

La Biennale di Venezia

58. Esposizione  
Internazionale  
d'Arte  
Eventi Collaterali

# FUTU ROMA

COLLATERAL EVENT OF THE 58TH INTERNATIONAL  
ART EXHIBITION — LA BIENNALE DI VENEZIA  
CURATED BY DANIEL BAKER  
COMMISSIONED BY ERIAC

—  
FONDAMENTA ZATTERE ALLO SPIRITO SANTO 417  
11 MAY - 24 NOVEMBER 2019

## ARTISTS:

CELIA BAKER JÁN BERKY

MARCUS-GUNNAR PETTERSSON

ÖDÖN GYÜGYI BILLY KERRY KLÁRA LAKATOS

DELAINE LE BAS VALÉRIE LERAY EMÍLIA RIGOVÁ

MARKÉTA ŠESTÁKOVÁ SELMA SELMAN

DAN TURNER ALFRED ULLRICH LÁSZLÓ VARGA

COMMISSIONED BY

**ERiac**  
EUROPEAN ROMA INSTITUTE  
FOR ARTS AND CULTURE



# INTERVIEW WITH THE COMMISSIONERS OF FUTUROMA

## TIMEA JUNGHAUS

WHAT IS THE HISTORY OF THE PRESENCE OF ROMA ART AT THE LA BIENNALE DI VENEZIA?

The Biennale opened its doors in 1895, and it is the most prestigious art event in the world. However, during this 124 years, there has been Roma presence only 3 times, with the first time being in 2007. In between 1894 and 2007, there was no mention of any members of the Roma community in the Biennale history or archives. While it is a gigantic effort and somewhat of a heroic undertaking to make the Roma exhibition possible at the Biennale – it is of utmost importance for the Roma community to be included and for the art world to learn think beyond the nation states in this significant art event.

The first Roma exhibition of 2007 was called “Paradise Lost” featuring a selection of contemporary Roma artists from eight European countries with Open Society Foundations being the commissioner and its catalyst. The exhibition marked the arrival of contemporary Roma culture on the international stage and sent an important message of inclusion. In 2011, the exhibition “Call the Witness” addresses the situation of the Roma within European culture and society. The current FUTUROMA exhibition is a Roma initiative with a Roma curator and artists of Roma origin exhibiting. It embodies the notion of Roma contribution and Roma leadership as well as excellence and highest quality of standards in arts.

WHY IS IT NECESSARY TO HAVE A ROMA PRESENCE AT THE BIENNALE?

Roma presence at the Biennale unveils the pedagogy of how inspiring, fertile and transformative

it is to think beyond national representations. I believe it is very important for the Biennale itself to recognise how Roma revolutionise and contribute with a new vision to their institution. The Roma exhibition demonstrates how to create a space of transnational alliances, trans-border collaboration. It inspires a self- definition of a transformative character to Europe: through which our widely dispersed and fragmented belongings can transcend national boundaries, and invite universal participation.

IS THERE STILL ANYONE IN EUROPE NOT ACCEPTING THE TERM “ROMA ART”?

The notion of Roma arts and culture was very highly debated until the years of early 2000. The intertextuality of Roma scholarship on Roma arts and culture and the excellence of artists of Roma origin have stabilized this notion of Roma art. It's not an ethnic category. Roma arts speaks very authentically and sensitively from within the Roma subjectivity. The notion of Roma art has been the most important vehicle in the past five decades to speak positively about the Roma experience, to gain visibility and momentum for the Roma political movement and to fight against anti-Gypsyism.

HOW DO YOU SEE THE FUTURE OF ROMA IN THE CONTEXT OF CONTEMPORARY ART?

The Future of Roma in contemporary art is bright. The number of majority organizations who invite the Roma contribution is growing, while the community is pressing for art institutions and professional museum spaces simultaneously on multiple locations.



## ZELJKO JOVANOVIC

WHAT IS THE SIGNIFICANCE OF BEING THE COMMISSIONER OF THE ROMA EXHIBITION – FUTUROMA – AT THE 58TH LA BIENNALE DI VENEZIA, AND BEING PART OF THE OPENING CEREMONY ON THE 10TH OF MAY, 2019?

It is an immense honour to be part of an opening where ERIAC, as a Roma-led institution, is presenting an exhibition 12 years after the first Roma pavilion opened here in Venice. I am walking in the footsteps of the previous generations of Roma intellectuals, artists and cultural producers who have shaped our artistic and activist history. That history is a basis for FUTUROMA, a forward-looking reflection that is itself making history – at a time when Roma in European societies are increasingly threatened by populism and fascism, which exploit deeply ingrained prejudice against Roma. That prejudice is the wrong answer to the question of who the Roma are. This exhibition, on the other hand, is a first-person expression of who we are.

WHAT MADE IT POSSIBLE TO BUILD SUCH AN AMBITIOUS PROJECT?

FUTUROMA was made possible by the immense artistic gravitas of our curator, Daniel Baker, the artists whose works are exhibited here, the visionary leadership of Timea Junghaus, who pioneered the Roma presence at the Venice Biennale a decade ago, and the incredible people who work with ERIAC. Their collective strength has been the key to putting this together and it only exemplifies what the Roma people are capable of doing when they come together from different parts of the globe, and when they have a few determined friends.

HOW WOULD YOU REGARD THE SIGNIFICANCE OF THE ROMA COMMUNITY COMING TOGETHER AT THE BIENNALE IN VENICE – ESPECIALLY IN CONNECTION TO CELEBRATING ROMA ARTS AND CULTURE?

