



## An exhibition-research

Paolo Baratta, *President of la Biennale di Venezia*

Since 1998, the Biennale of Art and Architecture editions of la Biennale are no longer mere exhibitions organized by national pavilions, but are structured by two main pillars: **an exhibition composed by national pavilions**, each with its own curator and project, and **an International Exhibition organized by la Biennale di Venezia which appoints a curator** for this specific task. A **dual exhibition model** that we put through its paces for the first time in 1993 and definitely set as the permanent standard for the 1998 edition. To strategically meet new ensuing needs, we expanded by restoring the Arsenale. All this has given rise to a plurality of voices, and generated a new and very interesting story.

Over the years, in representing the contemporary, our curators have shown an increasing desire to place artists in a historical perspective or in a context of mutual affinities, by highlighting ties and relations both with the past and with other artists of the present. This trend has led us, among other things, to decide that there will be "no more exhibitions without archives" and to organize, for every Biennale, a conference on the relationship between the exhibition and the archive. At the same time, in contrast with the avant-garde period, attention has increasingly been focused on the intensity of the relationship between the work of art and the viewer who, though shaken by artistic gestures and provocations, ultimately seeks in art the emotion of dialoguing with the work, which ought to cause **hermeneutical tension**, a desire to go beyond. This is what is expected from art.

**This interest in the temporal and spatial the relationships among artists and in the dialogue between artist and viewer** has inspired to varying degrees inspired past exhibitions such as "*Making Worlds*" (Daniel Birnbaum, 2009) and "*Illuminations*" (Bice Curiger 2011). In emphasizing these relationships, interest in the world referred to by the artists has also grown.

**The current Biennale takes a decisive step in this direction, and gives life to a great exhibition-research.** With *Il Palazzo Enciclopedico (The Encyclopedic Palace)*, **Massimiliano Gioni, much more than presenting us with a list of contemporary artists, wishes to reflect on their creative urges and pushes the question even further: what is the artists' world?** The prospective interest goes so far as to search for relations with different worlds; thus the Exhibition presents works by contemporary artists, but also historical works, different references, and works that do not claim to be works of art but which are nonetheless compose the stimuli that allow us to imagine and dream beyond reality, dream another reality. That is, the visions that in the classical period helped arouse the artists' "aspirations", and in modern times are the "obsessions" of the same; and to give tangible form to both, down to the present time when there is a real reversal. Today, as Gioni's exhibition suggest, reality lays on a lavishly decked out table a plethora of images and visions for everyday use; all these images strike us and, though we are unable to escape them, it is perhaps the artist who, if anyone, might pass through them unharmed, as Moses did in the Red Sea.

And in that sense the curator proposes a reflection on the fate of contemporary art and artists, who do not settle for limited horizons when they imagine, but conceive of global realities, driven by aspirations for a comprehensive knowledge, sensibility and utopias. And I cannot help but recall

**Harald Szeemann's "obsessions" and their accompanying sense of failure that followed.** Fertile failures for art; as Gioni says, for the artist it is questions of a powerful and all-encompassing motive.

Within la Biennale, the idea of an exhibition-research is considered fruitful not only for the Art section but also for Architecture. For this reason, **the Exhibitions of Gioni and Koolhaas represent important moments in the history of our Institution.**

I would like to point out that there are **88** participating countries in this edition of la Biennale, **10** of which are making their very first appearance: **Angola, Bahamas, Kingdom of Bahrain, Republic of Ivory Coast, Republic of Kosovo, Kuwait, the Maldives, Paraguay, Tuvalu,** and last but not least, **the Holy See.**

The **Holy See** is participating for the first time with an exhibition in the Sale d'Armi, a series of spaces la Biennale has restored and converted into permanent pavilions.

For some time now, la Biennale has been developing educational activities and guided tours, which are conducted with a growing number of schools in the region and beyond. For the fourth consecutive year (the programs began with the 2010 Biennale Architettura), we will be renewing the **Biennale Sessions** project, an initiative we believe to be of greatest importance and that is aimed at institutions engaged in research and training in the arts or related fields, universities, academies of fine arts, and educational and research institutions. The aim is to facilitate three-day visits, organized by these institutions for groups of at least 50 students and teachers, with food at favourable prices, the possibility to organize seminars at the Exhibition's venues – free of charge, with assistance in organizing their journey and stay. We hope that the visit can form part of the students' curricular activities and that la Biennale can be seen as a place of research where people can observe, reflect and develop ideas. During the Exhibition there will also be open seminars, **Meetings on Art**, first in the summer months and then again in autumn.

I would like to thank the Italian Ministry of Cultural Heritage and Activities, which, despite the difficult moment for public funding, has confirmed its decisive support, local institutions that in different ways support La Biennale, the City of Venice and the Regione del Veneto. I wish to extend my gratitude to the authorities involved in caring for the structures in which our many events take place, from the Marina Militare to Venice's Soprintendenze. I would like to express my deepest gratitude to Swatch, partner of the exhibition, ENEL, the main sponsor, and all the other companies that have supported our event. I also wish to thank all the international public institutions and the many donors who have been of great importance in the realization of the 55th Biennale. My thanks also go to Massimiliano Gioni's team and la Biennale's staff for making the exhibition possible.



