



*Views from an island*  
*- continued*

FARO INTERNATIONAL ART SYMPOSIUM, STAVANGER, RYFYLKE, NORWAY 2006

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Painting / mixed techniques



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Painting / mixed techniques



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## Dear FARO artists and FARO friends

During the past few years I have had the privilege to be in touch with the FARO-project at various occasions and places, both here in Rogaland as well as in beautiful Frascati, which I have had the highly inspiring opportunity, pleasure and privilege to visit.

This year I had the pleasure of meeting both old and new friends at Nådøy, Finnøy at their FARO-gathering. Professor Saverio Simi de Burgis, The Sculptor Alessandro Stenico, together with new friends Serena Nono and Daniele Bianchi from Italy, Brit Bøhme from Norway and the multinational Stuart Frost with strong links to Norway, Portugal and Great Britain. And once again I have had the pleasure to experience that FARO results in close ties and a mutually inspiring atmosphere between colleagues from widely separated areas of Europe, as well as the creation of interesting art.

The county of Rogaland is situated in the south-western corner of Norway, facing the north Sea. Its landscape is characterized by the open sea and wide horizons, fjords, lowlands and high mountains. We are very diversified in trade and culture.

As County Mayor I am very proud of our county's rich cultural life. There are scores of enthusiastic clubs and voluntary associations. Most districts have their own museums, brass bands and choirs. Amateur theatre groups and highly successful local film-makers work in both traditional and experimental forms. Rogaland is known for its festivals. Haugesund for its international film festival, Stavanger for its international chamber music festival and both for their jazz festivals

The largest institutions are located in Stavanger. Here we find a theatre and a symphony orchestra and many museums, both highly reputed. Haugesund has a small but highly respected theatre. And many of the museums outside Stavanger are also of very high standards.

When the first tourists began to arrive in Norway more than a hundred years ago, Rogaland's landscape and culture made it one of the most popular destinations. Today, tourism is still a growing industry. Rogaland can offer just about everything: from an evening in the theatre to the breath-taking view from the Pulpit Rock or the even more breath-taking Mount Kjerag one thousand metres above the scenic Lysefjord.



*Roald G. Bergsaker visiting "The Otto House".*

And this unique combination of culture and nature probably was one the main reasons why Stavanger, the neighbouring town of Sandnes and the County of Rogaland won the title European Capital of Culture 2008 – Stavanger2008.

It goes without saying that our cultural and historical links are very close across the North Sea, in The North Atlantic Region and into the Baltic. It is also a historical fact that there have been links to the Mediterranean area. Roman glass and beautiful jewelry are witnesses to these contacts 2000 years ago. During the Middle Ages we were part of the Roman Catholic Church, and written sources give vivid impressions of close economic and cultural ties.

FARO certainly fits in as a part of our cultural tradition and history, and as a contemporary meeting point for the Hot south and the Cold north, Hot and Cold incidentally being part of the Stavanger2008 programme.

I sincerely admire the results so far and wish every success for further and future work both in Italy and Norway.

Stavanger, November 2006

*Roald G. Bergsaker*  
County Mayor of Rogaland





*Makoto Fujiwara, Vibeke Fuglsang-Damgaard, Saverio Simi de Burgis, Jorunn S. Vestbø, Daniele Bianchi, Brit Bøhme, Alessandro Stenico, Tore Jensen, Serena Nono, Stuart Frost.*

## The Faro 2006 symposium and planning seminar

The second phase of the FARO series of International Art Symposiums this time found itself back on the island of Nådøy - strongly wished for by the participating artists. The project, though, is a regional one covering Stavanger and Ryfylke. Therefore the planning seminar of June 2006 gave the new artists of the symposium a detailed visit to central cultural institutions in Stavanger, Finnøy as well as to the surrounding venues and sights. Meetings with sponsors and the press were also arranged.

This symposium had a couple of "new improvements depending on whose talking" as compared to the former one in 2003-4. One of the original ideas in 2002 was to change the location to south Europe after having had the first symposium in Stavanger/Ryfylke region in 2003-4. After the pleasant symposium of 2004 full of dishes with local food and raw materials, we changed our plans and wanted to come back to the fjords of Ryfylke full of mackerel, fishing and boat trips. The basic concept of "Business and pleasure" is also important to artists and organizers!

After the first symposium in 2004 the organizing committee decided to set up a small plan-

ning committee whose primary task was to suggest new artists for the 2006 symposium. Eva Watne was chosen to take care of artists from north Europe while Saverio Simi de Burgis took care of south Europe.

We also decided to invite only 4-5 artists instead of 8 and the working period was cut down to 2 weeks - for several good reasons.

Eva suggested the Norwegian painter Brit Bøhme, Bergen, and the English artist Stuart Frost. Saverio Simi de Burgis suggested the Venetian painters Serena Nono and Daniele Bianchi. As the fifth artist was Sandro Stenico, he did not have to attend any planning seminar.

The selection of the artists was heavily delayed, but by May 2006, we were able to invite the 4 new artists to the planning seminar to be held by the end of June - just a couple of months before the symposium. After the planning seminar all the artists accepted the Guidelines for the symposium and wanted to attend.

The 2004 symposium actually evolved over 5-6 weeks and might be seen - in hindsight - as an avalanche of artists, poets and guests pro-

ducing the expected and unexpected. For this reason the FARO 2004 book, "Views from an Island", ISBN. 82-996780-1-3 might be used as a valuable source for understanding this symposium.

One other improvement that we achieved was to be able to pay the artists a modest salary in addition to free meals, accommodation and refund of travel expenses. The main sponsors were not promised any "major work for free" at this stage of FARO, partly because of different unexpected problems that cropped up after the former symposium.

As two years before the public was invited to Open day of FARO. This year we also used the so-called Otto-House on the main island Finnøy for exhibiting "works in progress" and presenting the symposium and its participants.

The sponsors and artist colleagues were invited to visit the Otto-House, Judaberg, and a final dinner during - almost traditionally - a stormy and rainy Monday 28 th of August. 30 people landed in terrible weather at Nådøy for partying and making further plans. Some major new ideas were born that evening.

One other major change was the decision to let artists keep on finishing their works and even

create new ones in the aftermath following the symposium, in order to present a full range of works for the Faro exhibition of spring 2007. So we didn't plan the vernissage and book production until late next spring on purpose. As far as I understand, all of the artists elaborated on the experiences of 2 weeks in August on their return home afterwards. Partly the stay has had a great impact on the works of some of the artists.

During the autumn of 2006 all the artists agreed on producing the new FARO 2006 book along the same lines as the previous one. Everybody agreed that the Gallery Perlemorstrand, Sjernarøy, was the best option available for the exhibition and we agreed on having a vernissage there on May 19 th 2007.

Over New Year's Eve the planning of the new book took place with former designer Tove Lauvåsvåg in charge along with the assistant Bjørn-Ole Schølberg. The organizing committee was astonished, though, to receive a mail on January 30th from Stuart saying he had withdrawn from the project - just one week after he had submitted his one-page text on his symposium experiences intended for this book.

Saverio Simi de Burgis attended the seminar as a critic and consultant during 3 weeks in August 2006 - which he also did in 2004.

Like the former event, this symposium program did not invite participants to take part in any long, thorough discussions on theoretical issues of art, art history or the purpose of a symposium like this. The participants did not discuss this together during the planning seminar. Not until the last evening of the symposium did we have a meeting for two-three hours on common topics like choice of gallery, prices for the works, good and bad experiences etc. I invite the reader to check out what each participating artist writes on her/his experience while attending the symposium elsewhere in this book.

The organizing committee clearly is of the opinion that apart from having a wide, common theme for the two first symposiums - VIEWS FROM AN ISLAND - it is not our goal to try to have the artists agree on any common understanding or agreement on theoretical issues.

The opinion of the administrator on the main purpose of the FARO symposium is rather that the main focus should be on the process, evolution and experimentation of each individual artist - preferably leaving out time consuming theoretical discussions. 2 weeks of hard work is enough - along with fishing and cooking and a little bit of sight-seeing and boat trips. Having said that, there is no doubt that good discussions have taken place between individual

artists of different backgrounds and that's definitely an aim of this symposium.

The gathering of artists in a symposium like this should feel free to experiment, this is an experience and opportunity to test new ways of doing things. During the two first symposiums we have seen several artists developing into new exciting areas, expressions, motives etc.

This book contains documentation of the works in progress as well finished works as you would expect to find in an ordinary catalogue. Focusing on the process has been a major object for this book as well as the video productions.

