel (2007), in "The self-punisher," Mogosoaia (2009), "Subversive Practices," Stuttgart (2007), "Agents et Provocateurs," Dunaujvaros (2009), "Gender Check," Vienna (2009), Temporary structures, Bucharest, The Market in Vienna (2009).

Sabrina Gschwandtner (AT/US)

Sabrina Gschwandtner (USA) is a New York based artist who combines photographic and textile media in works that bridge the fields of contemporary art, craft and social history. Gschwandtner received her BA in art/semiotics from Brown University and an MFA from Bard College. Recent exhibitions include "Motion Blur- American Craft," Gustavsbergs Konsthall, Sweden (2009); "Pricked: Extreme Embroidery" and "Radical Lace and Subversive Knitting," the Museum of Arts and Design, New York (both 2007). She is the recipient of an International Artists Studio Program in Sweden (IASPIS) residency and two MacDowell Colony fellowships. From 2002-7 she edited and published the 'zine *KnitKnit*, which is now included in the permanent collections of The Museum of Modern Art, New York, the New York Public Library, and the Fogg Art Museum at Harvard University.

Nicoline van Harskamp (NL)

Nicoline van Harskamp (Netherlands, 1975) is a visual artist living and working in Amsterdam. Recent events include "Any other Business - A Scripted Conference" (Amsterdam) and "The Power of Listening" (Amsterdam). Recent solo exhibitions include 'To Live Outside the Law You Must be Honest' (Casco Projects, Utrecht and Nikolaj CCAC, Copenhagen). Recent group exhibitions include *On Morality* (Witte de With, Rotterdam), 6th Taipei Biennial (Taipei), 'Shadow Cabinet' (Extra City, Antwerp), 'Becoming Dutch' (Van Abbe Museum, Eindhoven), 'Ruby Satellite' (Hyde Park Art Center, Chicago) and 'Call me Istanbul' (ZKM, Karlsruhe). She is currently a Science Fellow at the International Institute for Social History and the Rijksakademie, both in Amsterdam. In 2009 she was awarded the Prix de Rome, the national prize for young artists in the Netherlands.

Marcel Iancu (RO)

Marcel Iancu (1895-1984, Romania) is one of the founders of the Dada movement and one of the most important figures in 20th century modern art. Born in a Jewish family in Bucharest

and a good friend of Tristan Tzara, he was the pupil of painter Iosef Iser. While studying architecture in Zurich, he helped establish in 1916 the Cabaret Voltaire, a nightclub where the Dadaist movement was initiated. In 1922, he returned to Romania where he worked as a painter and architect. In 1941 he moved to Palestine and in 1967 he is awarded the Israel Prize, the state's highest honor.

Maryam Jafri (PK/DK)

Maryam Jafri (Karachi, Pakistan) lives and works in Copenhagen and New York. She holds a BA from Brown University and is a graduate of the Whitney Museum Independent Study Program. Jafri works in video, photography and collage. Informed by a research based, interdisciplinary process, her artworks are often marked by a visual language poised between film and theater and a series of narrative experiments oscillating between script and document, fragment and whole. Recent solo exhibitions include: "Staged Archive" at Galerie Alexandra Saheb, Berlin (2008), "Costume Party: Colony and Native" at Neuer Berliner Kunstverein, Berlin (2006) and "Costume Party" at Malmö Konstmuseum, Sweden (2005).

Alexander Kluge (DE)

Alexander Kluge (1932, Germany) is one of the major German film directors, authors and social critics of the late 20th century. Friend of influential philosopher Theodor W. Adorno, he studied law, history and music and worked for the Frankfurt Institute of Social Research, better known as the Frankfurt School. Along with other directors, he signed in 1962 the Oberhausen Manifesto that deeply influenced the New German Cinema, a movement that began later in that decade. He received numerous literary prizes, including Georg-Buchner-Preis, Germany's highest award and was part of the jury of the International Berlin Film Festival.

laBOMBA (RO)

Generosity Offensive is an initiative started in 2006, which brought together communities, volunteers, artists, NGOs, public institutions and private investors. The main building principle of the team is based on an interdisciplinary discourse. Our aims are implementing and developing of ActiveArt concept (community art and cultural activism), recovering the social function of art and the facilitation of free access to culture for all. For three years, the Rahova-Uranus neighborhood in Bucharest represented the pilot area for the implementation and the development of the ActiveArt concept.