**la Biennale di Venezia**  
**55<sup>th</sup> International Art Exhibition**  
*Il Palazzo Enciclopedico (The Encyclopedic Palace)*

Venice (Giardini and Arsenale), **June 1 – November 24 , 2013**  
Preview: May 29 – 30 – 31

Venice, May 29, 2013 – The **55<sup>th</sup> International Art Exhibition** entitled *Il Palazzo Enciclopedico (The Encyclopedic Palace)*, curated by **Massimiliano Gioni** and organized by **la Biennale di Venezia** chaired by **Paolo Baratta**, will open to the public from **Saturday, June 1 to Sunday, November 24, 2013** at the Giardini and at the Arsenale. The preview is on **May 29, 30 and 31**. The award ceremony and the inauguration will take place on **Saturday, June 1**.

**88 National Participations** will be exhibiting in the historical Pavilions at the Giardini, at the Arsenale and in the city of Venice. Among these **10 countries are participating in the Exhibition for the first time: Angola, Bahamas, Kingdom of Bahrain, Republic of Ivory Coast, Republic of Kosovo, Kuwait, Maldives, Paraguay and Tuvalu**.

The novelty is the participation of the **Holy See** with an exhibition at the **Sale d'Armi**. *In Principio* is the title chosen by Cardinal Gianfranco Ravasi (President of the Pontifical Council for Culture) for the Pavilion, which is curated by **Antonio Paolucci** (Director of the Vatican Museums).

The Holy See, Argentina, South Africa and the United Arab Emirates will exhibit in the renovated pavilions of la Biennale at the Sale d'Armi in the Arsenale.

This year's **Italian Pavilion** at the Arsenale is organized by the **Italian Ministry for Cultural Heritage and Activities**, with **PaBAAC** General Direction for the Landscape, Fine Arts, Architecture and Contemporary Art, and is curated by **Bartolomeo Pietromarchi**. The title of the Exhibition is "*vice versa*".

**47 Collateral Events**, approved by the curator of the International Exhibition and promoted by non profit national and international institutions, take place in several locations in Venice.

A collaboration between la Biennale di Venezia and il Teatro la Fenice features the **Special Project Madama Butterfly**. Conceived with the intention to reveal the vitality and modernity of grand opera, the project presents a new Japanese production of the famous work of Italian composer Giacomo Puccini. Japanese artist Mariko Mori has designed the sets and costumes, and the opera will be directed by Àlex Rigola (Spain), director of Theatre Biennale since 2010 (Teatro la Fenice June 21 > 30 and October 12 > 31, 2013).

**The International Exhibition**

The Exhibition *Il Palazzo Enciclopedico (The Encyclopedic Palace)* will be laid out in the Central Pavilion (Giardini) and in the Arsenale forming a single itinerary, with works spanning over the past century alongside several new commissions, including over **150 artists from 38 countries**.

"Over the years –President **Paolo Baratta** explains– in representing the contemporary, our curators have shown an increasing desire to place artists in a historical perspective or in a context of mutual affinities, by highlighting ties and relations both with the past and with other artists of the present. At the same time, in contrast with the avant-garde period, attention has increasingly been focused

on the intensity of the relationship between the work of art and the viewer who, though shaken by artistic gestures and provocations, ultimately seeks in art the emotion of dialoguing with the work, which ought to cause **hermeneutical tension**, a desire to go beyond. This is what is expected from art.”

“The current Biennale – adds **Baratta** - takes a decisive step in this direction, and gives life to a **great exhibition-research**. With *Il Palazzo Enciclopedico (The Encyclopedic Palace)*, **Massimiliano Gioni**, **much more than presenting us with a list of contemporary artists, wishes to reflect on their creative urges and seems to push the question even further: what is the artists' world?** The prospective interest goes so far as to search for relations with different worlds; thus the Exhibition presents works by contemporary artists, but also historical works, different references, and works that do not claim to be works of art but which are nonetheless compose the stimuli that allow us to imagine and dream beyond reality, dream another reality. That is, the visions that in the classical period helped arouse artists’ “aspirations,” and in modern times are the “obsessions” of the same; and to give tangible form to both, down to the present time when there is a real reversal. Today, as Gioni’s exhibition suggests, reality lays a plethora of images and visions on a lavishly decked out table; all these images strike us and, though we are unable to escape them, it is perhaps the artist who, if anyone, might pass through them unharmed, as Moses did in the Red Sea.”

The Exhibition draws inspiration from the model of a utopian dream by Marino Auriti who filed a design with the U.S. Patent office in 1955, depicting his Palazzo Enciclopedico (The Encyclopedic Palace), an imaginary museum that was meant to house all worldly knowledge. Auriti created a model of a 136-story building to be built in Washington D.C., which would stand seven hundred meters tall and take up over sixteen square city blocks.

“Auriti’s plan was never carried out, of course – says **Massimiliano Gioni** - but the dream of a universal, all-embracing knowledge crops up throughout the history of art and humanity, as one that eccentrics like Auriti share with many other artists, writers, scientists, and self-proclaimed prophets who have tried—often in vain—to fashion an image of the world that will capture its infinite variety and richness. Today, as we grapple with a constant flood of information, such attempts seem even more necessary and even more desperate.”

“Blurring the line between professional artists and amateurs, outsiders and insiders, the exhibition takes an anthropological approach to the study of images, focusing in particular on the realms of the imaginary and the functions of the imagination. What room is left for internal images—for dreams, hallucinations and visions—in an era besieged by external ones? And what is the point of creating an image of the world when the world itself has become increasingly like an image?”