Borrowing an old, well-known expression, this time from the Danish author Line Knutzon ("First of all you are born") the THREADS - millions of threads - that spread out from each symposium is the main goal of FARO.

*Dedicated to the non-empirical values in life.*

Stavanger, April 5<sup>th</sup> 2007

*Tore Jensen*  
Administrator of FARO



## The threads of Faro 2004

### "The italian invasion". Visit to Frascati.

For FARO 2004 several guests from Italy were invited, among them Franco Posa, Mayor of Frascati municipality outside Rome. Franco Posa stayed several days in the area and together with Jorunn Strand Vestbø, mayor of Finnøy, he unveiled the Stenico sculptures at Judaberg on the stormy day of the vernissage, August 28th 2004. The two sculptures, that later on would have a great impact on the local community, was a gift from Stenico and FARO to the local municipality.



*Our host,  
Mayor Franco Posa*

The artists and organizers of FARO along with Franco Posa and the gallerist Cristina Portioli Staudacher of Castell Ivano, Val Sugana, Trentino attended a few receptions with the main sponsors of Stavanger and Finnøy municipalities, private sponsors, art colleagues as well as Rogaland County Council.

In addition we had a "camper full" of private guests from Italy visiting the region, eating crabs, shrimps and mackerel and enjoying the area.

One very pleasant "return-thread" happened during the month of October 2005 when the mayor of Frascati hosted the main sponsors and organizers of FARO. The occasion was not only planning further developments and cooperation on FARO but also the international LILITH exhibition - Altre Lilith - in the marvellous venue of Scuderie Aldobrandini in the main square of Frascati. The Stavanger and Faro artist Vibeke Fuglsang-Damgaard was invited to exhibit her Lilith works.

On this occasion, the Norwegian ambassador to Rome, Mrs. Eva Bugge, came up to Frascati and during her speech she told all the people at



*In the courtyard of Villa Aldobrandini, Frascati October 2005.  
From left: E. Ceccarelli, A. Stenico, S. S. de Burgis, A. Neset, E. H. Grude,  
R. Bergsaker, K. D. Jensen, E. Watne, V. Fuglsang-Damgaard and J. S. Vestbø.*



the vernissage about Stavanger region as European Culture Capital of 2008!! Very elegantly done - without any preparations.

**The main works of FARO 2004; where are they today? Artist threads.**

According to the Guide Lines of 2004, the main works made by each artist, should be given to the main sponsors of FARO. The two works not chosen by sponsors are to remain with FARO organisation. The conclusions of the draw among the sponsors saw the following results:

1. "View from an Island", the two sculptures by Sandro Stenico, are placed outside the "Town Hall" of Finnøy Municipality at Judaberg, Finnøy.
2. "I want to grow tomatoes on Finnøy", installation by Unni Karoline Bakke, given to Fogn oppvekstsenter, Finnøy municipality.
3. "Archipel", sculpture by Lydia Lasota, is given to Stavanger Municipality and they are currently deciding on the location.
4. "Nico in Paradise", mixed techniques, by Vibeke Fuglsang-Damgaard is to be placed at the Rogaland County Council administration. Installation is in progress.
5. "Creation", painting and mixed techniques, by Josep Saus, were chosen by Norsk Filmtrykk as.
6. "The Colours of Sea and The Colours of Rock", were chosen by private sponsor Tore Jensen.

The main works by Goris and Møller are still at the disposal of FARO.

Many of the artists of Faro 2003-4 have continued and developed into different forms of plans and cooperation; also linked to Stavanger being European Culture Capital in 2008.



**The "Mermaid of Copenhagen-effect" - in Finnøy! Beheading, tagging and dressing sculptures.**

At Christmas 2004 the Finnøy municipality centre of Judaberg, was struck by the beheading of the female sculpture made by Stenico. A lot of grief, anger and sadness spread throughout the population. The local newspaper reported that young and elderly people alike had very strong reactions. Suddenly the people realized what a precious gift they had been given. Like



in Copenhagen when the Mermaid was stolen some years ago.

Now, like the 23 sculptures by Anthony Gormley in Stavanger, called "Broken column", the sculptures of Stenico are in a dialectic dialogue with some of the inhabitants of Finnøy. Sometimes people generously place a "lampeskjerm" on the head, and sometimes cake; graffiti are improving the expression the sculptures give.

We are not quite sure if the artist Stenico agrees with his colleague Gormley that it is part of the public's relationship with and reaction to outdoor sculptures that they should be taken care of - with scarves, warm caps etc. Permanent ink is forbidden anyway.

**The FARO threads continued.**

**The relationship with the public, other artists and colleagues. The helpers.**

The Open Day for the public to visit the artists working attracted some 50 visitors to the working sites at Reilstad and Finnøy back in 2004. On another occasion the visit by 50 school children became a very positive and active day, all the children doing a lot of drawings and paintings and visiting the artists at their working sites at Reilstad and Nådøy.

Art colleagues and gallery people were invited to parties during the planning seminar of September 2003 as well as in August 2004.

The work of three young artists was of enormous help in doing some of the preliminary rough stone carving of Sandros two sculptures. More than 80 helpers and volunteers from the local community and region gave a great hand to the project - resulting in dedication and a positive attitude to the artists, their working process and the final exhibition.

Local artists and craftsmen assisted in preparing the materials, frames etc. for the FARO artists. Local businesses, like the local fish harvester, boat taxi, bus company, entrepreneur, tomato and egg producers, the local bank and shop, gave the project goods and cash and a helping hand. The owner of a freight ship picked up the

two sculptures on Nådøy and shipped them to Judaberg.

The Finnøy Concrete Factory let Lydia Lasota use their premises and supplied valuable stainless steel constructions for the sculpture Archipel. Many local inhabitants as well as "summer residents" let FARO artists and guests use their houses, flats and workshops for shorter and longer periods, thereby creating a fundamental good local basis for the project.

Without the great work of volunteers dropping pamphlets into all the mail boxes, we would never have been able to attract the big crowd that came to the Open Day and the Vernissage. All the work for the 6 exhibitions in Ryfylke was also done by volunteers.

The mackerel in the fjords were for free, but the eggs and tomatoes supplied by the local producers were of great help as the symposium was "low cost".

**The FARO Collection, books and marketing items and sponsorship of 2004.**

A spin-off of Faro is the spontaneous creation and invitation to the Faro Collection. The artists of the 2004 symposium were asked to contribute and the actual works were chosen by Sandro and Saverio.

Some 1500 FARO books were printed and 200 DVD films (short and long version) as well as 500 T-shirts and 100 numbered original serigraphic prints have been produced and distributed throughout Europe.

According to the internal, final report of Faro 2003-4, direct sponsorship reached approximately Euro 40.000. In addition to this, a lot of work was done that was not accounted for.

We thank you all.