Christine Meisner (DE)

Christine Meisner (Germany) lives and works in Berlin. For seven years she has been working with colonial and postcolonial history, she is particularly interested in the outcome of cultural processes caused by occupation. Within Meisner's field of interest are various forms of memory ranging from written history to individual truths. The artist's projects are a result of years of research and journeys. "The Present" (2007) is an effect of the artist's stay in Warsaw within the a-i-r laboratory program at the Center for Contemporary Art Ujazdowski Castle, Bains, the connective residence in Brussels and a trip to Congo. Christine Meisner's previous piece "What Became" (drawings, text, and video illustrating a transatlantic trade of slaves between west Africa and Brasil), was presented at the Musée des Beaux-Arts, Nantes (Franța), the Pinacoteca, Sao Paulo, the Museum of Modern Art, Recife și la Victoria & Albert

Museum, London.

Asier Mendizabal (ES)

Asier Mendizabal (1973, Spain) lives and works in Bilbao. The work of the Basque artist operates in the realm of meta-ideology, laying bare the structures of belief systems and pulling apart familiar signifiers of political action. Describing people, their social environments and their engagement with culture and politics, Mendizabal's art is rooted in the documentary tradition, but also maps out a complex relationship between personal and collective consciousness and the shortcomings of political representation.

Stina Östberg (SE)

Stina Ostberg (1977, Sweden) lives and works in Gothenburg, Sweden. She graduated from the Art Academy in Umeå, Sweden in 2002 and got her MFA from the Valand School of Fine Arts, Gothenburg, Sweden in 2006. The artist has had solo shows at Gallery 54, Gothenburg, Sweden (2009), Museo de la Ciudad de Querétaro, Querétaro, Mexico (2008), Stockholm Art Fair, Sweden (2006). Group exhibitions include Centro Cultural Recoleta i Buenos Aires, Argentina (2009), "Art without audience" De Fabriek, Eindhoven, Netherlands (2009), Lago Film Fest, Lago, Italy (2008).

Olivia Plender (UK) & Unnar Örn (IS)

Olivia Plender (1977, U.K.) is an artist based in Berlin. Her work comprises of video installations, performances, text, as well as drawings and printed matter. She is best known for a project entitled *The Masterpiece* (2002 onwards), an epic hand-drawn comic book about the life of a fictional artist in 1960s London. Plender was co-editor of *Untitled Magazine* from 2002 until it closed in 2008. She studied at Central Saint Martins College of Art and Design between 1995 and 1998. Unnar Örn (1974, Reykjavik) is an artist who works and lives in Malmö and Reykjavik. He graduated from the Icelandic College of Art and Craft in 1999 and got his MFA from Malmö Art Academy, Lunds University, Sweden in 2003. Solo exhibitions include: Gallery Peep, Malmo, Sweden, 2002, "Fully-Grown". galleri@hlemmur.is, Reykjavik, Iceland, 2001 and "Stolen Magazines" at Laugavegur 74. Reykjavik, Iceland, 2000.

Emily Roysdon (US)

Emily Roysdon (1977, USA) is a New York and Stockholm based interdisciplinary artist and writer. Her work is invested in language, memory, collectivity and the processes of history and she uses video, photography, text, and performance to that aim. She is editor and co-founder of the queer feminist journal and artist collective, LTTR. Roysdon's work has been shown at Participant, Inc. (NY); Generali Foundation (Vienna); New Museum (NY); Power Plant (Toronto); and Studio Voltaire (London). Her videos have been screened at Whitechapel Gallery (London); Arsenal: Institut fur Film and Videokunst (Berlin); The Kitchen (NY); and at the International Short Film Festival Oberhausen. Her writings have been published in numerous books and magazines, including *Cabinet Magazine*, the *Journal of Aesthetics and Protest*, and *Women & Performance: a Journal of Feminist Theory*. Roysdon completed the Whitney Museum Independent Study Program in 2001 and an Interdisciplinary MFA at UCLA in 2006.

