

# FABRICA LES YEUX OUVERTS

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## 2. Works on display

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Spread over three areas, the exhibition *Fabrica: les yeux ouverts* offers the public an all-round vision of the most significant projects realized by Fabrica during its existence. The exhibition is set up to allow a smooth transition from one project to the other and thus underscores the interdisciplinary nature of the various research activities.

Visitors can explore the documentary vocation of Fabrica with Colors Notebook, a project developed together with Reporters Without Borders and with I SEE, a group report by six young photographers in six large geographic areas of the world. This is followed by the interactive experience which presents the sensorial and cognitive experiments developed by the Fabrica teams (*Flipbook!*, *Get in Touch*, *Fabrica Virtuale*, *Evidence*, *We are the time*. *We are the famous* and *Stock Exchange of Visions*).

A large space is also given over to the core activity of Fabrica - visual communication: graphics, photography and video are the tools which Fabrica places at the service of its partners, which include various institutions and non-government organisations. The projects presented comprise two global advertising campaigns, *Violence* (2003) for the World Health Organisation, *Food for Life* (2003) for the World Food Programme and a series of self-portraits by students at Fabrica (*Selfportraits*).

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### Colors Notebook (2006-2007)

#### Colors Magazine's editorial staff (Italy)

Developed with Reporters Without Borders, Colors Notebook was published in April 2006. It was full of blank pages in order to give voice to those whose voice is never heard. Thirty thousand copies reached the farthest corners of the earth, offering South African children, Canadian priests, astronauts, disabled persons, artists and ordinary people the chance to express themselves. Over 1,000 copies returned to Fabrica, bringing their messages with them. Launched in 1991, Colors magazine is published in four languages and sold in more than 40 countries.

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#### I see (2006)

*Olivia Arthur (United Kingdom), Adam Huggins (Canada), Ashley Gilbertson (Australia), Leonie Purchas (United Kingdom), Lorenzo Vitturi (Italy), Philipp Ebeling (Germany).*

A physical and visual journey of exploration into the current trends of historical, cultural, artistic, social and economic development. "I see" also means "I observe" and "I understand". Six photographers from Fabrica each chose a story to represent one of the

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world's six main geographic areas: North America, South America, East, Far East, Africa and Europe.

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## **The middle distance**

*Olivia Arthur (United Kingdom)*

Through the stories of young women living in Eurasian countries on the border between East and West, Olivia Arthur relates the social, cultural and religious pressures resulting from the encounter of different cultures and the ways in which the various societies react to change.

## **Death and birth**

*Ashley Gilbertson (Australia)*

After risking his life every day for four years as a war reporter in Iraq, Ashley Gilbertson depicts the life and death of the various communities living in Vienna. He shows the value of our existence by photographing life's first cry and its dying breath.

## **The Villamil Family - divided lives**

*Leonie Purchas (United Kingdom)*

Leonie Purchas's photo report explores the idea of the family and its role in society through a portrait gallery of a family divided, whose members live in Cuba and Los Angeles. Her work captures the things that stay the same even in different social environments.

## **Oil will never end**

*Lorenzo Vitturi (Italy)*

Lorenzo Vitturi addresses the energy problem, from studies of alternative, cleaner energy sources to the depletion of the planet's resources. He focuses special attention on the exhaustion of the Caspian Sea oil fields.

## **Under the weather**

*Philipp Ebeling (Germany)*

In a world where freak natural disasters are becoming a regular phenomenon and where people influence with their behaviour the course of nature, Philipp Ebeling invites to reflect on the slow and deep process going on behind the drama of climate change: expanding deserts, drying rivers, dramatically growing cities and sprawling industries, all bringing stark contrasts in people's daily lives.

## **Lines of food: men and fishing**

*Adam Huggins (Canada) in co-operation with Terra Madre*

Terra Madre is a Slow Food forum which brings together representatives of communities across the five continents in order to develop a new idea of sustainable agriculture. Adam Huggins follows fishermen from three continents (Asia, America and Africa) during their work and daily life to record the various traditional fishing techniques and their relationship with the local way of life.

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## Flipbook! (2005-2007)

*Juan Ospina (Colombia), with contributions by Enrique R. Grullon (Dominican Republic), Maik Bluhm (Germany), Hans Raber (Austria)*

Grand Prize winner at the prestigious Japan Media Arts Festival, FLIPBOOK! (<http://www.fabrica.it/flipbook/>), an interactive animation project, enables anyone to draw an animated story, then upload it and share it online. The result is a community of thousands of short stories. In a very short time, FLIPBOOK! has become a web phenomenon with over 200,000 animations and 15 million visitors.