Exhibiting at the Venice Biennale is immensely important for us, as we can showcase our vision of ourselves and of the world in time and space alongside other nation-states. We can show, like many Roma do in sports, that when rules are clear and fair, and when we are not judged by the colour of our skin but by the richness of our talent, we can do just as well as any other group that has established a nation. Despite the fact that we do not formally have the same status at the Biennale, our artistic expression breaks through any social, economic or political bars that have been put on us.

HOW DO YOU IMAGINE THE FUTURE OF ROMA REPRESENTATION IN THE VENICE BIENNALE? HOW DO YOU IMAGINE THE REPRESENTATION OF ROMA (ARTS AND CULTURE) IN GENERAL?

The world of arts, while always able to help build nation-states, was never limited to states. On the contrary, it has served as an expression of suffering caused by nation-states – for example the case of oppressed minorities – as well build bridges among states – between France and Germany, for instance. Art has always been a divine touch upon the deeply situated humanity in each of us. As such, Roma arts and culture represent a unique opportunity for the Venice Biennale to fulfil the ambition of art and expand its promise for the future.



## CURATOR, DANIEL BAKER

Daniel Baker is a Romani Gypsy artist, researcher, and curator. Originally from Kent, now based in London, his work is exhibited internationally and can be found in collections across the globe. Baker earned a PhD in 2011 from the Royal College of Art, with his dissertation, “Gypsy Visuality: Gell's Art Nexus and its Potential for Artists,” after previously earning a MA in Sociology/Gender and Ethnic Studies from Greenwich University, and a BA (Hons) in Fine Art from Ravensbourne College of Art and Design.

Baker has contributed to numerous exhibitions, held various residencies, and curated several commissions. He previously worked as an exhibitor and consultant for the first and second Roma events at the International Art Exhibition

of La Biennale di Venezia – “Paradise Lost” and “Call the Witness,” which took place during the 52nd and 54th International Art Exhibition of La Biennale di Venezia, respectively. In 2018, after hosting an open call for curators, an international jury consisting of Professor Dr. Ethel Brooks, Tony Gatlif, Miguel Angel Vargas, and ERIAC management selected him to curate the Roma Collateral Event.

Baker's work examines the role of art in the enactment of social agency through an eclectic practice that interrogates contemporary art discourse and its social implications via the reconfiguration of elements of the Roma aesthetic. For more information about Baker and his revolutionary work, visit [www.danielbaker.net](http://www.danielbaker.net)

# CURATORIAL CONCEPT

FUTUROMA draws upon aspects of Afrofuturism to explore Roma contemporary art's role in defining, reflecting and influencing Roma culture. The exhibition offers new and spontaneous re-interpretations of Roma past, present and futures via a fusion of the traditional and the futuristic in order to critique the current situation for Roma people and to re-examine historical events. Imagining Roma bodies in speculative futures offers a counter narrative to the reductive ways that Roma culture has been understood and constructed—thereby moving our cultural expression beyond the restrictive motifs of oppression toward a radical and progressive vision of Roma to come.

The confluence of traditional knowledge and contemporary art practice evident within FUTUROMA combines to highlight possibilities for different ways of being. Here artworks are rooted in the techniques and traditions of the Roma diaspora, but at the same time decisively forward-looking. The acts of remembering and imagining manifest within these artworks point toward ambitious visions of life affirming futures and at the same time allow reinterpretation our collective pasts.

In their unique manner each of the artworks on display in FUTUROMA variously employ and deconstruct different aspects of the primeval, the everyday and the futuristic. These objects move between the familiar and the unexpected taking us beyond the confines of time and place to a different kind of objectivity—to a place to see anew. New site-specific works emphasize the implications of materiality—physical stuff that takes up space in the world. After all, it is the Roma's physical presence that is continually contested, marked by questions of where and how we are permitted to exist.

As well as being a means to re-discover Roma history in an impactful and engaging way the project is a chance to envision a future where Roma truly belong. As Roma we are too often told that we have no future—that we remain relics of the past. FUTUROMA draws together visions of our future to present an alternative perspective informed by all that came before and the promise of all that can be, placing us firmly in the here and now.

“IMAGINING ROMA  
BODIES IN SPECULATIVE  
FUTURES OFFERS A  
COUNTER-NARRATIVE”

## FUTUROMA OPENING PROGRAM MAY 10, 2019 16.00 – 22.00

16.00 – 18.30  
PUBLIC CELEBRATION, RECEPTION

**PALAZZO CAVALLI FRANCHETTI**  
S. Marco, 2847, 30124 Venice, Italy

Performance by  
Delaine Le Bas  
and Mihaela Drăgan

Welcome address:

**Zeljko Jovanovic**  
Chairman of the ERIAC Board and Director,  
Open Society Foundations Roma Initiatives Office

**Paolo Baratta**  
President/ Andrea del Mercato, Director,  
La Biennale di Venezia

Performance by  
Santino Spinelli and Dijana Pavlovic  
– poetry and music

Opening remarks:

**Heiko Maas**  
Minister of Foreign Affairs, Germany

**Snezana Samardžić-Marković,**  
Director General of Democracy, Council of Europe

**Patrick Gaspard**  
President, Open Society Foundations

**Timea Junghaus**  
Executive Director, European Roma Institute for Arts  
and Culture

Music by Dorantes

18:30 – 19:00  
PERFORMATIVE MARCH  
TO THE FUTURE

19.00 – 22:00  
EXHIBITION OPENING

**FONDATA ZATTERE**  
Allo Spirito Santo, 417,  
30123 Venice, Italy

Presentation  
Daniel Baker  
Curator

**Moritz Pankok**  
Director, Kai Dikhas Contemporary Arts Gallery

Performative lecture by  
Prof. Ethel Brooks  
Feminist scholar, Rutgers University

**Rashida Bumbray,**  
Curator and choreographer

**AFTER-PARTY**  
with DJ László Farkas ‘Gypsyrobot’





# PERFORMING ARTISTS OF THE EXHIBITION OPENING



## MEDEA RROMNJA

Our Bodies & Voices Are  
Ours Our Skin, Hair & Eyes Are The  
Colours They Are Meant To Be  
We Will Not Be Bound By Dust  
Covered Manuscripts  
We Will Not be Silenced  
We Know Our History  
We Will Be Empowered Through  
Each Other  
We Are International  
We Are Universal  
We Have Infinite Talents  
We Have Expert Knowledge  
We Are Roma  
We Are FutuRoma!