Fia-Stina Sandlund (SE)

Fia-Stina Sandlund (1973, Sweden) is an artist based in Stockholm and New York, working at the intersection of journalism, social activism and "re-enaction" as a form of history writing. Her humorous dismantling of different forms of oppression constitutes the very core of her artistic practice. Sandlund worked in many capacities with people within the art and media sector, always trying to change the system, or at least showing what cannot be changed. Selected group exhibitions include: "Voice-Over", Iaspis, Venice (2009), "Revolution, I love you", traveling exhibition, Europe (2008), "The Gothenburg biennial", Gothenburg (2007), "Agorafolly", Europalia, Brussels (2007), "The Moderna exhibition 2006", Moderna Museet. Stockholm (2006), "Capital (It Fails Us Now)" Kunstihoone, Tallinn, Estonia, UKS, Oslo, Norway (2006). Among her solo exhibitions and performances are: INTERIOR: A CAFE IN VENICE-DAY, commissioned by IASPIS, Venice (2009), "If you are the rebel, I will be decent", Sweden (2006), "Blind Date" interview-performance with Lars Nittve at Gallery AK28, Stockholm (2005). Sandlund is currently working on her first full-length feature film. "She's Wild again Tonight" – a contemporary screen adaptation of the play "Miss Julie," by Swedish author August Strindberg, seen from a feminist and psychoanalytic perspective.

Lina Selander (SE)

Lina Selander (1973, Sweden) works mainly with moving images in film and video, but also with photography, text and sound. Her works are often installations where these different medias and components converge and interrelate to one another. She is interested in the image's ability and lack of ability to reproduce time, memories and experience and she explores how different narrative forms and techniques transform and change a story.

Lina Selander's work have been shown at Gävle Art Center, Bonniers Konsthall, 300 m3 Art Space and Moderna Museet as well as in several group shows and festivals abroad, for example the Transmediale 05 in Berlin where she received an honorable mention. She has also received the Maria Bonnier Dahlin prize for young artists and The Edstrand Foundation Art Prize 2008. Lina Selander lives and works in Stockholm.

Société Réaliste (FR/HU)

Société Réaliste is a Parisian cooperative created by Ferenc Gróf and Jean-Baptiste Naudy in 2004. It works with political design, experimental economy, territorial ergonomics and social engineering consulting. It develops its production schemes through exhibitions, publications and conferences. Société Réaliste has developed since its creation different production structures concerning different fields. Their projects include ALMANACH DE THELEME, an almanac dedicated to Gargantua's Abbey of Thélème, EU GREEN CARD LOTTERY, an agency dealing with immigration issues on the global EU network level or TRANSITIONERS, a political trend agency, designing the revolutions of tomorrow.

Åsa Sonjasdotter (NO)

Åsa Sonjasdotter (1966, Norway) is a visual artist who has studied at Trondheim Academy of Fine Art, Norway, and holds an MFA from the Department of Theory and Communication at The Royal Danish Academy of Fine Arts. Åsa Sonjasdotter has been a founding member of Women Down the Pub from 1996 to 2006, a feminist art and action group, which operates within the current debate on gender. Projects include the an-

thology Udsigt /View – feminist strategies in Danish visual art, 2004. Among other memberships in different institutions and organisations, she has been holding lectures, seminars and workshops in Helsinki, Berlin, Gothenburg, Vienna, Copenhagen etc. Selected projects and exhibitions include: The Tea Pavilion, 3rd Guangzhou Triennial (Guangzhou, China, 2008), Potato Perspective (Copenhagen, Frankfurt, Amsterdam și Budapesta, 2006); Free Speech (Lund, 2005); Copenhagen City Wall of Free Speech (Copenhagen, 2004); Experiments with truth (New Delhi, 2004); with love from 6.C (postcard correspondence project with Rådmandsgade School and curator Tone O. Nielsen, Copenhagen, 2004; Aarhus 2004); One Chair - One Voice (Falkenberg, 2002, Århus, 2004). She lives and works in Tromsø, Norway.