*Tore Jensen*  
Administrator of Faro

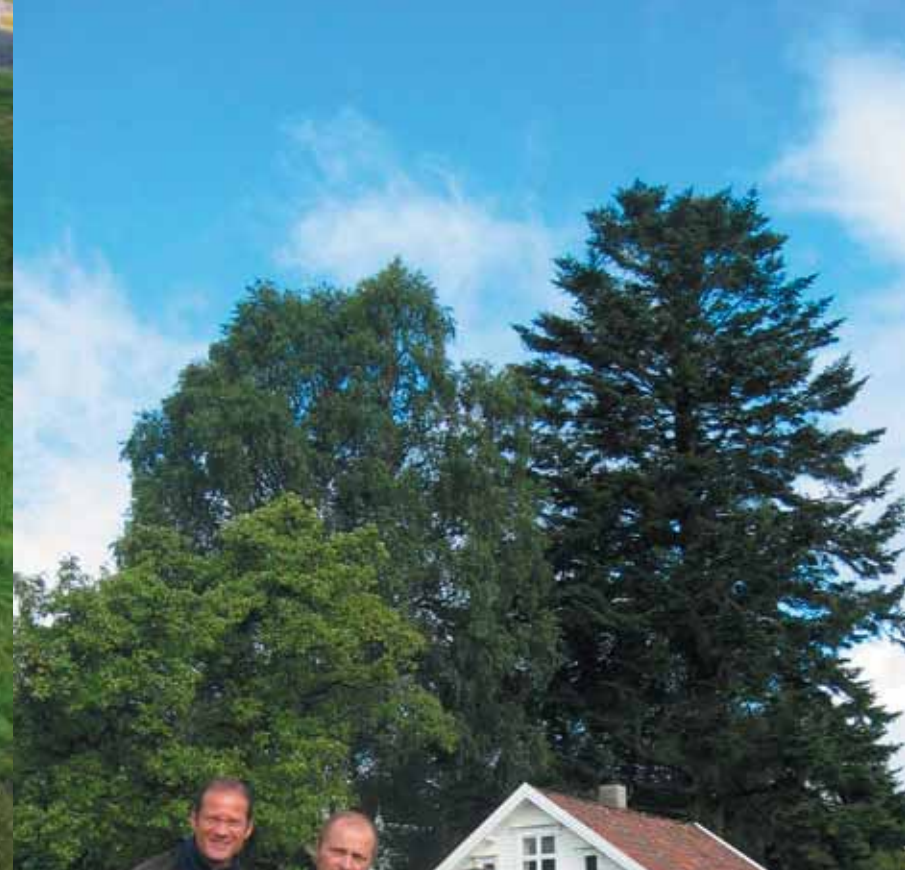
Stavanger, April 5<sup>th</sup> 2007















About

## Saverio Simi de Burgis

### VIEWS FROM AN ISLAND

Critic and Art Historian, teacher at the Venice Fine Arts Academy since 1985 and temporary lecturer at Ca' Foscari University since 2004. At the moment professor of Contemporary History of Art and Methodology of the Art Critic. Several papers which include monographs and essays, Sconfinamenti. L'avanguardia cinese; '900 all'Accademia, opere per il Nuovo Museo; Giancarlo Franco Tramontin. L'idea della bellezza; La tentazione del tempo; Gianni Guidi, le forme dell'aurora; Anatomia e Disegno; Views from an island; τέχνη, pittura\_ricerca, giovani artisti dell'Accademia; Controluce, an event in the 51st International Art Exposition in Venice, Luoghi, corpi; Spazio disponibile.

Some studies published in various University Art History magazines, Arte Veneta, Arte Documento, Antichità Viva, Notizie da Palazzo Albani, Quaderni della Fondazione Querini Stampalia. The compilation of information on famous 20th century artists to be included in the Dictionary of Art.

As Art critic, for a lot of contemporary art exhibitions and in organization of artistic events both in Italy and abroad, particularly in Poland, Sweden, Spain, Greece, U.K., China, Cuba, USA, Belgium, Austria and Norway.

## Views from an island 2006

After weighing up the 2006 symposium organised by Faro Project, the overall result is still positive.

The ideas triggered off by this new Norwegian appointment held every two years are, on the whole, unusual and original, at least regarding the most common procedures which regulate the contemporary art sector.

When the previous meetings are taken into consideration, some differences can be underlined.

In this case the choice was basically limited to five artists: Brit Bøhme, Stuart Frost, Serena Nono, Daniele Bianchi and Sandro Stenico, a member of the organising committee who had already taken part in the previous 2004 edition together with another seven artists. So this time it was a bit easier to organise this event which is self-managed however.

Eva Wathne suggested including Bøhme and Frost while I involved Daniele Bianchi and Serena Nono. This was my second experience as member of the organising committee together with Sandro and Tore Jensen.

Following work in progress was significant because of its originality, considering that some participants had never taken part in an event of this kind before and were used to working in the protected environment of their own studios.

The spirit of this initiative still aims at achieving the Faro Project goals – represented on the spot by Tore Jensen – and promotes an artistic event which enables the artists to exchange ideas, perhaps succeeding in renewing his\her forms of expression. Above all, this event aims at establishing direct contact with the environment both socially but also culturally.

Something has happened during these four years, a fact which can be confirmed by the interest shown by the inhabitants of these islands in the province of Stavanger – Finnøy in particular. The small island of Nådøy played a leading role by welcoming us for fifteen days among these fjords.

‘View From An Island’ is always the inspiring theme of the symposium with all the free interpretations that this topic covers: naturalistic, anthropological, historic, social, psychological

and religious... Nature, the spirit and science are inseparable elements of human knowledge and here on the island, isolated from the rest of the world, we are aware of this sense of unequivocal necessity even more so.

We realise that man is clever enough to find answers and because of this we feel nearer to a kind of instinct and primitivism which everyone of us – in one way or another – is able to reveal from our own conscience with gut instinct.

We found this feeling with the local inhabitants, mostly fishermen and farmers who can teach us a lot. This exchange gave us more confidence in what we were doing and we were more and more solidly backed by local politicians – the mayor of Finnøy first and foremost who has allowed us to use Otto House as a multi-use location for exhibitions.

The artists who took part in the symposium are all professionals with a formidable curriculum behind them and are at home in international exhibitions in galleries or in private and public museums.

Brit Bøhme is the only Norwegian artist, originally from Stavanger but she works in Bergen. Brit is a very intense painter and is deeply motivated in her analysis. Nothing is left to chance. She usually prefers large spaces and on this occasion she worked on her canvases in the open air for the first time and decided to do smaller paintings.

Her sense of colour is instinctive and meditated at the same time. She is very much inspired by colours she has seen during her trips abroad, above all to the East – Malaysia in particular – where, she told me, there are incredible shades of green.

Her careful analysis leads her to use colours obtained from expensive pigments which she transforms with glue, then applying the colour in different shades of blue, yellow, green and orange.

Her painting is gestural, somewhat informal and basically abstract. Her initial irrationality is controlled and from this point of view can be likened to Gerard Richter whose writing she prefers to his painting.

Finally, we can note in her work logos clearly reasoned order in the regular pattern of verticals and horizontals which give an effect of space on her canvases. So in this sense her work can be considered as being minimal art.

Stuart Frost is an artist who for years has been creating highly original installations using mostly organic materials. He assembles these elements in an archetypal and universal way, in fascinating geometrical shapes carried out with craftsman like precision. Born and educated in England, his ingrained nomadism enables him to have a cognitive relationship with the place he is working in. He worked in Norway for many years where he taught at the Bergen Fine Arts Academy and at the moment he lives in Portugal but will soon be moving to Denmark. His work requires a gradual awareness of the potential of the elements used in loco. Stuart created his works with about 3000 gull feathers, meticulously cut down to size and then carefully tied with fine fishing line. Then his predominantly circular shapes burst into life. One of his works is about 120 cms in diameter and contains a vast number of feathers between two layers of Plexiglas on order to preserve them over a long period of time. An

island in the island which is like a navel which irradiates energy, surrounded by the sea. Another work is a three-dimensional basket made of chicken feathers, fitting them together in a module similar to optical and minimal procedures. When hanging on the wall it throws a fascinating shadow thanks to the artist's skill. Stuart Frost, confusing the spectator, asks himself if the work is the object itself or the shadow on the wall. Playing with this ambiguity, the artist himself tends towards the shadow on the wall and in so doing making Giordano Bruno's spellbinding considerations in *De umbris idearum* his own.

Daniele Bianchi and Serena Nono – both Venetians – are exclusively painters. After experimenting for about twenty years it is easy to see that the most important of Bianchi's work is the light. This was Bianchi's first visit to Norway and here he experienced a different perception of light to what we are used to seeing in southern Europe. During the rapid weather changes in just one day, the sky takes on incredible varieties of greys in very different glowing shades. Daniele Bianchi worked in the open air for the first time and although he had never taken part in a symposium before, we are

aware of his natural creative harmony with the landscape and light. It is a micro-macrocosmic light which has always stimulated the literature and philosophy of sublime Nordic romanticism and that comes to life with the always personal expression of the artist. He proceeds following the guidelines of the Veneto painting tradition, using successive thin layers of colour until he achieves the shades that satisfy him. And in these places which are a blend of sea, rock and mountains his visions take on a tangible form. On this occasion Bianchi did two large round paintings on square canvases, always allegorical as regards to his concept of the island and featuring predominantly green, yellow and the earth. The other work has mostly various shades of blue with a wide range of greys and the sky. In order to create these two canvases, the artist carried out a series of small and average-size studies, delicate canvases on cardboard which show that he exploited to the utmost his stay on Nådøy.

After a long series of solo and collective shows both in Italy and abroad, this was Serena Nono's first participation in a symposium where she measured up with other artists present on Nådøy. In her painting we have always been able

to recognise her analysis mainly concentrated on standard subjects such as faces – mostly portraits, bodies but also landscapes which create an obvious pretext to deepen aesthetic knowledge that can be linked to the many-sided variety offered by traditional painting. Here on the island she drew inspiration from some partial views on canvas and numerous watercolours with new constructive outlines when compared to her previous production. Birches and hillocks jutting into sea views seen from above, rocks and backgrounds of brilliant sky. It is obvious that Nono wants to perceive an intense immanent gaze, aimed at reaching the very essence lying within the spontaneous creations of nature in these places, blending – in vivid composite harmony – splendid shades of ochre, red, green, brown and the grey and blue of the atmosphere together with an intimate and mysterious sacredness of a transcendental kind.

