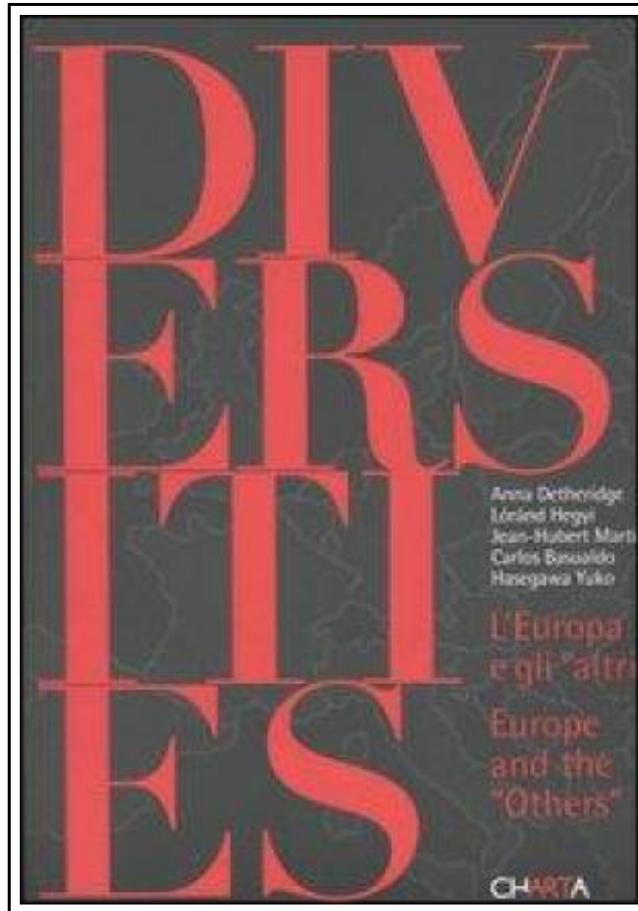


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Edizioni Charta, 2004. Book Condition: new. Testi di Anna Detheridge, Lóránd Hegyi, Jean-Hubert Martin, Carlos Basualdo, Hasegawa Yuko. Testo Italiano e Inglese. Milano, 2004; br., pp. 120, ill. b/n e col., cm 15,5x23. The Europe that is now attempting to reunite politically and economically has in fact been one of the most divided continents historically and traditionally. At the source of these divisions is what we today call multi-identity. On the one hand, this concept recalls the idea of a free merging of different and even contradictory experiences. On the other hand, it is an idea that can generate profound crises, mechanisms of self-defense, and isolationist strategies if not mechanisms of aggression and exclusion. This was the starting point for an international forum on the deepest cultural roots of European thought, hosted in Como by the Antonio Ratti Foundation at the beginning of 2004, in which renowned intellectuals, curators, and critics posed crucial questions about the implications and future prospects of creativity. What is the role of the contemporary artist in a reality that interprets cultures as conflicting parties and Europe as a closed space? How does the artist's identity develop in relation to European cultures and those that exist elsewhere in the world? Does there exist an acceptable comparative footing that permits otherwise explosive diversities to engage in dialogue with each other? These are the key questions that the FAR forum participants attempt to answer.



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