*Il Palazzo Enciclopedico (The Encyclopedic Palace)* investigates the desire to see and know everything: it is a show about obsessions and about the transformative power of the imagination. The exhibition opens in the Central Pavilion with a presentation of **Carl Gustav Jung’s Red Book**. “In the vast hall of the Arsenale - redesigned for this occasion in collaboration with architect Annabelle Selldorf - the exhibition sketches a progression from natural forms to studies of the human body, to the artifice of the digital age, loosely following the typical layout of sixteenth- and seventeenth-century cabinets of curiosities. Through the many examples of artworks and figurative expressions on view, including films, photographs, videos, bestiaries, labyrinths, performances and installations, *The Encyclopedic Palace* emerges as an elaborate but fragile construction, a mental architecture that is as fantastical as it is delirious.”

“*The Encyclopedic Palace* – concludes **Gioni** - is a show that illustrate a condition we all share: we ourselves are *media*, channeling images, or at times even finding ourselves possessed by images.”

### **Biennale Sessions, a project for universities**

The **Biennale Sessions** project is taking place for the fourth year, after the extraordinary success of previous years. This initiative is offered by la Biennale di Venezia to universities and academies of fine arts, and to institutions that develop research and training in the arts and in related fields. La Biennale aims at providing students and teachers with favourable conditions for three-day group visit (of fifty people or more), offering reduced price meals, assistance in organizing their journey and stay, and the possibility to organize seminars at the Exhibition's venues free of charge. **18 international universities** have so far joined the project, including 5 Italian and 13 foreign institutions. Another 12 universities plan to formalize the agreements.

### **Meetings on Art**

La Biennale is also organizing **Meetings on Art**, a series of lectures, performances and debates that will be enriched this year by a project by **Marco Paolini**, one of the artists invited by Gioni to participate in the 55<sup>th</sup> Exhibition. Marco Paolini will tell stories at the Álvaro Siza space in the Giardino delle Vergini, located at very end of the Arsenale. There, he will also present an installation entitled *FÉN*, a world map composed of hand tools and hay that will serve as an anchor for Paolini's talks. In the autumn four different Meetings on Art will occur: one on the myth of the self-taught artist, *Existence is Elsewhere*; one on the anthropology of images and the history of art, *Image-Worlds*; and one on the encyclopedia and other flights of the imagination, *Nothing is Sweeter than Knowing Everything*. The last meeting, *Let's Talk About Us*, is scheduled for November 24, 2013, the closing day of the 55<sup>th</sup> International Art Exhibition.

Concerning these two projects of la Biennale, President **Paolo Baratta** states, "We would like the visit to la Biennale to be included in the curricular activities, and la Biennale to be considered a site for research where people can observe, reflect and carry out projects."

Also for Biennale Arte 2013, **Educational** activities will be organised addressed to individuals and groups of students of all grades, to universities and academies of fine arts, and also to professionals, companies, experts, fans and families. These initiatives, conducted by selected a selected team of exhibition guides trained by la Biennale di Venezia, aim to actively involve participants in both Educational Itineraries and Laboratories and creative workshops.

The **award and inauguration ceremony of the 55<sup>th</sup> Exhibition** will be held on **Saturday June 1** at the Giardini at **11 am**, with the conferral of the Golden Lions for Lifetime Achievement to **Maria Lassnig** and **Marisa Merz**, and **official awards** assigned by the international Jury composed of **Jessica Morgan** (Great Britain) President of the Jury; **Sofía Hernández Chong Cuy** (Mexico); **Francesco Manacorda** (Italy); **Bisi Silva** (Nigeria); and **Ali Subotnick** (United States).

### **Catalogue and short guide**

The **55<sup>th</sup> Exhibition catalogue** is composed by two volumes, which together amount to over 700 pages: the first volume, dedicated to the International Exhibition, contains reproductions of the artworks, profiles of the participating artists, and a **special section of essays** - coordinated by Sina Najafi and Jeffrey Kastner of *Cabinet* magazine - in which art historians, philosophers, academics, and writers discuss various forms of obsession, systems of information, adventures in knowledge, and other journeys of the imagination. A second volume is dedicated to National Participations and Collateral Events. A **detailed and comprehensive short guide to the Exhibition** (over 300 pages) is an essential tool for visiting the Exhibition: contains **short monographic texts of all the invited artists** to the 55<sup>th</sup> Exhibition and includes **over 150 entries and articles** along with useful information about all the National Pavilions and Collateral Events. Both the exhibition catalogue and short guide are published by **Marsilio Editori**.

The preview days and major events held through the 55<sup>th</sup> Exhibition will be reported by Ultrafragola tv with a **wide coverage composed by reports and video-interviews** that will be available on our **Mediacenter** at *www.labiennale.org*.

The 55<sup>th</sup> International Art Exhibition is carried out thanks to **Swatch**, partner of the exhibition, **Enel**, **Japan Tobacco International**, **Foscarini**, **Vela-Hello Venezia**, **illycaffè**, **Ferrovie dello Stato Italiane** and **Gi Group**.

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Our thanks to the Ministry of Culture, which at a difficult time for public finances has maintained its decisive support, the local institutions that in various ways support la Biennale, the City of Venice and the Regione del Veneto. We extend our thanks to the authorities that are in various ways involved and concerned with the buildings where the Exhibition is held, from the Marina Militare to the Venice Soprintendenze. Thanks to Massimiliano Gioni's team and the Biennale's staff for making the Exhibition possible. We would also like to thank our donors, who have been particularly important in the realization of the 55<sup>th</sup> Exhibition.