Following a phase when Nono used predominantly dark shades ( Nordic influence, I should say ), so that she could express a suffused intimacy aimed at herself, in these works you are aware of a reverse tendency in the use of the colour range, in this case brighter and more brilliant.

It will certainly be interesting to follow Nono's next phases and above all to understand if in her pictorial analysis all this is just a wonderful passing episode or if it can lead to further pictorial changes.

The last person in the group is Alessandro Stenico, a sculptor who has been working in the Rogaland region for years and is particularly well known on Finnøy where two of his sculptures are in the small town of Judaberg, donated on the occasion of the 2004 symposium. In the exhibition space at Otto-House he recently held a small exhibition of terracotta works together with the Norwegian artist Kjell Pahr-Iversen who instead displayed his watercolours.

Stenico's first exhibition in Stavanger was in 1996 and then Ticki, the Nådøy sculpture was created. While working on this, he had the idea of starting the Faro Project symposium and that's why he is on the organising committee. As usual, he chose a piece of granite half submerged in water and then with some rudimentary machinery he lifted it onto dry land ready to be worked. The beautiful, round heart-shaped stone was carved by the artist who created spi-

ral-shaped bands similar to the pattern on a labyrinthine shell which is an archaic and archetype structure. For the artist this pattern expresses a beautiful handwriting exercise and was essential for the plastic-formal development of the sculpture itself. Each shape brings about another; Stenico usually works in this way.

With 'Writing' his dialogue with the island continues, an addition to Ticki, The Monk and The Fish, works created by Stenico on previous occasions and all on Nådøy.

All the works created by the participants will be on show in an exhibition which will probably take place between May and October 2007. The next symposium will be in 2008 when Stavanger together with Liverpool will be the European capitals of culture. And the Faro with its rays of light covering 360 degrees still continues to illuminate this sea.

*Saverio Simi de Burgis*



*The Otto House, Finnøy*





ITALY

## Daniele Bianchi

### VIEWS FROM AN ISLAND

An archipelago like a labyrinth of islands at the mouth of a fiord.

Water and Mountains.

Not the waters of a monotonous and mirroring mountain lake, but the waters of the sea with its currents and its inhabitants; the fir trees, the green meadows, the goats, the flowering heather, the whortleberries.

Smells of fish and cut grass, of seaweed and of resins.

This well-ordered and enveloping Nature; it is enough to sit down and listen, to sit down and wait.

Long days with leaden skies, immersed in shades of grey.

As if a white transparent veil (cloud, mist) had covered the ground.

Red becomes grey-red; green becomes grey-green...

Long twilights await the expected night, which never seems to arrive.

Rocks of granite broken into large octagonal pieces, never subject to landslides, modeled by the weight of long past glaciation.

Rocks that still emanate that imperceptible and inexorable process.

Rocks that do not fear the waves.

The circle-island as an amniotic space of memory, of the vision.

*Daniele Bianchi*

Venezia, January 2007



Untitled, 2006, 100 x 130 cm, OL-ALZ





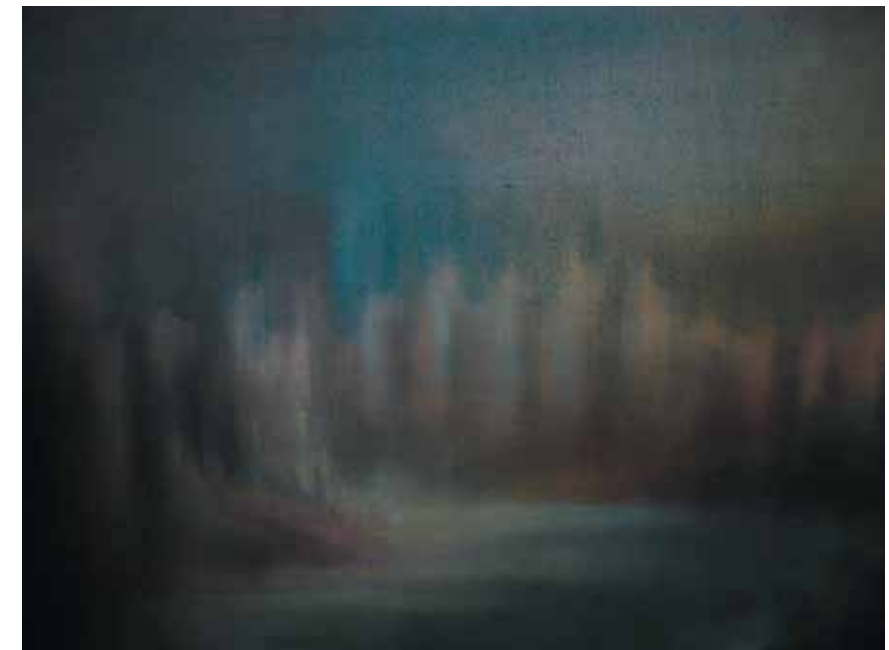
Untitled, 2006, 100 x 100 cm, OL-ALU



Untitled, 2006, 18 x 22 cm, OTL-CR



Untitled, 2006, 100 x 100 cm, OL-ALT



Untitled, 2006, 100 x 130 cm, OTL-ALZ  
Untitled, 2006, 40 x 60 cm, OTL-ALV





CV

## Daniele Bianchi

---

### DANIELE BIANCHI

Daniele was born 1963 in Rome.

### Education

Daniele graduated in painting in 1989 at the Academy of Fine Arts, Venice.

### Solo exhibitions

1991-2005: 22 exhibitions in Venezia, Mestre, Mantova, Trento, Cles, Roma, Modena, Siena and Stromboli.

### Collective exhibitions

1988-2006: 56 collective exhibitions in Klagenfurt, Wolfberg, Venezia, Milano, Madrid, Paris, Bari, Asolo, Tipasa, Bologna, Fossato di Vigo, Trieste, Conegliano, Latina, Pergine, Pordenone, Firenze, Lubjana, Geneve, Knokke-Heist, Noale, Frostburg/Usa, Norfolk/Usa and Amalfi.

Daniele has attended the Fondazione Bevilacqua La Masa on several occasions.



NORWAY

## Brit Bøhme

### VIEWS FROM AN ISLAND

When I think back on the Faro project, the words that first come to mind are "close relations". Close relations between the participating artists, close relations to the beautiful Nådøy nature, and also close relations to the enthusiasts behind the project and the sponsors that make the whole thing possible.

Like many other artists, I spend most of my days working long hours alone in my studio. The whole idea of bringing artists from different backgrounds together in this way is as inspiring as it is challenging. There is of course no guarantee in advance that this will work. But it did. Working in the very special tight and friendly atmosphere with great, talented colleagues of various nationalities was indeed an inspiring and enriching experience to me.

I spent my time during the project working outdoors. It influenced my work in a positive and interesting way. Not to forget, it was fun!

I wish the all the best for the Faro project in the years to come.

*Brit Bøhme*





Untitled, 2006, 100 x 100 cm



Left page:  
Untitled, 2006, 100 x 100 cm





Untitled, 2006, 50 x 50 cm



Untitled, 2006, 100 x 100 cm





Untitled, 2006, 50 x 50 cm





CV

## Brit Bøhme

### BRIT BØHME

Born 1954 in Stavanger.

### Education

Art School Bergen 1977-78, Academy of Fine Arts, Bergen, 1979-84. Exchange student at The Royal Academy of Art, Copenhagen.

### Solo exhibitions

1984-2006: 23 solo exhibitions in Bergen, Odense, Copenhagen, Chartres, Stord, Hordaland, Haugesund, Hå, Stavanger and Oslo.

### Collective exhibitions

1981-2004: 33 collective exhibitions in Oslo, Bergen, West Coast Norway, Horten, Skien, Budapest, Stockholm, Hordaland, Paris, Stord, Kvam, Sofia, Kaunas, Buvika, Tromsø, Stokmarknes and Evora. Brit has attended the Western Norway Exhibition and the National Autumn Exhibition several times. The works of the artists are chosen by a jury.

### Commissions/(utsmykninger) and purchases

1985-2003: several commissions to oil companies, oil platform Gullfaks A, Bergen, Hamar, Stavanger State prison, customs department and High Tech Center in Bergen as well as Arna Hospital, Bergen. Several purchases by Norwegian Arts Council, Vest Savings Bank, Bulgarian Museum of Contemporary Art, Telenor and Statoil collections.