(Delaine Le Bas, Belgrade, 5th February 2019)

"Through these collaborations, combining performance, acting, writing texts, theatre, stage design, costuming, art, visual and audio media and technology we will continue to challenge what is presumed about us, who we are, what we are, what we look like, what our potential is.

**THE FUTURE  
IS ROMA -  
FUTUROMA,  
COME OUT NOW!**

Join us! We are Radically Diverse  
and we will celebrate who we are  
and what we have to offer!"



### Medea Rromnja

Theatre, Installation, performance  
Directed by: Slaviša Markovic and Moritz Pankok, Stage: Delaine Le Bas, Dramaturgy: Tina Turnheim, Production Manager: Sabrina Apitz, Music: Flo Thamer, Video: Matthias Schellenberger, Theater Pedagogy: Anna Koch. With: Mihaela Drăgan, Sakip Jusic, Estera Iordan, Delaine Le Bas, Ramona Rahimić, Theresa Selter, Dafni Sofianopoulou, Estera Sara Stan, Tamara Weber, Luca-Zoé.  
Photo credit: Moritz Pankok



## DIJANA PAVLOVIĆ

Dijana Pavlović (1976) is an Italian naturalized Serbian actress, activist and politician. Born in Kruševac (Serbia); she graduated from the Faculty of Dramatic Arts of the University of Belgrade. For several years, Pavlović has been promoting the culture and literature of the Roma, also playing the role of cultural mediator in schools.



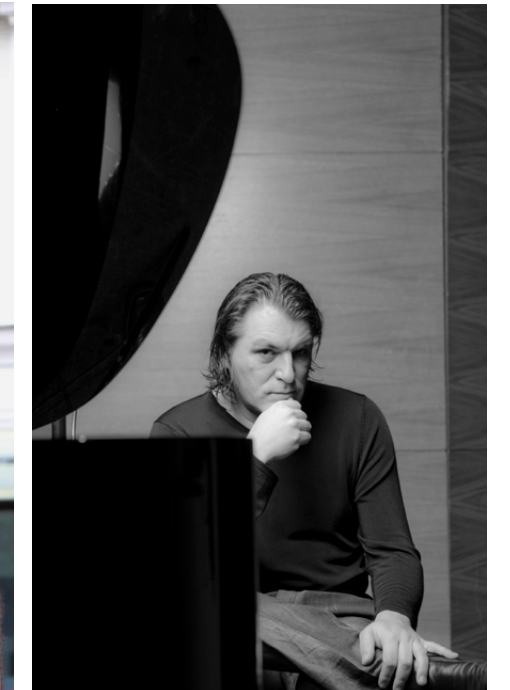
## ALEXIAN GROUP

The musical group has been researching and developing for years the Romani music culture. The concert is nothing more than a seminar - concert through Romani musical styles for an ideal journey into the depths of Romani history and culture interpreted in an absolutely original way. The leader of the Group: Alexian Santino Spinelli, accordionist and singer known internationally for its many cultural activities, has taken part in numerous television programs, his writings are published in major newspapers and international publications. The Alexian group has participated in all the most important festivals besides those of gypsy and ethnic music helping to spread the ancient Romani culture worldwide.



## GYPSY ROBOT

László Farkas is a Hungarian Roma DJ, media producer and Roma LGBTQI activist currently living in Berlin. He plays under the DJ-alterego Gypsyrobot, who is an artificial human, a two-soul biorobot with the "disco lover" female soul and with a "house and techno freak" male soul. He regularly performs at European LGBTQI Pride events. He is the founder of the Queer Roma media project called "QRTV Europa".



## DORANTES

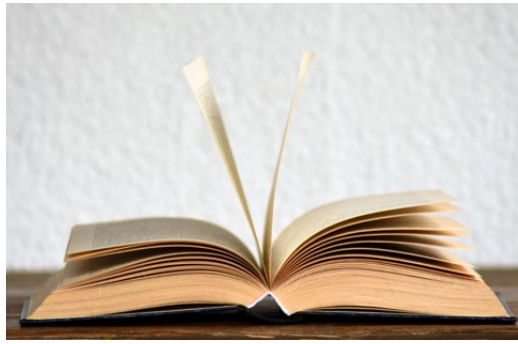
Dorantes (Lebrija, Sevilla, 1969), known as "The jewel of the flamenco piano" cannot be easily described musically. Belongs to the flamenco world by cradle and experiences, but his creations are absolutely personal. It has nothing to do with the most common fusion experiments. He has endowed the piano with an enriching dimension, is a virtuoso instrumentalist that denotes his step by the conservatory and, in addition, it sounds really jondo.

"FUSION OF  
THE TRADITIONAL  
AND THE FUTURISTIC..."





# MONUMENT OF HOPE



The Monument of Hope a participatory and accumulative monument to be handed to the leadership of the Venice Biennale to testify the immense need for urgent inclusion of Europe's largest minority into the permanent program of the La Biennale di Venezia.

Testimonies are collected throughout the Biennale from the FUTUROMA audience. The Monument is on display in the exhibition space at the FUTUROMA exhibition. The Book of Testimonies is available for the audience's viewing... This is how Roma change (the art) world....