*For further information*

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**IMAGES** of the 55<sup>th</sup> Exhibition can be downloaded from this link:

<http://ftp.labiennale.org>

*Account: biennale2013*

*Password: 55art*



la Biennale di Venezia

55. Esposizione  
Internazionale  
d'Arte

## *Il Palazzo Enciclopedico (The Encyclopedic Palace)*

Massimiliano Gioni

On November 16, 1955, self-taught Italian-American artist Marino Auriti filed a design with the U.S. Patent office depicting his Palazzo Enciclopedico (The Encyclopedic Palace), an imaginary museum that was meant to house all worldly knowledge, bringing together the greatest discoveries of the human race, from the wheel to the satellite.

Holed up in his garage out in the middle of the Pennsylvania countryside, Auriti worked on his brainchild for years, constructing the model of a 136-story building that would stand seven hundred meters tall and take up over sixteen blocks in Washington, D.C.

Auriti's plan was never carried out, of course, but the dream of universal, all-embracing knowledge crops up throughout the history of art and humanity, as one that eccentrics like Auriti share with many other artists, writers, scientists, and self-proclaimed prophets who have tried often in vain, to fashion an image of the world that will capture its infinite variety and richness.

These personal cosmologies, with their delusions of omniscience, shed light on the constant challenge of reconciling the self with the universe, the subjective with the collective, the specific with the general, and the individual with the culture of her time. Today, as we grapple with a constant flood of information, such attempts seem even more necessary and even more desperate. The 55<sup>th</sup> International Art Exhibition explores these flights of the imagination in a show that, like Auriti's Encyclopedic Palace, combines contemporary artworks with historical artifacts and found objects.

With works spanning over the past century alongside several new commissions, and with over one hundred and fifty artists from more than thirty-eight countries, the exhibition is structured like a temporary museum that initiates an inquiry into the many ways in which images have been used to organize knowledge and shape our experience.

Blurring the line between professional artists and amateurs, outsiders and insiders, the exhibition takes an anthropological approach to the study of images, focusing in particular on the realms of the imaginary and the functions of the imagination. What room is left for internal images—for dreams, hallucinations and visions—in an era besieged by external ones? And what is the point of creating an image of the world when the world itself has become increasingly like an image?

The exhibition opens in the Central Pavilion with a presentation of Carl Gustav Jung's *Red Book*, an illustrated manuscript that the famous psychologist worked on for over sixteen years. A collection of self-induced visions and fantasies, Jung's *Red Book* displayed for the first time in Italy, and for the first time ever alongside works of contemporary art—ushers in a meditation on inner images and dreams that runs throughout the show.

The exhibition brings together many examples of artworks and figurative expressions that reveal approaches to visualizing knowledge through representations of abstract concepts and manifestations of supernatural phenomena. In the galleries of the Central Pavilion, intertwined with works by contemporary artists are the abstract paintings of Hilma af Klint, Augustin Lesage's symbolic interpretations of the universe, the divinations of Aleister Crowley. Yet *The Eyclopedic Palace* is not a show about artists as mediums. Rather, the works of these artists help illustrate a condition we all share: we ourselves are media, channeling images, or at times even finding ourselves possessed by images.

The ecstatic gift drawings of Shaker communities transcribe divine messages, while the drawings of shamans from the Solomon Islands are peopled by deities and demons. The depiction of the invisible is a key theme of the show, as evidenced in the cosmographies of Guo Fengyi and Emma Kunz, the religious icons and *danses macabres* of Jean-Frédéric Schnyder, and Artur Żmijewski's video of a group of blind people painting a world they cannot see. The idea that images are living, breathing entities, endowed with magical qualities and capable of influencing, transforming, and even healing, may seem like a dated concept cloaked in archaic superstitions. Yet how can we deny the talismanic power of an image when we still carry pictures of our loved ones in our cell phones?

A sense of cosmic awe pervades many of the other works on display, from Melvin Moti's films to Laurent Montaron's reflections on nature, all the way to the sublime landscapes of Thierry De Cordier. The ceramic dreamscapes of Ron Nagle, the intricate patterns of Anna Zemánková, the mental maps of Geta Brătescu and the painted palimpsests of Varda Caivano describe an inner world where natural forms overlap with imaginary presences. These secret links between microcosm and macrocosm also animate Marisa Merz's hieratic figures and Maria Lassnig's fleshly ones: both turn self-portraits and bodies into ciphers of the universe.

The exercise of the imagination through writing and drawing is a recurring motif in the exhibition. Christiana Soulou brings to life the imaginary beings catalogued by Jorge Luis Borges, while José Antonio Suárez Londoño translates into images the diaries of Franz Kafka. The rare stones collection of French writer Roger Caillois combines geology with mysticism, while the blackboard diagrams of Rudolf Steiner feverishly relate the idealist dream of grasping and conveying the universe as a whole.

Inspiring these obsessions is the power of the imagination. Artists as diverse as Morton Bartlett, James Castle, Peter Fritz, and Achilles Rizzoli spent years dreaming of alternative worlds. The dynamic tensions between inside and outside are the subject of works that explore the role of the imagination in prisons (Rossella Biscotti) and in psychiatric hospitals (Eva Kotátková). Other places of confinement, real or fanciful, were conceived by Walter Pichler, who spent much of his life creating habitats for his sculptures, as if they were living creatures from another planet.

In the redesigned spaces of the Arsenale, the exhibition sketches a progression from natural forms, to studies of the human body, to the artifice of the digital age, loosely following the typical layout of sixteenth- and seventeenth-century cabinets of curiosities. In these eclectic microcosms, natural artifacts and marvels were combined to compose new images of the universe through a process of associative thinking that resembles today's culture of hyper-connectivity.