### Special projects

1986 Video projects "Movement" and "Time". 2000: Avignon Contemporary Art.

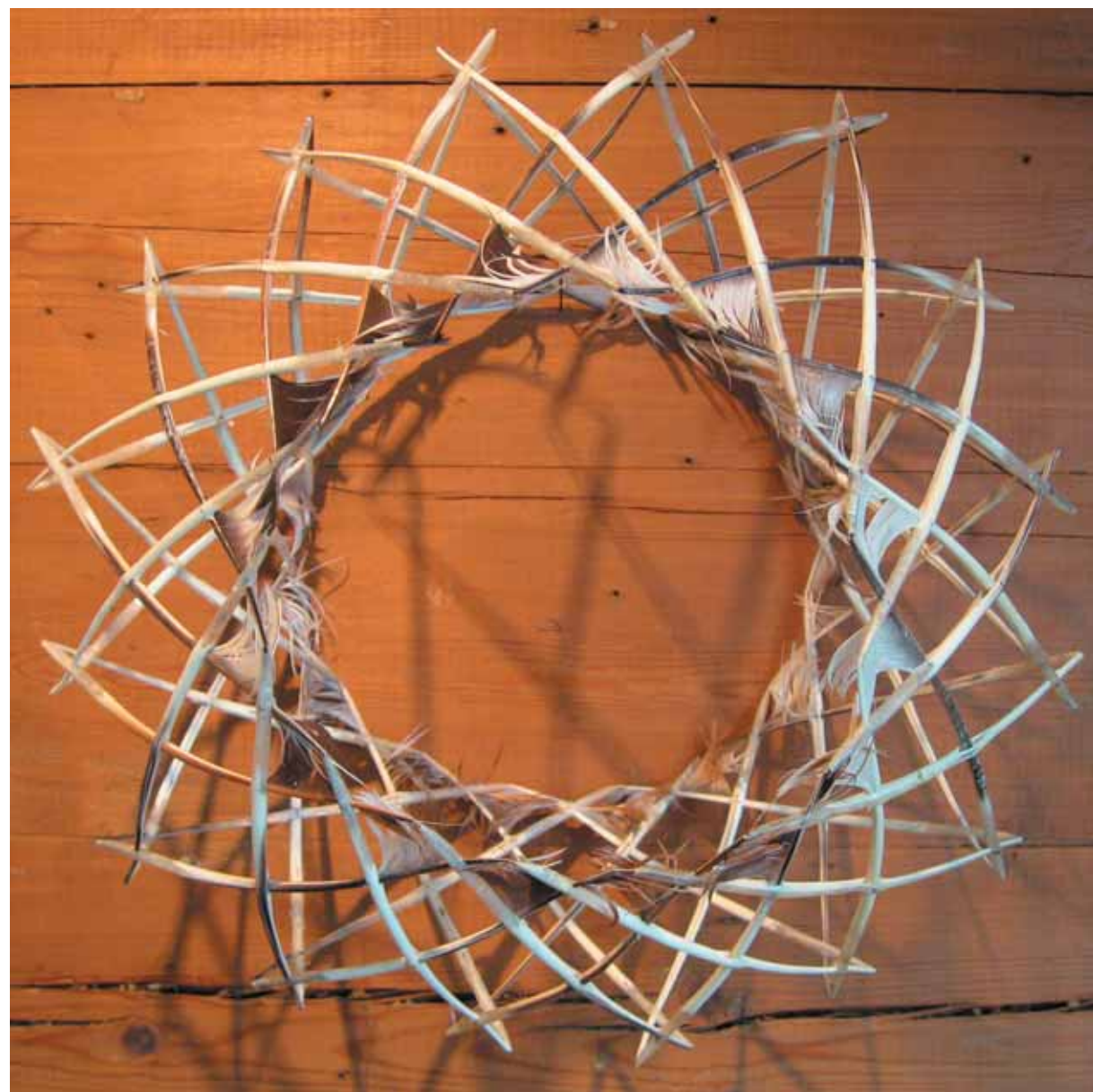
### Public prize

Prix Jeune Peinture (etranger), Grand Palais, Paris.

### Grants

1984-2005: 18 public and private grants from municipalities, state etc.





ENGLAND

## Stuart Frost

### VIEWS FROM AN ISLAND

Som kunstner med spesiell interesse for stedspecifikk kunst ellers såkalt environmental art har jeg opp gjennom årene arbeidet ved mange slike prosjekter bla. kan nevnes Forest of Dean Sculpture Project and Grizedale Forest i England, Krakemarken i Danmark, Land and environment i Finland, Museum of Modern Art, Toluca, Mexico, Shaman Summer Trienal i Lapland, foruten landart prosjekter i Canada, Peru Skottland, Tyskland etc.

De fleste steder har jeg alltid prøvd å ta utgangspunkt i noe av det spesifikkes områdets beskaffenhet som materiale, fauna, forhistorie, etnologi etc. Det har vært essensielt å ha en innfallsvinkel til landskapet som er min egen, langt fra den tradisjonelle romantiske landskapstradisjonen. Gjennom skulpturene ønsker jeg å vise en unik respekt for organiske materialer, men samtidig bearbeide dem til det uigenkjennelige, fremmedgjøre dem. Jeg vil forvandle dem til noe annet, noe vakkert, og på en måte til noe paradoksalt og overraskende for å få se mer klarhet i hva det virkelig er. Det er ikke mitt kunstner subjekt, men det er naturens mystikk som blir utforsket i verkene.

Gjennom Våren og sommeren 2006 gjennomførte jeg tre prosjekter som alle hadde utgangspunkt i landskapet; Livets Tre ved Silkeborg Kunstcenter Danmark, Spor i landskap Tyssøy ved Bergen og Faro ved Finnøy/Nådøy. Prosjektet ved Silkeborg Kunstcenter

hadde utgangspunkt i materiale tre i utvidet betydning, og hadde innslag også av design og arkitektur på et dansk og internasjonalt nivå. Museets mål ved utstillingen var kunst og natur opplevelser og ren folkeopplysning.

I prosjektet ved kunstinstitusjonen som ligger inne i en parklignende hage med bøskeskog rundt var jeg opptatt av å fange opp litt av den kontemplative stemningen i bøskeskogen med verket "Speakers corner".

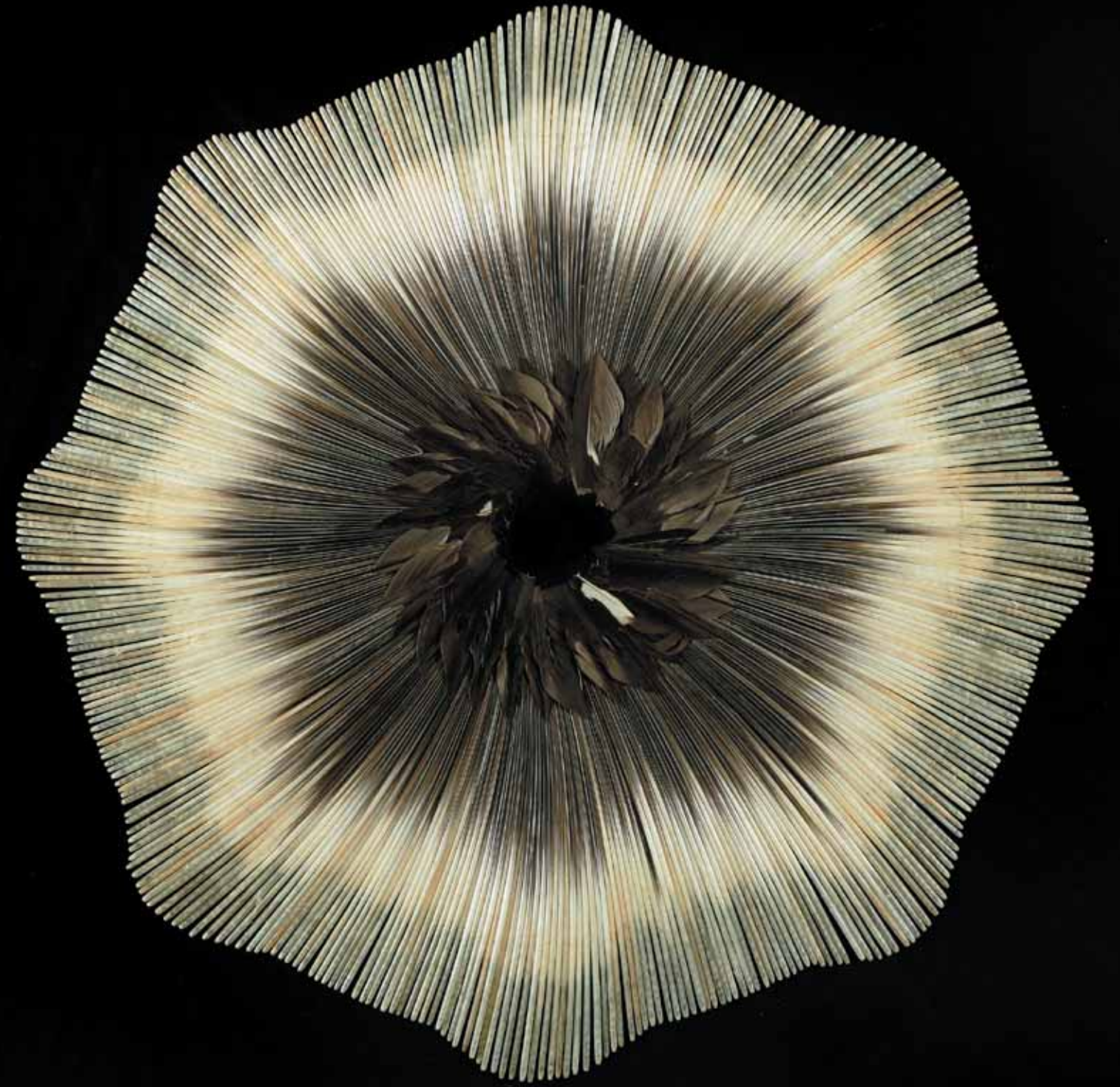
Ved de to prosjektene ved kysten av Norge valgte jeg å benytte måkefjær. Prosjektet ved Bergen var stedspecifikt dvs. kunstverkene blir laget på stedet, plassert direkte i landskapet på et egnet sted innenfor det gitte område. Kunsten blir laget for stedet på stedet, på sine egne premisser. Dette var et idealistisk prosjekt, der verkene ble frembrakt uten tanke på den tradisjonelle gallerikonteksten med kjøp og salg for øye. Ved prosjektet Faro var intensjonen med symposiet mer tradisjonell. Etter prosjektet var det overhengende målet å vise ferdige monterte kunstverk på ulike utstillingssteder gallerier, hoteller etc.