Pilvi Takala (FI/NL)

Pilvi Takala (1981, Sweden) is an artist who lives and works in Amsterdam. She graduated from the Academy of Fine Arts, Helsinki in 2005 and got her MFA from the same school in 2006. Her solo exhibitions include: The Trainee, Studio K, Kiasma Museum of Contemporary Art, Helsinki (2009), Real Snow White, Masa-project, Istanbul (2009), Outshiners, Galerija Miroslav Kraljevic, Zagreb (2008), On Volatility with Elmas Deniz, Galeria Noua, Bucharest (2007). Selected group exhibitions: Export-Import, Kunsthalle Helsinki (2010), Rijksakademie OPEN, Amsterdam (2009), Salon Of The Revolution, HDLU - Mestrovic Pavilion, Zagreb (2008), 5th Berlin Biennial (2008).

The Otolith Group (UK)

The Otolith Group was founded in 2002 by its core members, Anjalika Sagar (*1968, London, UK) and Kodwo Eshun (*1967, London, UK) who live and work in London. The Group works with media archives, histories of futurity and the legacies of non-alignment and transnationalism.

Recent solo exhibitions include: "Part I, A Long Time Between Suns" at Gasworks and "Part II, A Long Time Between Suns", at The Showroom, London (2009). Curatorial projects include "Harun Farocki. Against What? Against Whom?" at Tate Modern and Raven Row, London (2009 - 2010) and "The Ghosts of Songs: A Retrospective of the Black Audio Film Collective 1982 - 1998" (2007 - 2009).

Fereshteh Toosi (IR)

Fereshteh Toosi (USA) is an interdisciplinary artist who uses cultural icons to explore current events and popular mythologies through work in video, sound, performance, and public intervention. Fereshteh received a BA from Oberlin College and lived in Japan for two years before completing her MFA from Carnegie Mellon University's School of Art. Recent group exhibitions include: "Outer Ear Festival of Sound" Experimental Sound Studio (Chicago, 2008), "GENDER ALARM! Nouveaux féminismes en art actuel," La Centrale Galerie Powerhouse, (Montréal, 2008), "inCUBATE's Sunday Soup at Democracy in America," New York Avenue Armory (New York, 2008). She currently teaches at Columbia College Chicago.

Lan Tuazon (PH)

Lan Tuazon (1976, Philippines) studied at the Cooper Union in 1999, received a MFA from Yale University in 2002 and finished a residency at the Whitney Independent Study Program in 2003. She has exhibited internationally at the Künstlerhaus Stuttgart in Germany, Floating IP and The Lowry Museum in

London and with the Ize Cultural Foundation, Artist Space, Canada Gallery, Sculpture Center, and Apex Art in New York. Her art practice addresses circulation, the order of things and public space.

She is the curator of Invisible Graffiti Magnet Show where she exhibited artist made magnets onto Richard Serra's Torqued Ellipse (2006) whose work was stored in a shipping yard in the Bronx and why the curatorial art project culminated into a written manifesto on public intervention projects published by Redcat Gallery (2007). Lan Tuazon lives and works in New York.

Florin Tudor & Mona Vatamanu (RO)

Mona Vatamanu & Florin Tudor (1968, Constanta, Romania / 1974 Geneva, Switzerland) have been working together since 2000. Selected solo exhibitions include: All Power to the Imagination!, Secession, Grafischess Kabinett, Vienna (2009); Surplus Value, BAK, basis voor actuele kunst, Utrecht / Appointment with History, Lombard - Freid Projects, New York (2008); Andreiana Mihail Gallery, Bucuresti (2008), Living Units, Project Room, Ludwig Museum, Budapest (2003). They have also exhibited in the following group exhibitions: ATOPIA, Art and the City in the 21st Century (2010), CCCB Centre de Cultura Contemporània de Barcelona (2010), Liquid Times, Westfälischer Kunstverein, Munster (2009), "Pièces de résistance: Forms of resistance in contemporary art," Kunstmuseum Thun, Thun (2009), 5th Berlin Biennial (2008), KW Institute for Contemporary Art, Berlin (2008), 6. Gyumri Biennial, "Transformation of History or Parallel Histories," Gyumri (2008), Art as Gift, Periferic Biennial 8, Iasi (2008).