Catalogs, collections, and taxonomies form the basis for many works on view, including J.D. 'Okhai Ojeikere's photos, Uri Aran's installations, Carl Andre's personal encyclopedia, Kan Xuan's videos, Shinichi Sawada's bestiaries, and Matt Mullican's labyrinths. Paweł Althamer assembles a

collective portrait with a series of ninety sculptures.

From Jung's *Red Book*, to Shinro Ohtake's scrapbook assemblages, to Xul Solar's collaged volumes, the exhibition celebrates the book—an object now at risk of extinction—as a depository of knowledge, a tool of self-exploration, and an escape into realms of fantasy. Yüksel Arslan illustrates the encyclopedia plates of an imaginary civilization that resembles a slightly warped version of humanity. The aspiration to create a magnum opus that, like Auriti's Palace, can contain and describe everything, also flows through R. Crumb's visual chronicle of the book of Genesis, Frédéric Bruly Bouabré's cosmogonies, and the legends recounted by Papa Ibra Tall. Camille Henrot's recent video studies the creation myths of different societies, while the nearly two hundred clay sculptures of Fischli and Weiss offer a wry antidote to the romantic excesses of such sweeping visions of human history.

In the drawings of Stefan Bertalan, Lin Xue and Patrick Van Caekenbergh, we find stubborn attempts to decipher the code of nature, while the films of Gusmão and Paiva, and photographs of Christopher Williams, Eliot Porter, and Eduard Spelterini, examine ecosystems and landscapes with an gaze that longs to capture all the Earth's spectacles, large and small.

Video works by Neïl Beloufa and Steve McQueen, and paintings by Eugene Von Breunchehen reflect various approaches to picturing the future, while memory serves as the point of departure for Aurélien Froment, Andra Ursuta, and many other artists in the exhibition.

At the center of the Arsenale, is a curatorial project by Cindy Sherman— an imaginary museum of her own devising in which dolls, puppets, mannequins, and idols cohabit with photos, paintings, sculptures, votive offerings, and drawings by prison inmates, composing an anatomical theater in which to contemplate the role of images in the representation and perception of the self. The word “image” is linked, by its very etymology, to the body and its mortality: the Latin *imago* referred to the wax mask the Romans made to preserve the likeness of the recently deceased.

Bodies and desires are illustrated in Hito Steyerl's cinematic investigation of the culture of hyper-visibility, and in Sharon Hayes's latest documentary—inspired by Pier Paolo Pasolini's film *Comizi d'Amore*—in which a group of young women talk about relationships and sexuality. The quest for truth that pervaded Pasolini's career is also evoked by Richard Serra's sculptural tribute to the filmmaker and poet.

The bodies imagined by Evgenij Kozlov are animated by the fantasies of a rapt adolescent, and seem right at home next to Friedrich Schröder-Sonnenstern's seductive matrons and Kohei Yoshiyuki's voyeurs. A similar scopophilic yearning is also found in the paintings of Ellen Altfest, who trains a lenticular gaze on the bodies of her subjects, as if trying to capture and discover the world one inch at a time.

Ryan Trecartin's volatile, post-human bodies introduce the final section of the Arsenale, where works by Yuri Ancarani, Alice Channer, Simon Denny, Wade Guyton, Channa Horwitz, Mark Leckey, Helen Marten, Albert Oehlen, Otto Piene, James Richards, Pamela Rosenkranz, Stan VanDerBeek and others examine the blend of information, spectacle, and knowledge that is characteristic of the digital era.

As a contrast to the white noise of the information age, an installation by Walter De Maria celebrates the mute, gelid purity of geometry. Like all works by this legendary artist, this abstract sculpture is the result of complex numerological calculations—a self-contained system in which the endless possibilities of the imagination are reduced to an extreme synthesis.

Among the exhibition's outdoor installations and performances (which include John Bock, Ragnar Kjartansson, Marco Paolini, Erik van Lieshout, and others, extending to the Giardino delle Vergini at the very end of the Arsenale) are works that build on and transform the sixteenth-century Venetian tradition of the Theatres of the World, visual allegories of the cosmos in which actors and temporary architectures composed miniature representations of the universe.

Through these pieces and many other works on view, *The Encyclopedic Palace* emerges as an elaborate but fragile construction, a mental architecture as fantastical as it is delirious. After all, the biennial model itself is based on the impossible desire to concentrate the infinite worlds of contemporary art in a single place: a task that now seems as dizzyingly absurd as Auriti's dream.

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**Massimiliano Gioni** (Busto Arsizio, 1973) is a curator and contemporary art critic.

He is currently Artistic Director of the Nicola Trussardi Foundation in Milan as well as Associate Director and Director of Exhibitions at the New Museum of Contemporary Art in New York.

In 2010 he was the youngest and first European director of the 8th Gwangju Biennale in South Korea: the edition organized by Gioni attracted 500.000 visitors.

In 2003 he was the curator of the section entitled “La Zona” within the 50th International Art Exhibition of la Biennale di Venezia. In 2004 he co-curated the 5th edition of the travelling biennale Manifesta and in 2006 he organized the 4th Berlin Biennale in collaboration with artist Maurizio Cattelan and curator Ali Subotnick. With Cattelan and Subotnick he founded the magazine *Charley* and the non-profit space The Wrong Gallery, initially opened in 2002 in New York and later hosted by Tate Modern in London in 2005.

Gioni has curated numerous group exhibitions – among them “Ghosts in the Machine”, “Ostalgia”, and “After Nature” at the New Museum – and solo shows by, among others, Pawel Althamer, Tacita Dean, Urs Fischer, Fischli and Weiss, Paul McCarthy, Pipilotti Rist, Anri Sala, Tino Sehgal, and Paola Pivi.