"THROUGH FUTUROMA, ERIAC IS CHANGING THE HISTORY OF VENICE BIENNALE FOR ALL MINORITIES, NON-TERRITORIAL NATIONS AND THOSE SECTORS OF POPULATION WHO DO NOT FIT THE RIGID FRONTIERS OF NATIONAL CULTURAL NARRATIVES."

Anna Mirga-Kruszelnicka, 25 April 2019

"THE EUROPEAN ROMA INSTITUTE FOR ARTS AND CULTURE WILL USE THE POWER OF CULTURE TO COMBAT ENDURING PREJUDICES WITH OUR OWN POSITIVE IDENTITY."

Romani Rose, 8 June 2017

"ERiac IS GREAT NEWS FOR ALL EUROPEANS DETERMINED TO COUNTER THE NEGATIVE PREJUDICE THAT POISONS PEOPLE'S MINDS AND SOULS."

Nicoleta Bitu, 8 June 2017

"ERiac WILL TRANSFORM THE NEGATIVE DISCOURSE ABOUT ROMA INTO A DISCOURSE OF CULTURAL RECOGNITION AND RESPECT."

Delaine Le Bas, 8 June 2017

"WE ARE ALL GYPSIES",  
Opening of the Call the Witness –Exhibition  
Salman Rushdie, 2011

"THE FEDERAL GOVERNMENT CONTINUES ITS ENGAGEMENT FOR THE PROTECTION OF NATIONAL MINORITIES AT THE EUROPEAN AND INTERNATIONAL LEVEL. SUBSEQUENTLY, AT THE INVITATION OF THE FEDERAL GOVERNMENT THE "EUROPEAN ROMA INSTITUTE FOR ART AND CULTURE" WAS ESTABLISHED IN BERLIN IN JUNE 2017. THE PROJECT, INITIATED BY THE COUNCIL OF EUROPE AND THE OPEN SOCIETY FOUNDATIONS, IS DESIGNED TO REDUCE PREJUDICE AGAINST THE ROMA MINORITY IN EUROPE AND SUPPORT THEIR SUCCESSFUL INTEGRATION BY SYSTEMATICALLY RECORDING AND PUBLICLY PRESENTING THE ARTS AND CULTURE OF THE ROMA IN EUROPE."

Federal Foreign Minister Heiko Maas,  
February 13th 2019.

"ROMA ART EXISTS – THIS IS AN ACT OF AFFIRMATION AND NOT ONE OF DEFENSE!"

Thomas Acton, 2007

"THE FEDERAL GOVERNMENT COMMISSIONER FOR MATTERS RELATED TO ETHNIC GERMAN RESETTLERS AND NATIONAL MINORITIES SUPPORTS ERIAC'S INITIATIVE TO SEEK A PERMANENT PRESENCE AND PARTICIPATION OF EUROPEAN ROMA IN FUTURE BIENNIALS OF CONTEMPORARY ART IN VENICE."

Dr Bernd Fabrizious, April 3 2019

"NEVER AGAIN, A VENICE BIENNALE WITHOUT A ROMA EXHIBITION!"

Timea Junghaus, June 8 2007

"WE ROMA ARE A PEOPLE; WE HAVE AN IDENTITY AND A CULTURE. WE ARE NOT A "SOCIAL PROBLEM". WITH THE EUROPEAN ROMA INSTITUTE FOR ARTS AND CULTURE, OUR CHILDREN WILL BE PROUD OF THEIR HERITAGE. THEY WILL MEET THE FUTURE HEADS ON."

Dijana Pavlovic, 8 June 2017

"ERiac WILL HELP STIMULATE AND ENCOURAGE ROMA CULTURAL PRODUCTION. IT WILL SERVE AS A TOOL FOR RESTORING ROMA CULTURE, ROMA HISTORY, AND ROMA DIGNITY."

Sead Kazanxhiu, 8 June 2017

FUTUROMA EXHIBITION VENUE

FONDA MENTA ZATTERE

Allo Spirito Santo, 417,  
30123 Venice, Italy







## CELIA BAKER

was born in 1923 in Kent, the youngest of nine children born to the Coates family of English Romani Gypsies. She raised a large family and spent time in occupations including hawking and farm labour. Celia's wool works began in 2006. Her work has been exhibited in: 'No Gorgios', Novas, London, UK, 2007; 'Refusing Exclusion', Prague Biennale, Prague, Czech Republic, 2007; 'More love ours than can ever be repaid', FEINKOST, Berlin, Germany, 2009. 'The Glass Delusion', The National Glass Centre, Newcastle, UK, 2010. 'Call the Witness', 54th Venice Biennale, Venice, Italy, 2011. Lives and works in London, UK.

Wool Work 2006  
Knitted textile installation  
Courtesy of the artist

## JÁN BERKY

was born in Studenec, Detva, Slovakia in 1951. Apprenticed as a welder, Berky worked in engineering in Detva for 21 years. In 2002, after a period of unemployment, he discovered the plastic arts as a means of overcoming depression. Berky employs a number of different media in his work. Themes which appear in his work include: the fate of the Roma, their history and current social situation, and Roma music. Berky is also a talented musician, and his paintings have won several awards. A documentary film about Berky was produced in 1998. He lives and works in Detva, Slovakia.