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## Get in touch (2007)

*Stefano Bergonzini (Italy) in co-operation with Luca Bilotta (Italy)*

A sensory wall which uses graphic signs to connect the hands that touch it to create a visual reproduction of the network concept which underpins Fabrica's vision of the world, in the sense of technological interactivity and an ideological dialogue among different cultures.

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## Fabrica virtuale (2005)

*Pierre Fichetoux (France), Harun Alikadic (Bosnia), Mathieu Guimier (France)*

Fabrica Virtuale is a "quake" that makes possible to take a virtual tour through Fabrica, by means of a three-dimensional space in which the building designed by Tadao Ando is recreated in every detail. Fabrica Virtuale is a Quake mod based on the engine created by ID Software for the videogame Quake 3. The concept was developed by a team from the Interactive area, who adapted the mechanics of this well-known game to create an interactive environment.

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## Evidence (1995)

*Godfrey Reggio (USA)*

Godfrey Reggio - visionary American director and the man behind *Anima Mundi* - observes children's relationship with television in a short film; the soundtrack is by Philip Glass. Produced when Reggio was Fabrica's director, Evidence has been shown at many film festivals, including Locarno in 1997.

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## We are the time. We are the famous (2005)

*Andy Cameron (United Kingdom), Hans Raber (Austria), David McDougall (United Kingdom), Oriol Ferrer Mesia (Spain)*

An installation that brings visitors into the action. It explores two ways of being portrayed in a time span: the fixed photo image or a filmed sequence. Visitors interact in real time with two images of themselves: the first, in slow motion, confuses our perception of time, while the other fragments time into a succession of stills. On one wall, visitors must stand still to see

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their image, while on the other they have to keep moving to generate a sequence. The title is taken from J.L. Borges's poem: "We are the time. We are the famous".

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## Stock exchange of visions (2006-2007)

*From an idea by Gregor Kuschmirz (Germany), with contributions by Alfio Pozzoni (Italy), Paolo Jannuzzi (Switzerland), Stefano Bergonzini (Italy), Giorgio Collodet (Italy)*

Drawing inspiration from stock exchanges' scrolling ticker screens, Stock Exchange of Visions displays scientists', sociologists' and futurologists' vision of the future as concerns culture, the environment, resources, the economy and society. By means of an under-floor control panel, visitors can choose the subject that interests them, thus generating a diagram with the topics of greatest concern to the public. Stock Exchange of Visions is also a website, [www.stockexchangeofvisions.org](http://www.stockexchangeofvisions.org), to create a global network of "visions" crucial to the future of humanity.

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## Visual communication (1994-2007)

*Fabrica, various creators*

An image gallery of Fabrica pictures for non-profit organisations such as the World Health Organisation, Amnesty International, Lawyers' Committee for Human Rights, Witness, the FAO (the UN's Food and Agricultural Organisation) and the UNHCR (the United Nations High Commissioner for Refugees). Posters for cultural projects, books, musical events, and films co-produced by Fabrica (such as *No Man's Land*, Oscar winner for Best Foreign Film); pictures and campaigns for Fabrica-organised exhibitions; posters for topical events (such as Visions of Hope regarding September 11) or global issues (drugs, AIDS, diversity, soccer and religion). The Wanted Creativity collection of illustrations and personal projects.

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## Violence (2003)

*Gabriele Riva (Italy)*

A communication campaign for WHO (the World Health Organisation) dealing with the most difficult kinds of violence to report and fight: marital violence, self-inflicted injuries, sexual violence, group violence, child abuse, ill-treatment of old people, child abandonment. Launched in May 2003, the campaign was publicised around the world and translated into many different languages to raise awareness about means of getting help and taking preventive measures.

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## Food for life (2003)

*James Mollison (United Kingdom)*

A United Colors of Benetton advertising campaign developed in co-operation with the UN's World Food Programme. The pictures, taken in Afghanistan, Cambodia, Guinea and Sierra Leone, illustrate the correlation between malnutrition and social problems (education, jobs, peace, female emancipation). The distribution of food in schools was particularly effective in

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ensuring children could receive an education. Fabrica has produced United Colors of Benetton's communication campaigns since 2000.

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## Selfportraits (1995-2007)

*Fabrica, various creators*

A selection of self-portraits made by the young people at Fabrica. A way of showing Fabrica's origins and its present reality through the eyes of those who have been part of the communication centre's life.

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