Jeg er veldig opptatt av det spesifikke stedet, og av å oppsøke nye ukjente plasser som kan gi inspirasjon til kunstverk. Slik var det også å besøke Ryfylke. Turen rundt Nådøy resulterte i verket "Passeio" der jeg har prøvd å gjenspeile min vandring.













CV

## Stuart Frost

### STUART FROST

Stuart was born in Bath, England in 1960

#### Education

M.A. Sculpture, The Royal College of Art, London	1983 - 86
B.A. Honours in Fine Art, Wolverhampton Polytechnic	1980 - 83
Foundation Course, Bristol Polytechnic	1979 - 80

#### Solo exhibitions

1987-2006: 16 solo exhibitions in Oulu, Bath, Taunton, Molde, Svolvær, Lima, Tornio, Stavanger, Hå, Hagen, Arendal, Loule, Vale do Lobo and Silkeborg.

#### Collective exhibitions

1985-2005: 11 collective exhibitions in London, Bristol, Taidemuseo, Toluca/Mexico, North Norway, Vega, Lima, Harstad, Oslo, Lublin, Faro/Portugal. Stuart has attended the National Autumn Exhibition 3 times, Western Norway Exhibition in 1996, North Norwegian Contemporary Art 6 times and North Norway Art Exhibition on 3 occasions. These exhibitions all had a jury for the selection of works.

#### Artist in residence and projects

1985-2006: 26 projects in North Wales, Dorset, Liverpool, Isle of Wight, Margam, Lake District, Forest of Dean, Freiburg, Norwich, Finland, Valloire, Rovaniemi, Quebec, Calgary, Rockford/Usa, Mexico, Alarjarvi, Lapland, Randers, Tromsø, Galloway, Bergen and Dumfries/Scotland.

#### Commissions and public purchases

1992-2002: 5 public purchases Hå county/municipality, Norwegian Arts Council, North Norwegian Art Museum, Museum of Decorative Arts in Bergen, Museum of Industrial Design, Trondheim.

#### Grants

1983-2005: 13 grants, among which he was the recipient of a two year Henry Moore study grant.





ITALY

## Serena Nono

### VIEWS FROM AN ISLAND

#### Dialogue

How was it?

Interesting. To live with other artists, on an island. Confrontation is continuous and our “making art-work” is always exposed. Nice to share everyday’s routine: cooking, fishing, tensions and apprehensions between people; a mini reality show! The island of painters and sculptors.

We also had the art critic and the boss.

No murders.

Tell me.

Nice to work in the outdoors, enduring endless rain and gusty winds. The sky changing so fast, the quick mutations of clouds, of storms. Juxtaposed to sunny spells and clear sky. Aggressive light.

-Our friend-

The soaked dog.

The dog?

Yes, the soaked dog, the excited dog, the happy dog.

What did you fish?

The pity in seeing the fish hook onto the bait, and the satisfaction of succeeding in fishing.

The black sea. Mackerels hook in quantity. Cod fish are rare. They weigh more and they pull more.

Did you paint and fish?

The feeling was one of being removed from reality, our respective realities, and to live to paint. Not bad.

Did you move from the island?

Only to go to the supermarket, that was on another island, or to go to Finnøy: with some boats. Or to fish.

And every morning and every night we would take the boat, the sculptors and I, to go to work; and to sleep at Yellow House. The night ride: darkness, silver lined rocks that escort us. To go by the salmon farm: the red house that I painted, later in Venice. That attractive deep red.

Did you walk around the island?

To explore the island, drowning in mud, climbing black rock, coming to top visions of the whole archipelago...to feel isolated but belonging to a natural order, diving into nature. Nature, that from above, from below, from all around, regulated our lives.

Regulated?

We would look at the sky and understand whether we would have to quickly take all the work indoors.

- I find a watercolour lying in a puddle, with a frog sleeping on it -

Did time flow?

Time. To have all the time and silence, necessary to contemplate; and to be part of nature’s movements and phenomena.

To make silence, or to be in silence.

- far from idols, let’s say -

to feel part of the creation, of the “larger than ourselves”, of beauty that exceeds us.

*Serena Nono*

January 2007



"View", watercolour on paper, 18 x 12,5 cm



"Bush", oil on canvas, 60 x 40 cm





"Hill", oil on canvas, 40 x 60 cm







"View from Nådøy", oil on canvas , 100 x 100 cm



"Landscape", oil on canvas, 70 x 70 cm



CV

## Serena Nono

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### SERENA NONO

Serena Nono was born in Venice in 1964. She lives and works in Venice.

### Education

In 1982 she moved to London where she attended Kingston University, receiving a degree in Fine Arts (Sculpture) in 1987. In 1989 she returned to live in Venice.

### Solo exhibitions

1992-2006: 22 solo exhibitions in Rome, Milan, Venice, Salzburg, Mannheim, Vienna, Genova, Conegliano, Moscow, London, Parma, Ancona, Ludwigsburg, Napoli, Firenze and Salerno.

### Collective exhibitions

1991-2002: 29 collective exhibitions in Padova, Rome, Conegliano, Venice, Grottaferrata, Lubjana, Udine, Faenza, Modena, Casier, Spilimburgo, London, Genova, Trevi, Berlin, Trieste and Pirano.

### Collaborations

From 1992 she has worked in collaboration with theatre authors, musicians, as a stage set designer, and with writers and philosophers, combining works and text in exhibits, publications and seminars.





"Calligraphy"

ITALY

## Alessandro Stenico

### VIEWS FROM AN ISLAND

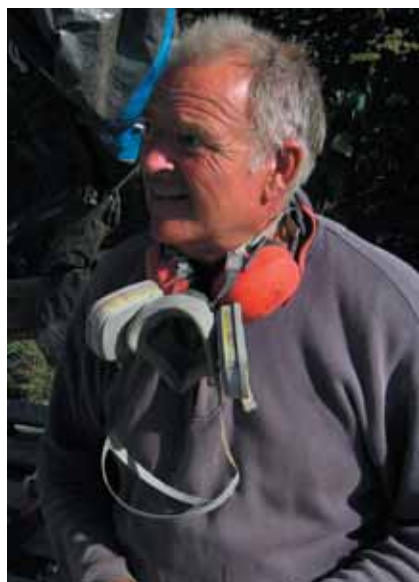
The Alessandro Stenico's sculpture research - his father was Italian, his mother Norwegian - is personal and fundamentally unique. In this sense his art is away from the more well known aesthetic references, keeping his own originality within a 900- year tradition.