Ján Berky  
Khatar avlam the kaj dzavas?  
(Where we came from and where we are going?) 1997  
Collage on paper  
Courtesy of the artist  
and the Museum of Romani Culture, Brno



Abstract I 2015  
Pencil, pen and watercolour on paper  
Private collectio

## MARCUS-GUNNAR PETTERSSON

born in 1987 in Arvika, is a Swedish illustrator educated in graphic design and illustration at Konstfack. In 2014, he debuted as a picture book illustrator with the books Dansbus & Kaktrubbel, Badbomber & Simhopp, and Camping & Kurragömma, as a part of the government's Roma strategy to integrate Roma into society. The stories are set in the present day and have Roma children as the main characters. In 2015, the picture book Bosses Rymdäventyr, Bonnier Carlsenm was released by Petrus Dahlin with illustrations by Pettersson; that year, he also received the Albert Engström's youth prize. In 2018, Pettersson debuted his own picture book Modig somm ett lejon, a humorous and detailed picture book with animal idioms written in verse. He lives and works in Arvika, Sweden. For more information, visit: [www.marcusgunnar.se](http://www.marcusgunnar.se)

## ÖDÖN GYÜGYI

was born in 1966 in Mátészalka, Hungary. His graphic works combine Christian iconography with a kind of Gypsy genesis mythology and can be considered a personal rationale for the world order. He debuted with a group exhibition at the István Pataky Cultural Centre in 1984. His work was included in the 2nd National Exhibition of Self-taught Gypsy Artists at the Museum of Ethnography in Budapest. He has participated in several group shows including "The Contemporary Gypsy Religious Art" (2003), "The Female Figure in Gypsy Art" (2005), as well as a series of thematic exhibitions organized by The Gypsy House. He lives and works in Budapest, Hungary.



Zöld Alma (Green Apples) 2000  
Mixed media on paper  
Courtesy of the artist

"AT THE BIENNALE, WE ROMA CAN SHOW OUR BOND TO THE TYPICALLY ROMANI - AND TO THE UNIVERSAL HUMAN CULTURE ON AN INTERNATIONAL FLOOR."





# BILLY KERRY

is an artist and educator from Cambridge, UK. Billy trained at Chelsea College of Art in London. Since graduating in 2009 Billy has been inspiring others by teaching and supporting at Cambridge Regional College. Kerry's eclectic practice narrates the close interrelation between artist and material; between body and object. Through his work, Kerry investigates and challenges preconceived views of ethnicity, gender roles and constructed conformity. He employs diverse conceptual elements and aesthetic motifs ranging from Victoriana to current Pop Culture in clashes which challenge established values to allow new insight into the way we live today. Lives and works in Cambridge, United Kingdom

Billy Kerry  
Dark Origin 2008  
Ceramic, white clay and glaze  
Courtesy of the artist

# KLÁRA LAKATOS

was born in Csenger, Hungary, in 1968. She graduated from Ervin Szabó Grammar School in Budapest as a correspondent student and later earned a degree at the University of Pécs in cultural organisation. Her first exhibition was held at the Balázs János Gallery in the Roma Parliament in 2001. She has illustrated her own collection of children's books, as well as the Zsolt Csányi Szolnokig collection of poems, "Napló-Kísérlet" (English: Diary Experiment). Her drawings have frequently appeared in Roma journals, including Amaro Drom, Kethano Drom, and Lungo Drom. She lives and works in Budapest, Hungary.



Klára Lakatos  
Mandala 2017  
Mixed media  
Courtesy of the artis



# DELAINE LE BAS

Delaine Le Bas' works have been exhibited at Prague Biennale's 2005 & 2007. She was one of sixteen artists exhibiting at The First Roma Pavilion Paradise Lost at the 2007 Venice Biennale. Le Bas' installation Witch Hunt was exhibited at Gwangju Biennale South Korea 2012. She is artist and curator for Athens Biennale 2018 and is co curator with Hamze Bytyci for Come Out Now! The First Roma Biennale 2018; an idea initiated by her late husband Damian which took place at Maxim Gorki Theatre in Berlin. Le Bas is also associate curator at 198 Contemporary Arts & Learning London. Lives and works in various locations throughout Europe. For more information, visit [www.delainelebas.com](http://www.delainelebas.com)

"THE FUTURE IS ROMA - FUTUROMA, COME OUT NOW! JOIN US! WE ARE RADICALLY DIVERSE AND WE WILL CELEBRATE WHO WE ARE AND WHAT WE HAVE TO OFFER!"

Delaine Le Bas  
Romani Embassy 2015  
Photograph by Damian Le Bas  
Courtesy of the artist