Judi Werthein (AR)

Judi Werthein (1967, Argentina) investigates, both aesthetically and critically, the corporatization of culture, and also plays with the trend of arts organizations to devise ever more attractive and unique graphic identities. Werthein works in media that challenge notions of national identity, economic justice and human rights.

She has been selected for solo exhibitions at the Chinati Foundation; Centro Cultural Borjes, Buenos Aires; Bronx Museum of Art; Centro Cultural San Martin (Buenos Aires), among other venues and participated in exhibitions such as Manifesta 7 (Bolzano, Italy), Pontevedra Art Biennial (Galicia, Spain), In-Site_05 (San Diego/Tijuana, USA/Mexico), Havana Biennale (Havana, Cuba). Judi Werthein lives and works in Brooklyn, New York.

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THE CURATOR

Felix Vogel (b. 1987) is a researcher and curator. Studies in art history, media theory, philosophy and aesthetics at HfG Karlsruhe and Universidad Autónoma de Madrid. His research and curatorial practice is focused on the relations between aesthetics and the social sphere.

Consequently, he is interested in areas linked to activism, gender, historical avant-gardes as well as participative architecture. Among his earlier curatorial projects are "100 Dutch Minutes" (Bucharest, Cluj, Iasi, Timisoara), "1234567" (Karlsruhe) and "Holy Damn It!" (Karlsruhe). In 2008 he edited two books for One Star Press (Paris): "Renaud Auguste-Dormeuil: Fin de représentation" and "Lia Perjovschi: Sense." and has written for different magazines, among others Pavilion, Cura, Displayer and AFI. Felix Vogel gave lectures in institutions such as Index (Stockholm), Evento (Bordeaux) and Pavilion Unicredit (Bucharest). He taught workshops and seminars at HEAD Geneva, Free Academy Bucharest and 1. Curatorial Symposium Sofia/Plovdiv. He is member of the advisory board of Pavilion Unicredit Centre for Contemporary Culture as well as part of the editorial staff of Pavilion journal for politics and culture.

Felix Vogel lives and works in Berlin.

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CONCEPT: HANDLUNG. ON PRODUCING POSSIBILITIES

a dialog between Markus Miessen and Felix Vogel (July 2008)

[extract]

M.M.: You were born in 1987 and grew up in the first generation after the fall of the Wall. One could imagine that the weight of history in your case was transformed into a light and productive optimism. Is this the case?

F.V.: I would not call it a 'light' optimism but I do think it is time for optimism regarding these issues. It is not the case that I do not care about 1989 or the Iron Curtain just because I have not witnessed it with my own eyes and I do not have any personal experience related to this event. I think that I can examine this change from a more objective and therefore more critical point of view. I am aware that this was fairly recently one of the most significant changes and that the fall of the Wall questions a long tradition of thinking that can be dated back to at least the 19th century where the issues of today have their roots. Nevertheless, there are a lot of things that are happening now in relation to this change and especially in Romania, societies are still struggling and stuck with this problem. Even young artists of my age who did not have any personal relation to this are occupied with it and working with it in a very productive and yet different way than their older colleagues did. It seems that there is a shadow of '89 that still lasts; even if '89 itself vanished, it might be described as a spectre. I would like to try to translate these issues – not to mention more recent issues like all those massive changes in the aftermath of 9/11 – into an optimistic and productive setting, but still one has to analyse why it is still a problem and why we are still living with this configuration of East and West, communist and capitalist ideologies and how both systems are merging into each other or migrating.

M.M.: You were recently announced as the youngest curator of a biennial ever. As curator of the upcoming Bucharest Biennial, how do you think the issue of age, generation,

and lack of legacy – in the most positive sense of the term – will affect your decision-making?

F.V.: I guess this lack of legacy was one of the reasons why the Biennial appointed me as curator. Being less 'contaminated' by the art system, I take this as a productive chance to examine different approaches to such an exhibition. For me, neither age nor generation play a significant role in decision making and I would rather like to speak in terms of the German term 'Zeitgenossenschaft' – it could be translated very badly with the noun 'contemporary'. It seems to have a more universal meaning, because it is less concentrated on one subject and closer to something like 'Zeitgeist'. Also I would not be able to characterise what this is – 'my generation'. First and foremost, I do not want to give my own personal setting an important part in conceptualizing and putting together an exhibition, because I think that authorship is less important than collectivism. Also, concentrating on the urban and socio-political context seems to be more interesting and productive than placing my personal background and experience too much in the foreground. Maybe during the exhibition people might say that this is a special approach for my generation, but I am not expecting this and I am not working with this as a supposition.