Editor of *Flash Art* magazine from 2000 to 2003, Gioni has also regularly contributed to many contemporary art magazines including *Artforum*, *Art Press*, *Frieze*, and *Parkett* and has published his writings in catalogues and volumes edited by Charta, Mondadori, Phaidon, Les Presses du Reel, and Rizzoli.

## *Il Palazzo Enciclopedico (The Encyclopedic Palace)*

### Artists

**Hilma af Klint**

Born in 1862 in Solna, Sweden  
Died in 1944 in Djursholm, Sweden

**Victor Alimpiev**

Born in 1973 in Moscow, Russia

**Ellen Altfest**

Born in 1970 in New York, USA

**Paweł Althamer**

Born in 1967 in Warsaw, Poland

**Levi Fisher Ames**

Born in 1843 in Sullivan, USA  
Died in 1923 in Monroe, USA

**Yuri Ancarani**

Born in 1972 in Ravenna, Italy

**Carl Andre**

Born in 1935 in Quincy, USA

**Uri Aran**

Born in 1977 in Jerusalem, Israel

**Yüksel Arslan**

Born in 1933 in Istanbul, Turkey

**Ed Atkins**

Born in 1982 in Oxford, UK

**Marino Auriti**

Born in 1891 in Guardiagrele, Italy  
Died in 1980 in Kennett Square, USA

**Enrico Baj**

Born in 1924 in Milan, Italy  
Died in 2003 in Vergiate, Italy

**Nikolay Bakharev**

Born in 1946 in Mikhailovka, Russia

**Mirosław Bałka**

Born in 1958 in Warsaw, Poland

**Phyllida Barlow**

Born in 1944 in Newcastle upon Tyne, UK

**Morton Bartlett**

Born in 1909 in Chicago, USA  
Died in 1992 in Boston, USA

**Gianfranco Baruchello**

Born in 1924 in Livorno, Italy

**Hans Bellmer**

Born in 1902 in Katowice, Poland  
Died in 1975 in Paris, France

**Neïl Beloufa**

Born in 1985 in Paris, France

**Graphic Works of Southeast Asia and  
Melanesia, Hugo A. Bernatzik Collection  
1932–1937****Ștefan Bertalan**

Born in 1930 in Răcăștie, Romania

**Rossella Biscotti**

Born in 1978 in Molfetta, Italy

**Arthur Bispo do Rosário**

Born in about 1910 in Japaratuba, Brazil  
Died in 1989 in Rio de Janeiro, Brazil

**John Bock**

Born in 1965 in Gribbohm, Germany

**Frédéric Bruly Bouabré**

Born in 1923 in Zéprégüé, Ivory Coast

**Geta Brătescu**

Born in 1926 in Ploiești, Romania

**KP Brehmer**

Born in 1938 in Berlin, Germany  
Died in 1997 in Hamburg, Germany

**James Lee Byars**

Born in 1932 in Detroit, USA  
Died in 1997 in Cairo, Egypt

**Roger Caillois**

Born in 1913 in Reims, France  
Died in 1978 in Kremlin-Bicêtre, France

**Varda Caivano**

Born in 1971 in Buenos Aires, Argentina

**Vlassis Caniaris**

Born in 1928 in Athens, Greece  
Died in 2011 in Athens, Greece

**James Castle**

Born in 1899 in Garden Valley, USA  
Died in 1977 in Boise, USA

**Alice Channer**

Born in 1977 in Oxford, UK

**George Condo**

Born in 1957 in Concord, USA

**Aleister Crowley and Frieda Harris**

Born in 1875 in Royal Leamington Spa, UK  
Died in 1947 in Hastings, UK  
Born in 1877 in London, UK  
Died in 1962 in Srinagar, India

**Oliver Croy and Oliver Elser**

Born in 1970 in Kitzbühel, Austria  
Born in 1972 in Rüsselsheim, Germany

**R. Crumb**

Born in 1943 in Philadelphia, USA

**Roberto Cuoghi**

Born in 1973 in Modena, Italy

**Enrico David**

Born in 1966 in Ancona, Italy

**Tacita Dean**

Born in 1965 in Canterbury, UK

**John DeAndrea**

Born in 1941 in Denver, USA

**Thierry De Cordier**

Born in 1954 in Oudernaarde, Belgium

**Jos De Gruyter and Harald Thys**

Born in 1965 in Geel, Belgium  
Born in 1966 in Wilrijk, Belgium

**Walter De Maria**

Born in 1935 in Albany, USA

**Simon Denny**

Born in 1982 in Auckland, New Zealand

**Trisha Donnelly**

Born in 1974 in Los Angeles, USA

**Jimmie Durham**

Born in 1940 in Washington, USA

**Ex-votos from the Santuario di Romituzzo**

Italian, 16th–19th century

**Harun Farocki**

Born in 1944 in Nový Jičín, Czech Republic

**Peter Fischli and David Weiss**

Born in 1952 in Zurich, Switzerland  
Born in 1946 in Zurich, Switzerland  
Died in 2012 in Zurich, Switzerland

