

FAIR

19-24 march 2002

open 12-8pm daily

www.cca.rca.ac.uk/fair

one week only

Royal College of Art
Kensington Gore
London SW7 2EU
T 020 7590 4494
F 020 7590 4495
email fair@rca.ac.uk



BO Cologne

China Art Objects Galleries Los Angeles

consonni Bilbao

Escape Moscow

Espacio Aglutinador Havana

Foksal Gallery Foundation Warsaw

Galerist Istanbul

Kölnerstrasse Dusseldorf

kurimanzutto Mexico City

the leisure club MOGADISHINI Copenhagen

M&M proyectos Puerto Rico

The Modern Institute Glasgow

pas Prague

www.centrodearte.com Madrid

Consonni

Coartez, Iratxe, Karacade
(project direction)
Aranza Pérez Huelga
(project production)
and Marie Wierberg
(project production)
Calle Simón Bolívar 62
E-48010 Bilbao
Spain
T: +34 94 242 26 00
+34 94 240 50 07
F: +34 94 240 01 02
info@consonni.org
http://www.consonni.org
Funded 1997

Recent projects

Tetsu - bonnifotail (Sergio Prego)
El Gran Truque (Mathieu Laurette)
Chicas de Oro (David Domingo)
International Auction of the Eruka
Basque Truques (Timoth Stacks)
El Museo (Andrea Fraser)
Songs (Begoña Muñoz)

Projects with FAIR

Superpositions by Arteleku
and consonni, and documentation
of *Songs* by Begoña Muñoz,
El Museo by Andrea Fraser
and *El Gran Truque* (The Great
Exchange) by Mathieu Laurette.

What motivated you to start consonni?

Consonni began in 1997, motivated by different considerations to those that govern its ambitions today. In a post-industrial landscape replete with industrial ruins, consonni was a regenerated physical space. Designed as a creative laboratory, its goal was to avoid not only the anachronistic fetishism associated with art in the factory, but also the conventional neutrality of the white cube – getting away from the limited notions of exhibitions and programming.

Today, consonni is presented as a more risky and less visible project. It defines a method of working and presents itself as a production structure capable of moulding to any format. The project is evolving, is both light and ambitious at the same time, reaching out internationally and located in Bilbao. It invites artists to interfere in contemporary social and political spheres as well as in the media.

Why did you agree to participate in FAIR?

Due to the nature of its activities and its conceptual orientation, consonni rarely participates in shows, fairs and exhibitions. How could a structure whose activities ignore the exhibition format be exhibited itself?

While galleries exhibit objects of art and represent artists, consonni works with artists and represents specific projects. Consonni's participation in FAIR is, as such, an exception to the rule and a real challenge. Its success will be measured by the media impact and image promotion obtained.

FAIR
consonni advertisement



of its activities and
ntation, consornti
in shows, fairs and
ould a structure
nore the exhibition
t itself?

hibit objects of art and
onsonni works with
its specific projects.
ation in FAIR 's, as
to the rule and a real
ess will be measured
ct and image

advertisement