# VALÉRIE LERAY

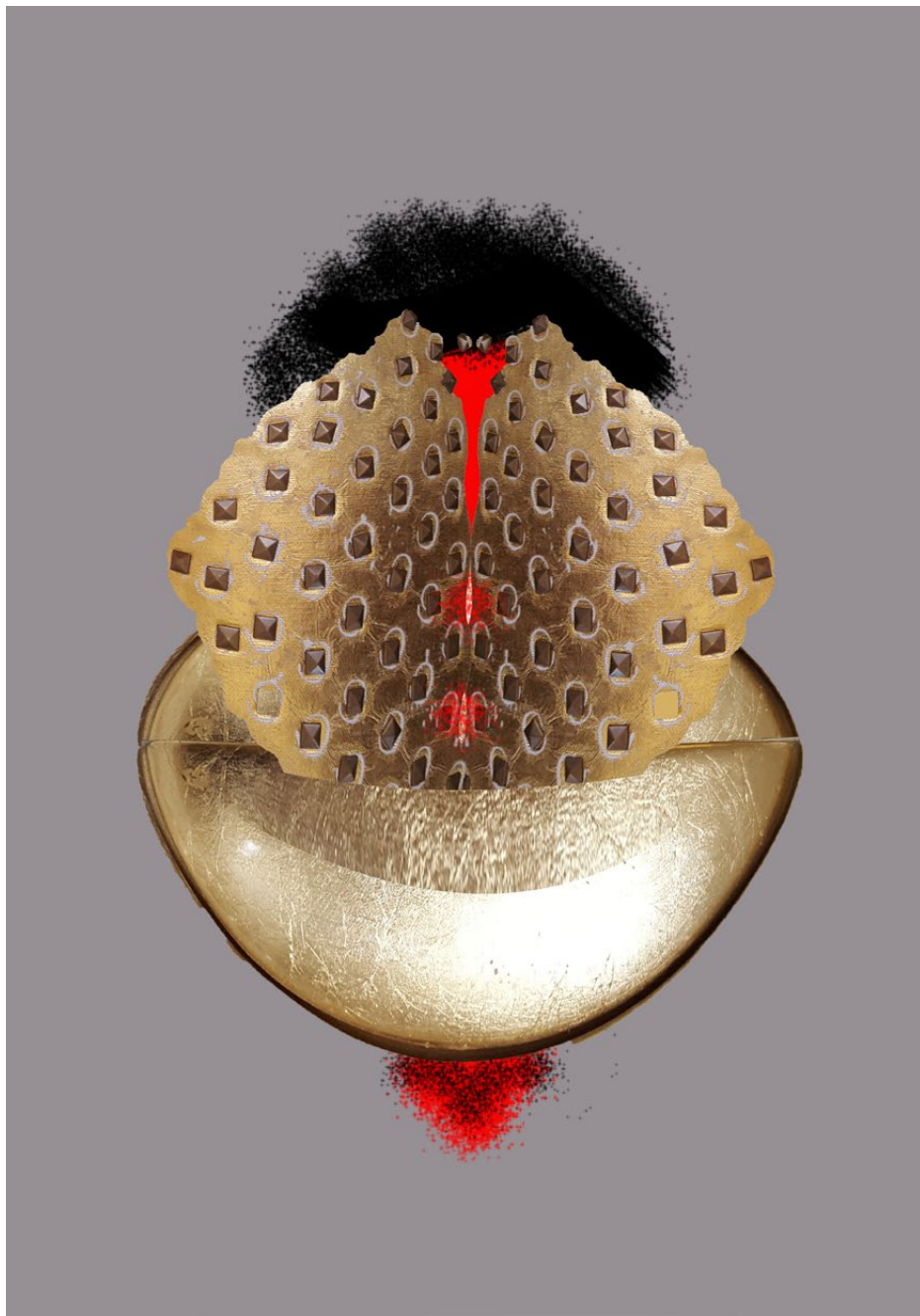
was born in Chartres, France in 1975. She graduated as Master of Photography and Multimedia at the Paris 8 University. As an independent photographer Leray's work deals with questions of the presence and absence of History in contemporary photography. In 2008, her project "Nomads" was awarded as part of "The European Year for Intercultural Dialog". In 2009, Leray received the support of the Regional Directorate of Cultural Affairs. Her works has been exhibited in various countries including: Europäischer Monat der Fotografie (Berlin), Fotoseptiembre (Mexico D.F), Pyngyao International Photography festival, Paris, Berlin, Orléans. Lives and works in Berlin, Germany and Orléans, France: [www.valerieleray.photography](http://www.valerieleray.photography)

"FUTORAMA IS AS CYCLORAMA THAT IS TURNED TOWARDS THE FUTURE WHERE THE PAST IS UNFOLDING."

Valérie Leray  
Castel "de la Pierre" Coudrecieux 2006  
/ Internment Camp for Gypsies 1940-1946,  
France 2006, Photograph  
Courtesy of the artist







# EMÍLIA RIGOVÁ

(born 1980, Trnava) is a visual artist and university teacher based in Banská Bystrica, Slovakia. In her graphics, installations, performances and site-specific interventions she works with the topic of cultural and social stereotypes and politics of the body. Rigová's work focuses on minorities systematically eradicated from hegemonic historical discourses, collective memory and visions of common future. She works with the topic of constructions of Romani identity and cultural and political appropriation of the Romani body in Western culture. Rigová exhibits extensively and is also active as a writer and editor. She is laureate of the Oskár Čepan Award for young Slovak artists. Lives and works in Banská Bystrica (SK): [www.emiliarigova.com/](http://www.emiliarigova.com/)

"FUTUROMA IS A WAY FOR THE GENERAL PUBLIC TO RECOGNIZE OUR ROMA CULTURE THROUGH MICRO STORIES OF INDIVIDUALS, BECAUSE IT IS A WAY TO BREAK FREE FROM STEREOTYPING OR DELUSIONS THAT ARE CONSTANTLY CIRCULATING ABOUT US."

Emília Rigová  
Raw Gender 2016  
Digital image  
Courtesy of the artist

# MARKÉTA ŠESTÁKOVÁ

was born in Rokycany, Pilson Region, Czech Republic, in 1952. After the death of her mother, Šestáková grew up in a children's home, later rediscovering the world of the Roma, never to leave again. Since the mid-1990's, she has devoted time to the traditional practice of embroidery. Šestáková's hand-embroidered works depict Romani life as a pastoral idyll. The current problems that Roma face are not the subject of her work, but she is not oblivious to such concerns and has discussed them regularly in the Romani newspaper, Romano Hangoš, published in Brno. She lives and works in České Budějovice, Czech Republic.

"EVERY COUNTRY, NATION OR ETHNICITY HAS ITS OWN CULTURE AND HISTORY – IN MY EMBROIDERED PICTURES, I SHOW THE ROMA CULTURE."