**Linda Fregni Nagler**

Born in 1976 in Stockholm, Sweden

**Aurélien Froment**

Born in 1976 in Angers, France

**Phyllis Galembo**

Born in 1952 in New York, USA

**Norbert Ghisoland**

Born in 1878 in La Bouverie, Belgium  
Died in 1939 in Frameries, Belgium

**Yervant Gianikian and Angela Ricci Lucchi**

Born in 1942 in Merano, Italy  
Born in 1942 in Lugo di Romagna, Italy

**Domenico Gnoli**

Born in 1933 in Rome, Italy  
Died in 1970 in New York, USA

**Robert Gober**

Born in 1954 in Wallingford, USA

**Tamar Guimarães and Kasper Akhøj**

Born in 1967 in Belo Horizonte, Brazil  
Born in 1976 in Copenhagen, Denmark

**Guo Fengyi**

Born in 1942 in Xi'an, China  
Died in 2010 in Xi'an, China

**João Maria Gusmão and Pedro Paiva**

Born in 1979 in Lisbon, Portugal  
Born in 1977 in Lisbon, Portugal

**Wade Guyton**

Born in 1972 in Hammond, USA

**Haitian Vodou Banners****Duane Hanson**

Born in 1925 in Alexandria, USA  
Died in 1996 in Boca Raton, USA

**Sharon Hayes**

Born in 1970 in Baltimore, USA

**Camille Henrot**

Born in 1978 in Paris, France

**Daniel Hesidence**

Born in 1975 in Akron, USA

**Roger Hiorns**

Born in 1975 in Birmingham, UK

**Channa Horwitz**

Born in 1932 in Los Angeles, USA  
Died in 2013 in Santa Monica, USA

**Jessica Jackson Hutchins**

Born in 1971 in Chicago, USA

**René Iché**

Born in 1897 in Sallèles-d'Aude, France  
Died in 1954 in Paris, France

**Hans Josephsohn**

Born in 1920 in Kaliningrad, Russia  
Died in 2012 in Zurich, Switzerland

**Carl Gustav Jung**

Born in 1875 in Kesswil, Switzerland  
Died in 1961 in Kuessnacht, Switzerland

**Kan Xuan**

Born in 1972 in Xuancheng, China

**Bouchra Khalili**

Born in 1975 in Casablanca, Morocco

**Ragnar Kjartansson**

Born in 1976 in Reykjavík, Iceland

**Eva Kotátková**

Born in 1982 in Prague, Czech Republic

**Evgenij Kozlov (E-E)**

Born in 1955 in St. Petersburg, Russia

**Emma Kunz**

Born in 1892 in Brittnau, Switzerland  
Died in 1963 in Waldstatt, Switzerland

**Maria Lassnig**

Born in 1919 in Kappel am Krappfeld, Austria

**Mark Leckey**

Born in 1964 in Birkenhead, UK

**Augustin Lesage**

Born in 1876 in Saint-Pierre-les-Auchel, France  
Died in 1954 in Burbure, France