M.M.: Could you please elaborate on your interest in the socio-political?

F.V.: When I am talking about the socio-political I understand this as the conglomerate of all processes and actions that are taking place to structure (social) life. This has pretty much to do with practices of regulations through modes of inclusion and exclusion. What I call the socio-political cannot be equated with the political. I am speaking with

Jacques Rancière, who has influenced me a lot, when I am saying that the political is something rare and something that is not happening very often, whereas the socio-political is always there, although it is something different than what Rancière calls 'police', since this term is a more active one. My self-conception as a curator along with my self-conception as an actor in today's society is based on an active role in analysing and critically questioning what the socio-political is and how it can be changed. I am sure that art exhibitions can play an active role in intervening in and making visible processes in the socio-political.

M.M.: What are the most important and exciting fields of investigation for you right now?

F.V.: I am very interested in the connection between the public and the aesthetic sphere: how is the public structured today and what can possible interventions in it look like? What does it mean to act and react on site? I understand this in the broader sense of the meaning of 'site-specificity' that is producing something not only through spatial parameters but also connecting it to the political, social, urban and audience related issues. Basically, everything centres around the question of living: in what way are we living together? And – even if this sounds a bit out-dated – can art play an active and emancipating role here? Bucharest really asks for something different, because the setting is distinct from other European cities and I see my role as curator to act within this special setting and try to behave in the least 'colonial' way possible.

M.M.: How are you planning to deal with some of those concerns in Bucharest? What is the role of 'audience'?

F.V.: Another issue in Bucharest is that I have to handle multiple publicity campaigns and also multiple audiences. Before this, I mostly worked with very small and easy to define audiences that mostly existed out of students and art professionals, so I am aware that I have to reconsider or at least think in slightly different directions for this project. I do not want to produce yet another self-referential exhibition for the art world that could take place everywhere in the world, but rather highlight local issues with a global meaning.

M.M.: How does this tie in with your idea of participation? How can one produce surprising and constructive formats of participation today?

F.V.: I am aware that the idea of participation has been used too often recently, both in art and in other fields such as political science. One has to rethink its roots and its meaning and make it productive and I am trying to include these thoughts in conceptualising the Bucharest Biennial 2010. What I already know is that there are different and opposing ways of action, agency, participation and narration – different ways of how 'Handlungen' are taking place – and I would rather juxtapose them than to make a decision for one way or one format.

M.M.: How are you planning to do this?

F.V.: I am researching not only in the artistic fields but also in architecture, contemporary philosophy, anthropology and

sociology. There are also very interesting and surprising links that I would never bring together with the topic of this biennial. An example of this are the political think tanks in the US during the Cold War and what kind of visual material – texts as well as diagrams – they produced and how this really affected social living. Another example is different architectural faculties like the Hochschule für Gestaltung Ulm in the 1950s and how they started with something that could be described as social planning by going away from a more utopian to a more pragmatic understanding of architecture. These examples are not only interesting as a historical reference point, but also there are artists and theoreticians working with them and transforming them into something new.

Excerpt from: East Coast Europe, edited by Markus Miessen, Sternberg Press 2008.

Interview in correlation to the appointment of Felix Vogel as curator of Bucharest Biennale 4.

English translation and adaptation by Radu Pavel Gheo.

For the extended version please visit :

<http://bucharestbiennale.org/ro/concept.html>

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VENUES



PAVILION UNICREDIT - centre for contemporary art and culture

PAVILION UNICREDIT- center of contemporary art and culture, is located in Victoria Square, being placed at the ground floor of such of a communist block of flats. The aforementioned space became a banking center in 1993 and it has stayed like this for the last 15 years. The actual building of the block started in the years of the communist regime and it was concluded five years after the fall of the communism. The hruschiov from the center of Bucharest have witnessed the changes of a Stalinist society into a capitalist society, with strong social and political marks. The center uses this space for the implicit messages it conveys, for its location (right across the center of the executive power – the Romanian Government building) and, moreover, for its history, so easily forgotten. It is a space for the knowledge and interest in society, city and community.