In this important Italian sculpture tradition represented as well by Arturo Martini, Alberto Viani and particularly by Marino Marini whose pupil he was during his studies at the Fine Arts Academy Brera in Milan, Stenico developed his artistic language linked to a continuous formal and plastic research where he overcame all the apparently pretext dichotomy between abstract and figurative values, linking again to the expressive origins and in this rediscovering all the primitive and symbolic repertory about which he is very interested in.

The basic characteristic of his artistic expression is a feeling with the medium, in particular he has more attraction for the strong Norwegian granite stone than for the "soft" Carrara marble, which he works with energy in loco, without the artisans help like other sculptors often do. A certain diffused irony which is evident in so many of his works, is particularly clear in his terracotta production, thus conveying a narrative feeling that allows him to continue his work with pleasure and satisfaction.

*Saverio Simi de Burgis*  
Art historian and critic





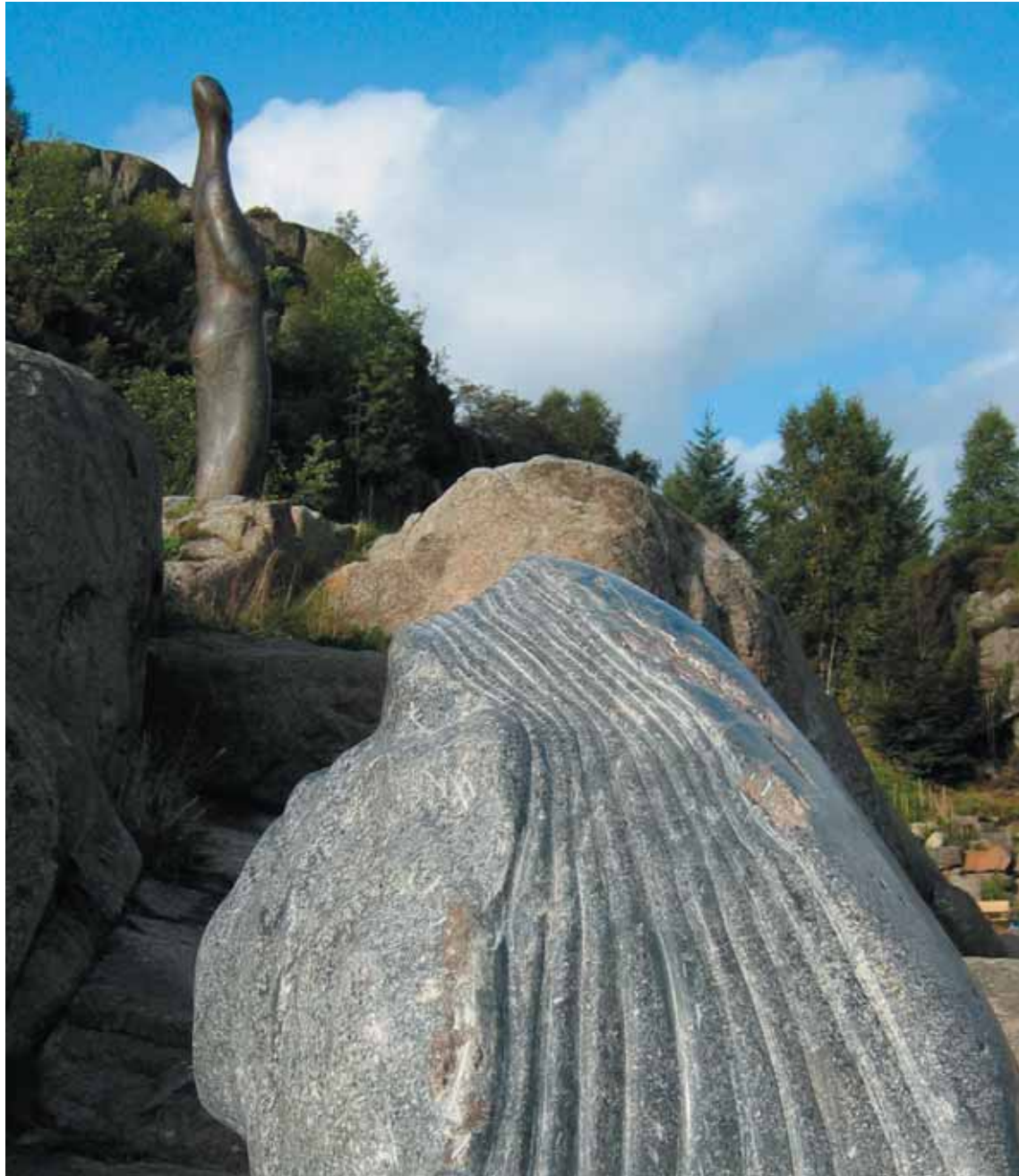




*Reilstad, January 2007. Sandro and Tore mounting the legs on "Calligraphy".*







*"Calligraphy" with "Ticki" on Nådøy.*



*"Views from an Island" A. Stenico, 2004, Judaberg, Finnøy.*





CV

## Alessandro Stenico

### ALESSANDRO STENICO

Born 1939 in Trento, North Italy. Lives and works in Ardea, south of Rome.

#### Education

Alessandro studied in the Art Accademy in Trento (1954-58). He started his artistic experiences in the Vallazza ironworking shop in Val Gardena. 1958-59 he studied at the Academy of Fine Arts, Bologna, including courses with the sculptor Mastroianni. 1959-62 he attended the Academy of Fine Arts "Brera" in Milan with Marino Marini, the famous sculptor. 1963 he attended a course of engraving and graphics with De Vita.

#### Solo exhibitions

1959-2006: Approximately 18 solo exhibitions in Paris, Milan, Riva del Garda, Innsbruck, Brussels, Trento, Fano, Ardea, Zagarolo, Civitella Alfedena, Linz and Finnøy.

#### Collective exhibitions

1963-2006: More than 30 collective exhibitions in Rome, Trento, Marseille, Ivrea, Munich, Legnano, Pavia, Frascati, Fredrikstad, Stavanger, Tarquinia, Bergamo, Tuscany, Ariccia, Velletri, Sermoneta, Ardea, Gala de Barcellona, FARO 2004 in Rogaland and Castel Ivano in Trento region (Val Sugana).

#### Special projects

2002 - 3 sculptures "Ticki", "The Fish" and "The Little Man". Nådøy, Norway. Private collection

2004 - 2 sculptures "View from an Island", FARO Art Symposium 2004.

Donated to the Municipality of Finnøy by the artist and Faro. Location Judaberg, Finnøy.

2005 - 3 sculptures "Coppia", Rødshue park, Hvaler. Hvaler Art Association.

## Faro Project Symposium 2006 - Press Release

The second international artistic symposium organised by Faro Project was held in Nådøy from August 14th to September 4th. The project aims at promoting art on an island which lies in the south-west fjords of Norway, in the lush region of Rogaland located in the province of Stavanger. The 'Views From An Island' topic involves a series of works carried out in 'work in progress' where the artists taking part could work freely and autonomously on what they experienced in loco during their stay. 'View From An Island' once again set out to favour a series of ideas springing from this enchanting island which was to be the starting point to establish human, civil and spiritual contact linked above all with nature and various artistic expressions. This relationship has always been an incentive to man to develop his creativity and satisfy his existential search and thirst for knowledge – life's necessary motivations.

The committee organising the Faro Project consisting of Tore Jensen, Sandro Stenico and Saverio Simi de Burgis nominated two art historians and critics – Eva Wathne, curator of the Hå Gamle Prestegård and Saverio Simi de Burgis, art historian and critic, professor at the Fine Arts Academy in Venice – to choose the

artists who should take part in the 2006 edition of the symposium. The artists chosen were the Norwegian Brit Bøhme, the Englishman Stuart Frost, the Venetians Daniele Bianchi and Serena Nono and the sculptor Alessandro Stenico. They all have an excellent curriculum to their credit regarding international events and exhibitions. Three painters – Bøhme, Bianchi and Nono, Stuart Frost who creates installations with chicken and seagull feathers, Stenico the sculptor who has been working for many years in loco and who was one of the initiators of the project together with Tore Jensen, the Norwegian sculptress Ingrid Christiansen-Krook and Simi de Burgis.

The series of works carried out during their stay will be on show in an exhibition which will probably be held between May and October 2007, an exhibition also with a catalogue outlining the various phases of the work involved. The Rogaland region, Stavanger and the municipality of Finnøy whose administration is also responsible for Nådøy are among the greatest supporters of this initiative. The mayor of Finnøy has declared that he will provide a location – Otto House – as a future exhibition centre and studio for artists invited to the

symposium. However, at the moment, this site requires some restoration work before it can be used in this way. As foreseen by the regulations, some works produced by the artists are to be included in the Faro Collection.