Markéta Šestáková  
Slunecnice (Romsky Život),  
Sunflowers (Roma life) 2005  
Wool embroidery  
Courtesy of the artist  
and the Museum of Romani Culture, Brno



# SELMA SELMAN

(born 1991 in Bihac, Bosnia and Herzegovina) is an artist of Romani origin. Her work is representative of her life struggles and those of her community. Selman participated in Tania Bruguera's International Summer Academy in Salzburg, "Arte Util" (Useful Arts) in 2013. She was a fellow of the Roma Graduate Preparation Program at Central European University in Budapest, Hungary. In Selman received the prestigious "Zvono Award", given to the best young artist in Bosnia and Herzegovina, winning her a residency in New York City. Selman holds an MFA from Syracuse University. Lives and works in the USA and Europe: [www.selmanselman.com](http://www.selmanselman.com)

Selma Selman  
Self-portrait (washing machine) 2016  
Photograph by Tanja Kanazir  
Courtesy of the artist

"I BELIEVE THAT WE ARE LIVING IN A WORLD THAT IS INDEFINITE (...) I BELIEVE NEW DREAMS ARE COMING TO ALL OF US, AND I BELIEVE NOW IS THE TIME TO OPEN THIS WORLD TO THE BEST POSSIBLE DREAMS."

# DAN TURNER

is an artist and educator from London, a Romani Gypsy born in 1956 in Kent, UK. Turner trained at St Martins School of Art, London, where he completed a BA Hons in Fine Art (Sculpture). Recently his art is concerned with changes in group identity and social cohesion. He uses traditional iconic objects to explore themes of transaction, scrutinising interactions between Romani and mainstream cultures. Dan has worked with the Wellcome Trust Reading Room and Chisenhale Art Place on collaborative projects which examine traditionally perceived ideas of Romani of luck and healing and how these experiences feed into collective memory. Lives and works in London, United Kingdom.

"WORKING WITH ARTISTS OF ALL AGES FROM ALL OVER THE WORLD OFFERS A UNIQUE OPPORTUNITY TO BUILD A ROMA ART MOVEMENT IN OUR OWN IMAGE. "

Dan Turner  
Seeds of Change 2019  
Installation and related artefacts  
Courtesy of the artist







# ALFRED ULLRICH

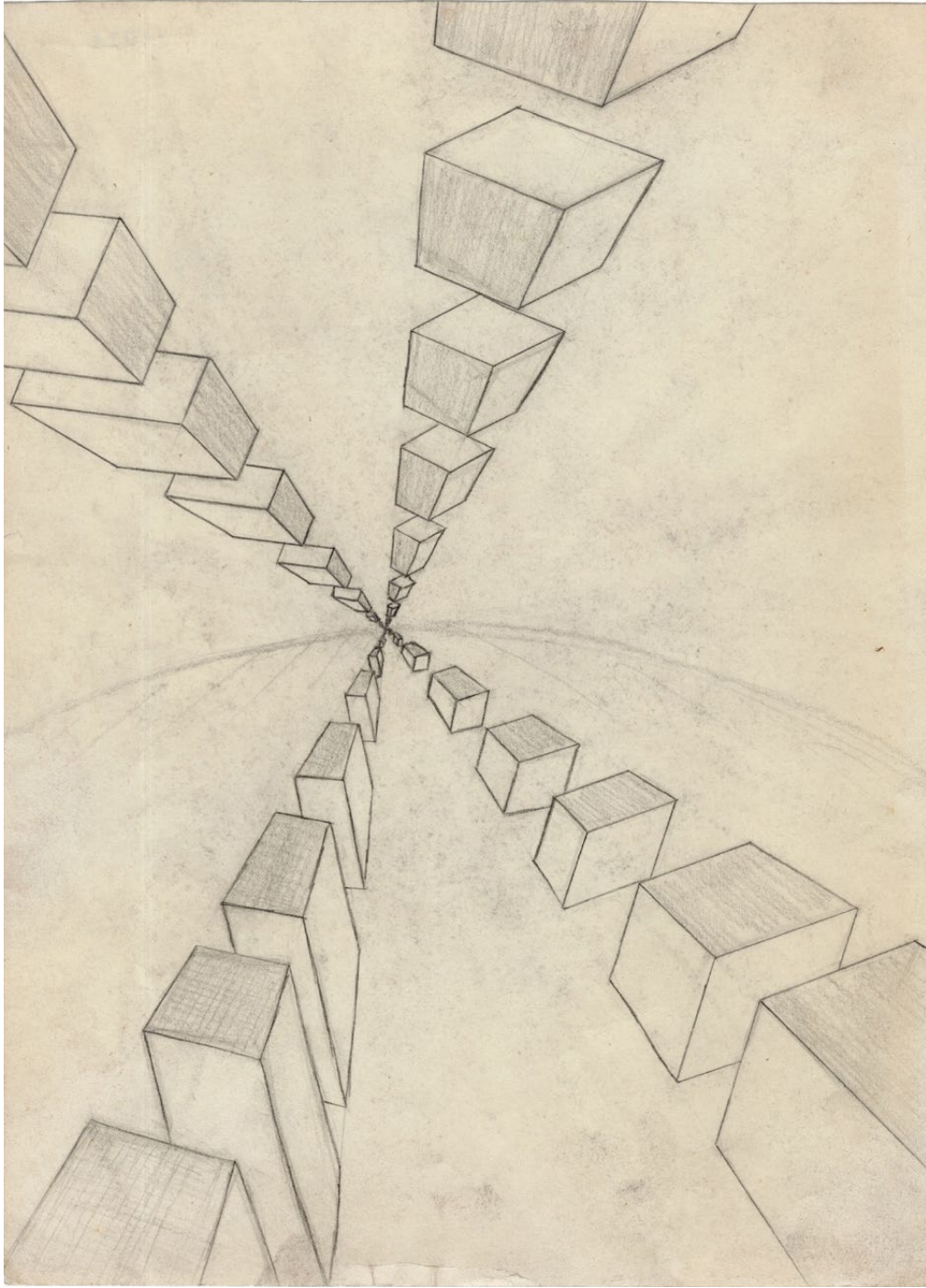
was born in 1948 in Schwabmünchen, Germany, to a Sinti family. He spent his childhood in Austria. Like many Austrian Roma, many of Ullrich's family became victims of Nazi racial persecution. Reflections upon war and the social situation of his childhood form the source of his artistic inspiration. He employs various graphic techniques as well as creating objects and assemblages. Ullrich's works are included in collections across Austria and Germany (Graphotek and Stadtbibliothek/Artothek in Berlin). He exhibits extensively, including the 2nd Roma Pavilion at the Venice Biennale, Call the Witness in 2011. Ullrich is a member of the Artists Association Dachau and the BBK Munich and Upper Bavaria. Lives and works in Dachau, Germany.