PU is a work-in-progress independent space, a space for the production and research in the fields of audiovisual, discursive and performative. It is a space of critical thinking, and it promotes an artistic perspective implying the social and political involvement of the art and of the cultural institutions.

Nevertheless, the basic function of the space will remain the concretization.

Address : Sos. N. Titulescu nr. 1, sector 1, Bucharest
www.pavilionunicredit.ro

image : courtesy of PAVILION UNICREDIT



Centre for Visual Introspection

Centre for Visual Introspection is an independent platform generated by artists Anca Benera, Arnold Estefan, Catalin Rulea and art historian Alina Serban. Reacting critically to the restrictive institutional frameworks present within the Romanian cultural sphere, Centre for Visual Introspection was conceived as an independent centre for promoting the artistic production at the borders of cultural theory, research, architecture, design and sound experiment. The term "introspection" points CIV as an observing agency whose main focus is to develop specific models of interlinking the social space with the art space.

Centre for Visual Introspection is a processed-based collaborative project engaged in an ongoing survey upon the condition of individual within the sphere of arts and politics. Thus, CIV functions as a mobile and mediating structure connected to the community life, which assumes the task of articulating a new cultural pedagogy that would shape differently the discursive space shared by both cultural producers and their audiences.

Address : Str. Biserica Enei nr.16, sector 1, Bucharest
www.plus4.ro

image : courtesy of Centre for Visual Introspection



PARADISE GARAGE

Paradise Garage, the only artist-run space in Bucharest, is a space of self-education, which accesses and engages the audience through an open invitation towards debate and dialogue.

Using a garage in the centre of Bucharest, regardless of the small space, Paradise Garage became an active space of cultural production and distribution, bringing considerable contribution to the local scene.

Address : Str. Batistei nr. 20, sector 1, Bucharest
www.aerobix.blogspot.com/

PAVILION UNICREDIT, Centre for Visual Introspection and Paradis Garage are the only independent entities activating in the contemporary art scene of Bucharest. By using them as venues, BB4 encourages the appearance of new spaces and the development of an active cultural scene in Bucharest.



The Institute of Political Research

The Institute of Political Research was created in 1999, 10 years after the revolution, by transforming the Centre for Political Research, founded in 1995 as the research core of the Faculty of Political Science of The University of Bucharest.

After 10 years from the institutionalization of the research activity, the Institute remains one of few platforms of debate and analysis of the Romanian politics environment from an academic perspective, through social and economic mediation within debates involved in the political approach.

By intervening within the Institute of Political Research, BUCHAREST BIENNALE 4 suggests and inserts new means of investigation, discussion and criticism of the socio-political context.

Address : Str. Spiru Haret nr. 8, sector 1, Bucharest
http://www.unibuc.ro/ro/cc_inscpol_ro



laBOMBA

Generosity Offensive is an initiative started in 2006, which brought together communities, volunteers, artists, NGOs, public institutions and private investors. The main building principle of the team is based on an interdisciplinary discourse. Our aims are implementing and developing of ActiveArt concept (community art and cultural activism), recovering the social function of art and the facilitation of free access to culture for all. For three years, the Rahova-Uranus neighborhood in Bucharest represented the pilot area for the implementation and the development of the ActiveArt concept.

The Creative Community was officially founded in January 2009 by its core members Maria Draghici (1978, RO) and Irina Gădiuță (1978, RO) who live and work in Bucharest. It works for laBOMBA Community Base, developing as a multi-cultural space for the self-expression of the community in a poor Bucharest neighborhood with a long tradition in the 20th century (Rahova-Uranus). The Creative Community encourages all forms of artistic creation generated by young professionals or amateur artists who work with/for the Rahova-Uranus community. laBOMBA aims to organize a group of creators including "the experts of everyday life" (laymen from Rahova-Uranus) and the artists involved in the ActiveArt concept, programs and projects.