The project which has been in existence since 2004 aims at developing cultural artistic initiatives in this pleasant and enchanting area in Norway which is comparatively unknown. It is also hoped that a larger event will be promoted in 2008 when Stavanger – famous Scandinavian centre for oil production – will become with Liverpool the European capital of culture.



*Alessandro Stenico exhibition in the Otto House summer 2006.*



## Artists in fjordscape

*Five artists of quite different expression and media are working together side by side during two intensive weeks on a fairly desolated island. It pays off.*

Alessandro Stenico finds beauty in every stone he sees. On this occasion he has chosen a granite stone of 400 kilos on the beach. The artist is working just a few meters away from the sea. Slowly the stone takes shape.

- It's a shell he says. Like all stones it has its hidden form. It's my job to find it.

Sandro Stenico has been to Norway before, and is well acquainted with heavy blocks of granite. Many years of hard labour have exhausted him. This summer he has decided to work on a smaller scale.

### **Faro Art Symposium**

Nådøy in the region of Ryfylke is situated on the southwest coast of Norway, in the fjordland just north of Stavanger. It is a small rugged island which is not often visited. During two hectic summer-weeks it is quite busy and crowded. Two Venetian painters, an Englishman and a female painter from Bergen, Nor-

way, are working side by side – each with their own form of expression. The idea being that artists from different countries, background and techniques get together and work hard for a short period.

The symposium, FARO, is a continuation of a multinational cooperation initiated by the two sculptors Ingrid Christiansen Krook, Norway, Sandro Stenico, Italy and the administrator Tore Jensen back in 2002 - the summer when Stenico finished the private sculptor project of Ticki, The Fish and The Little Man at Nådøy.

The symposium of this year is just one part of a whole sequence, where artists from all over Europe meet to work together. This year the theme is "View from an Island" - the same as in Faro 2004.

The finished works of this year's symposium, including those which will be finished during the autumn and winter, will be exhibited in May and June 2007 at the Gallery Perlemorstrand on Sjernarøy, the next main group of islands just north of Nådøy and Finnøy.

- The light, colours, atmosphere. It is very exciting to do something quite different from what I do in Venice, says the painter Serena Nono.

She expresses herself mainly through portraits. To work with landscape as a theme is a new and risky challenge, she adds.

Daniele Bianchi is the other painter from Venice. He has focused on the colours of the sea and the variation of sky, clouds and colours. The light and colours of Ryfylke are so different from South Europe. The colours are much stronger, he says.

### **Light and landscape**

- I abstract the environment, but the colours are from this area. Look at that wonderful heather, says the painter Brit Bøhme, from Bergen.

The Bergen painter usually works on rather big formats, but had to reduce the size of the canvases on this occasion. She works in series on several works at the same time; her "studio" is an open garage. After many days with sunshine and a good temperature, the day of my visit brings a hurling wind and a lot of rain.

- It is nice to be here and work in the landscape itself. Unexpected things occur, like now. It pours down, the canvases and inks are getting damp and more transparent, she says.

Altogether 12 paintings are in progress, and she has no hope of finishing them during the stay of two weeks.



- I am not in a hurry, and will take the unfinished works with me back to Bergen for completion.

Stuart Frost has criss-crossed the island on foot - it has been a laborious trip searching and checking out the inland and the beaches of most of the island. He has sensed and observed in nature, and collected pieces and artifacts. But most of the feathers he is using originate from other places than Nådøy.

- There are not enough feathers here. But I have used some from Nådøy, says the British artist born in Bath, for the time being living and working in Portugal.

He has been close to the sea, alone, outdoors all the time. He prefers to work directly in the landscape, but today the torrential rain has forced him into the kitchen, working on the table with his feathers.

#### Time for pasta

The art historian Saverio Simi de Burgis, from Venice, is associated with the project as a critic and consultant.

- Pasta! Sandro cries out from the kitchen.

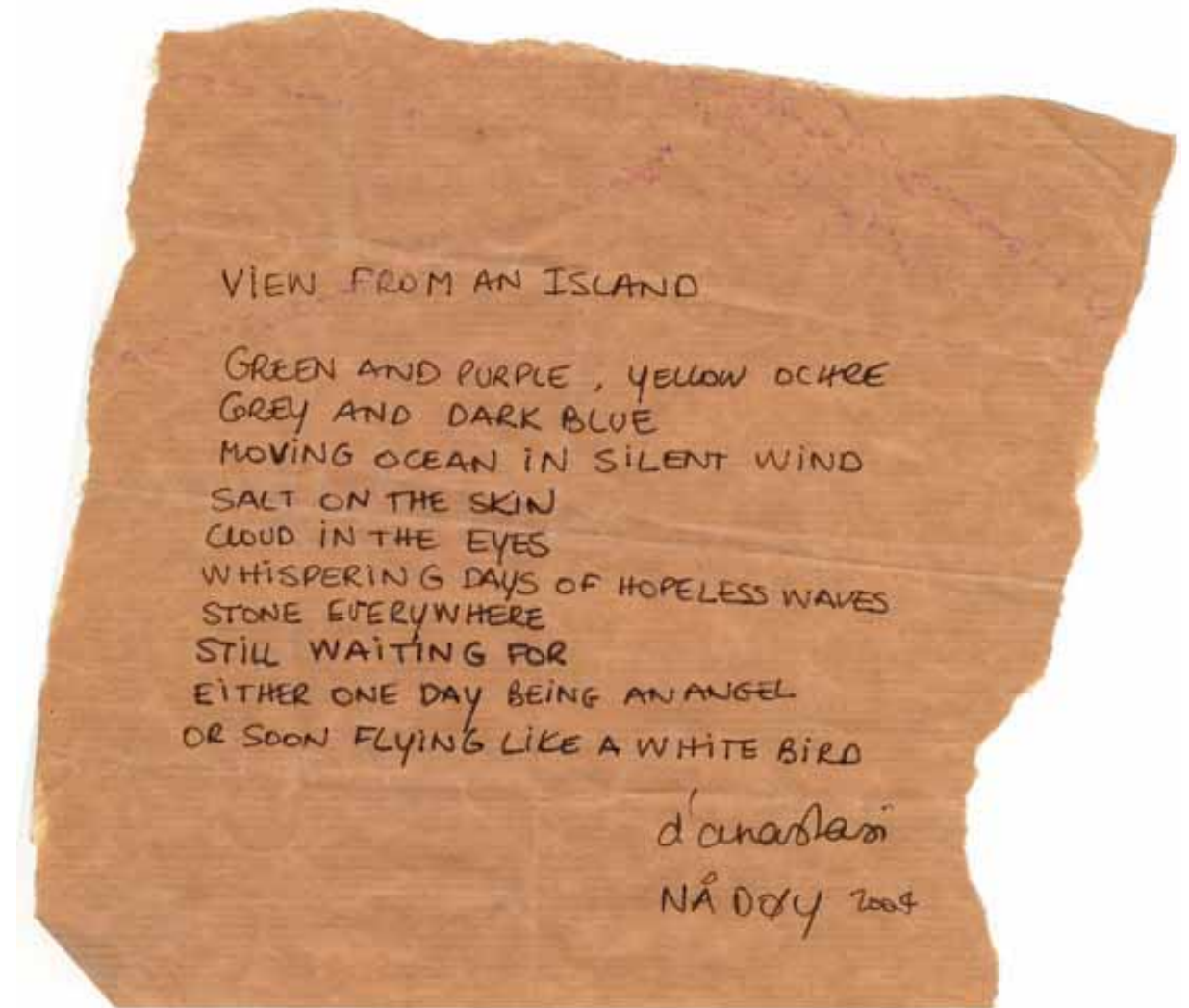
On this occasion - as so very often - he is the chef. The many Italians at the symposium have an inherited need for pasta - and they get it almost every day. Add a little garlic and chili.



Guro Waksvik, visiting FARO Symposium, August 28th 2006 on Nådøy.  
This article has been published in the Norwegian magazine "Kunst for alle" (Art for Everybody), autumn 2006.

Eat, sleep and work: side by side on a little island. Serena admits she was a little anxious.

- But we have been very lucky. We experienced one or two episodes, but by all means, there have been no major confrontations, she says.



Poem by d'Anastasi. First published in the Faro 2004 book.





*The sculptures "View from an Island" by Alessandro Stenico was given to Finnøy municipality by FARO 2004 symposium and the artist.*



*Serena and the Norwegian weather.*

*Dedicated to the non-empirical values of life*