“ROMA ARE CITIZENS OF ALMOST EVERY COUNTRY IN THE WORLD. THEY REPRESENT A DIVERSE IMAGE OF THE SOCIAL AND CULTURAL REALITIES IN VARIOUS SOCIAL AND CULTURAL SYSTEMS.”

Alfred Ullrich  
O.T. 1997  
Lithographic print on paper  
Courtesy of the artist  
and the Museum of Romani Culture, Brno

# LÁSZLÓ VARGA

was born in 1963, in Csenger, Hungary, to a Roma-Jewish family. Although he initially wanted to become a car mechanic, Varga realized early on that drawing and painting were the most interesting parts of his study curriculum. In his free time, Varga began to attend art classes, where he learned to draw and paint. Varga later attended courses for autodidacts at the Hungarian University of Fine Arts in Budapest where he also learned the techniques of sculpture and printmaking. In 2006, Varga earned a degree in cultural management and film history at the Karolyi Gáspár University in Szombathely. He has since participated in several group exhibitions in Budapest, Hungary.



László Varga  
Tanulmány a Végtelenről (Study of the infinite) 1991  
Pencil on paper  
Courtesy of the artist  
and the Ethnographic Museum, Budapest

# ABOUT ERIAC

ERiac has a unique and single mandate as the first transnational, European-level organization for the recognition of Roma arts and culture. The European Roma Institute for Arts and Culture e.V. (ERiac) is a joint initiative of the Council of Europe, the Open Society Foundations, and the Roma Leaders' initiative – the Alliance for the European Roma Institute. ERiac is an association registered under German law on 07 June 2017, in Berlin, Germany. ERiac exists to increase the self-esteem of Roma and to decrease negative prejudice of the majority population towards the Roma by means of arts, culture, history, and media. ERiac acts as an international creative hub to support the exchange of creative ideas across borders, cultural domains and Romani identities. ERiac aims to be the promoter of Romani contributions to European culture and talent, success and achievement, as well as to document the historical experiences of Romani people in Europe. ERiac exists to be a communicator and public educator, to disseminate a positive image and knowledge about Romani people for dialogue and building mutual respect and understanding.

RESPECT OF THE DIGNITY OF ROMANI PEOPLE AND ROMANI IDENTITY

DIVERSITY AND PLURALITY OF ROMANI IDENTITIES AND CULTURES

ROMANI LEADERSHIP WITH THE SUPPORT AND CO-OPERATION OF NON-ROMA

ENGAGEMENT AND CONTRIBUTION OF ROMANI ORGANIZATIONS AND INDIVIDUALS IN THE ESTABLISHMENT AND ONGOING ACTIVITIES OF THE INSTITUTE

POLITICAL AUTONOMY AND NON-PARTISANSHIP

HIGHEST QUALITY STANDARDS IN OF ARTS AND CULTURE

## Donations for FUTUROMA are welcome

European Roma Institute for Arts and Culture  
Bank Name: Deutsche Bank  
Bank Address: Deutsche Bank AG, Taunusanlage 12,  
60325 Frankfurt am Main  
IBAN: DE74 1007 0024 0935 7351 00  
SWIFT: DEUTDE33



photo credit: ERIAC



# FUTUROMA — THE PROMISE OF ALL THAT CAN BE, PLACING ROMA FIRMLY IN THE HERE AND NOW!

**ERiac**  
EUROPEAN ROMA  
INSTITUTE FOR ARTS  
AND CULTURE

—  
Berlin - 10117 Mitte  
Reinhardtstrasse 41-43.

—  
[www.eri.ac.org](http://www.eri.ac.org)

PUBLISHER:  
ERiac

PLACE OF PUBLISHING:  
Berlin, Germany

EDITORS:  
Aleksandra Koluvija  
and Marina Csikós

SPECIAL THANKS:  
Luisella Pavan-Woolfe  
head of CoE Venice Office  
and her team

MANAGEMENT:

Timea Junghaus  
executive director

Anna Mirga-Kruszelnicka  
deputy director

Zsófia Bihari  
curatorial assistant

Almir Huseini  
program officer

Joanna Khandjeva  
financial manager

Katalin Németh  
program officer

FUTUROMA OPENING:

MUSIC:  
Romano Dromi:  
Lina, ABM Remix 2010

PERFORMANCE:  
Emilia Rigova:  
"There is no freedom without victory"  
Ishtar, 2019 – Supported by Michal Miko

Selma Selman:  
"Viva La Vida" and „Roma Performing the flag  
No 1", Video Performance

FUTUROMA LOCATIONS ARE PROVIDED BY:  
Istituto Veneto di Scienze Lettere ed Arti

DESIGN:  
Zsigmond Bernáthy  
[www.solid.hu](http://www.solid.hu)

PRINT:  
Printed in Italy with the support of  
Ufficio Nazionale Antidiscriminazioni Razziali  
(UNAR), Rome, Italy

FILM REFERENCE ON PAGE 5:  
Kecskemet Film.  
Gypsy Tales – Doja, the Gypsy Fairy  
Original tale by Magda Szecsi,  
drawings by Terez Orsos  
Directed by Maria Horvath 2015



The Alliance for the  
European Roma Institute  
for Arts and Culture