Address : Calea Rahovei 194, Bucharest
www.labombastudios.ro

*image: Courtesy of Generosity Offensive Initiative / AUI Open Source (Informal Urban Archive)
 2007 Build Your Community! Project / 2009 LUM Urban Mobile Lab Project*

The rest of the venues of BUCHAREST BIENNALE 4 will be announced soon.

for more information please contact BUCHAREST BIENNALE Press Office at press@bucharestbiennale.org

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Simina Neagu

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Translations:

Radu Pavel Gheo

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PAVILION, PAVILION UNICREDIT & BUCHAREST BIENNALE are projects of
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Pilsner Urquell is still the benchmark for golden beers across the world. Using Josef Groll's original recipe from 1842, we've consistently maintained its high quality and exceptional taste throughout its long and distinguished history.

Pilsner Urquell has revolutioned even the way people drink beer nowadays. The invention of Pilsner inspired the use of glasses, instead of ceramic mugs, as Pilsner Urquell is enjoyable watching also.

Praise for Pilsner Urquell continues to pour in from all quarters of the world. The Wall Street Journal in June 1995 stated... "Beer experts from Munich to Chicago are sure to agree with the view that the world famous Pilsner Urquell is an original product standing at the fore of all beers."

If self-esteem were measured in quality beer, then it would be measured in Pilsner Urquell. Because Pilsner Urquell reward stands in taste satisfaction that only the authentic original beer can offer.

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If you admire your father without becoming him
And still see a business trip as free travel
If you can be part of a team but play your own game
And know why there are no statues of committees
If you can make waves when others go with the flow
And stick your neck out rather than be stuck in your ways
If you can embrace change but not for its own sake
And know yourself
But not think you know everything
If you know all that glitters is not gold
If you thirst to understand rather than believe
Then I'd like to buy you a Pilsner Urquell,
and maybe we could compare notes."



Pilsner Urquell. The way beer is meant to taste.

Pilsner Urquell, through the sponsorships it conducts, supports the cultural authentic values that define the brand profile.

The Pilsner Urquell vision is mainly reflected in the now emblematic association with the photographic world. The long-term partner of Pilsner Urquell on the territory of photographic art is the International Photography Awards (IPA), with three major areas of focus: IPA Competition, the Lucie Awards, IPA Awards Book and Exhibitions. The competition targets both professional and non-professional photographers, all competing for the 'International Photographer of the Year' title, and for the non-professionals, the 'New Discovery of the Year' award. The Lucie Awards are universally recognised as the 'Oscars' of the photography world and honour the achievements of the world's greatest photographers on an international level. The name 'Lucie' derives from the Latin word 'lux' meaning light and is a tribute to the influence that light plays in photography. The Annual IPA Awards Book and Exhibitions help promote the appreciation of photography.

In Romania, Pilsner Urquell is the official sponsor of Bucharest Biennale for three consecutive editions.

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In 2000, following a succession of owners, Pilsner Urquell was acquired by South African Breweries, who are committed to retaining its exceptional quality, while also meeting increasing global demand for the beer. Currently, Pilsner Urquell is present in over 50 countries, traditional markets for the brand, as well as new territories.

URSUS Breweries, a subsidiary of SABMiller plc, has a market share of 24.9% (source MEMRB). The Company has its headquarters in Bucharest and owns 4 breweries in Cluj-Napoca, Timi_oara, Buz_u, Bra_ov and employs over 1,500 people. URSUS Breweries' brands are: Peroni Nastro Azzurro, URSUS, Timi_oreana, Ciuca_, Stejar and Pilsner Urquell.

SABMiller plc is one of the world's largest brewers with brewing interests or distribution agreements in over 60 countries across six continents. The group's brands include premium international beers such as Miller Genuine Draft, Peroni Nastro Azzurro and Pilsner Urquell, as well as an exceptional range of market leading local brands. Outside the USA, SABMiller plc is also one of the largest bottlers of Coca-Cola products in the world.

In the year ended 31 March 2007, the group reported US\$3,154 million adjusted pre-tax profit and revenue of US\$18,620 million. SABMiller plc is listed on the London and Johannesburg stock exchange.