**Lin Xue**

Born in 1968 in Fujian, China

**Herbert List**

Born in 1903 in Hamburg, Germany  
Died in 1975 in Munich, Germany

**Sarah Lucas**

Born in 1962 in London, UK

**Helen Marten**

Born in 1985 in Macclesfield, UK

**Paul McCarthy**

Born in 1945 in Salt Lake City, USA

**Steve McQueen**

Born in 1969 in London, UK

**Prabhavathi Meppayil**

Born in 1965 in Bangalore, India

**Marisa Merz**

Born in 1926 in Turin, Italy

**Pierre Molinier**

Born in 1900 in Agen, France

Died in 1976 in Bordeaux, France

**Matthew Monahan**

Born in 1972 in Eureka, USA

**Laurent Montaron**

Born in 1972 in Verneuil-sur-Avre, France

**Melvin Moti**

Born in 1977 in Rotterdam, The Netherlands

**Matt Mullican**

Born in 1951 in Santa Monica, USA

**Ron Nagle**

Born in 1939 in San Francisco, USA

**Bruce Nauman**

Born in 1941 in Fort Wayne, USA

**Paulo Nazareth**

Born in 1977 in Governador Valadares, Brazil

**Albert Oehlen**

Born in 1954 in Krefeld, Germany

**Shinro Ohtake**

Born in 1955 in Tokyo, Japan

**J.D. 'Okhai Ojeikere**

Born in 1930 in Ojomu Emai, Nigeria

**Henrik Olesen**

Born in 1967 in Esbjerg, Denmark

**Damián Ortega**

Born in 1967 in Mexico City, Mexico

**John Outterbridge**

Born in 1933 in Greenville, USA

**Paño Drawings****Marco Paolini**

Born in 1956 in Belluno, Italy

**Diego Perrone**

Born in 1970 in Asti, Italy

**Walter Pichler**

Born in 1936 in Nova Ponente, Italy

Died in 2012 in Burgenland, Austria

**Otto Piene**

Born in 1928 in Bad Laasphe, Germany

**Paloma Polo**

Born in 1983 in Madrid, Spain

**Eliot Porter**

Born in 1901 in Winnetka, USA

Died in 1990 in Santa Fe, USA

**Imran Qureshi**

Born in 1972 in Hyderabad, Pakistan

**Carol Rama**

Born in 1918 in Turin, Italy

**Charles Ray**

Born in 1953 in Chicago, USA

**James Richards**

Born in 1983 in Cardiff, UK

**Achilles G. Rizzoli**

Born in 1896 in Marin County, USA

Died in 1981 in San Francisco, USA

**Pamela Rosenkranz**

Born in 1979 in Sils-Maria, Switzerland

**Dieter Roth**

Born in 1930 in Hanover, Germany

Died in 1998 in Basel, Switzerland

**Viviane Sassen**

Born in 1972 in Amsterdam, The Netherlands

**Shinichi Sawada**

Born in 1982 in Shiga, Japan

**Hans Schärer**

Born in 1927 in Bern, Switzerland

Died in 1997 in St. Niklausen, Switzerland

**Karl Schenker**

Born in Germany

Died in 1951/52, UK

**Michael Schmidt**

Born in 1945 in Berlin, Germany

**Jean-Frédéric Schnyder**

Born in 1945 in Basel, Switzerland

**Friedrich Schröder-Sonnenstern**

Born in 1892 in Jasnoje, Russia

Died in 1982 in Berlin, Germany

**Tino Sehgal**

Born in 1976 in London, UK

**Richard Serra**

Born in 1939 in San Francisco, USA

**Shaker Gift Drawings****Jim Shaw**

Born in 1952 in Midland, USA

**Cindy Sherman**

Born in 1954 in Glen Ridge, USA

**Laurie Simmons and Allan McCollum**

Born in 1949 in Long Island, USA

Born in 1944 in Los Angeles, USA

**Drossos P. Skyllas**

Born in 1912 in Kalymnos, Greece

Died in 1973 in Chicago, USA

**Harry Smith**

Born in 1923 in Portland, USA

Died in 1991 in New York, USA

**Xul Solar**

Born in 1887 in Buenos Aires, Argentina

Died in 1963 in Buenos Aires, Argentina

**Christiana Soulou**

Born in 1961 in Athens, Greece

**Eduard Spelterini**

Born in 1852 in Bazenheim, Switzerland

Died in 1931 in Zipf, Austria

**Rudolf Steiner**

Born in 1861 in Donji Kraljevec, Croatia

Died in 1925 in Dornach, Switzerland

**Hito Steyerl**

Born in 1966 in Munich, Germany

**José Antonio Suárez Londoño**

Born in 1955 in Medellín, Colombia

**Papa Ibra Tall**

Born in 1935 in Tivaouane, Senegal

**Dorothea Tanning**

Born in 1910 in Galesburg, USA

Died in 2012 in New York, USA

**Anonymous Tantric Paintings****Ryan Trecartin**

Born in 1981 in Webster, USA

**Rosemarie Trockel**

Born in 1952 in Schwerte, Germany

**Andra Ursuta**

Born in 1979 in Salonta, Romania

**Patrick Van Caeckenbergh**

Born in 1960 in Aalst, Belgium

**Erik van Lieshout**

Born in 1968 in Deurne, The Netherlands

**Stan VanDerBeek**

Born in 1927 in New York, USA

Died in 1984 in Baltimore, USA

**Danh Vo**

Born in 1975 in Bà Rịa–Vũng Tàu Province, Vietnam

**Eugene Von Bruenchenhein**

Born in 1910 in Marinette, USA

Died in 1983 in Milwaukee, USA

**Günter Weseler**

Born in 1930 in Olsztyn, Poland

**Jack Whitten**

Born in 1939 in Bessemer, USA

**Cathy Wilkes**

Born in 1966 in Belfast, UK

**Christopher Williams**

Born in 1956 in Los Angeles, USA

**Lynette Yiadom-Boakye**

Born in 1977 in London, UK

**Kohei Yoshiyuki**

Born in 1946 in Hiroshima Prefecture, Japan

**Sergey Zarva**

Born in 1973 in Kryvyi Rih, Ukraine

**Anna Zemánková**

Born in 1908 in Olomouc, Czech Republic

Died in 1986 in Prague, Czech Republic

**Jakub Julian Ziółkowski**

Born in 1980 in Zamość, Poland

**Artur Żmijewski**

Born in 1966 in Warsaw, Poland



## la Biennale di Venezia

### *Maria Lassnig and Marisa Merz* **Golden Lions for Lifetime Achievement of the 55<sup>th</sup> International Art Exhibition**

*Maria Lassnig and Marisa Merz* are the recipients of the **Golden Lions for Lifetime Achievement** of the **55<sup>th</sup> International Art Exhibition – Il Palazzo Enciclopedico (The Encyclopedic Palace)** (Venice, Giardini and Arsenale, June 1– November 24, 2013).

The decision has been made by the Board of la Biennale di Venezia, chaired by **Paolo Baratta**, following the proposal of the curator of the 55th International Exhibition, **Massimiliano Gioni**, who presented the following motivations:

#### **Maria Lassnig**

“For more than sixty years Maria Lassnig has investigated representation, both of the body and of the individual, in paintings that often depict the artist in a state of restlessness, excitement, or despair. Through her self-portraits, Lassnig has composed a personal encyclopedia of self-representation and, through what she calls ‘body-awareness paintings,’ has used painting as an instrument of self-analysis. Lassnig, at ninety-three years old, represents a unique example of obstinacy and independence that deserves to be celebrated with the Golden Lion for Lifetime Achievement.”

#### **Marisa Merz**

“Since the 1960s, Marisa Merz has been a singular voice in contemporary art. Beginning with her early work, which she carried out alongside the protagonists of Arte Povera, Marisa Merz has distinguished herself by her reflection on the domestic realm and handicraft techniques stereotypically associated with female labor. The artist has developed a personal language in which painting, sculpture, and drawing give shape to apparently archaic and primordial images. These contemporary icons and stylized faces rise to the surface as divine apparitions. Her epiphanic paintings, as if cultivated through years in solitude, invite us to look at the world with closed eyes – as the artist suggested with the title of her 1975 exhibition, *With Closed Eyes, The Eyes Are Extraordinarily Open.*”

The awards will be officially presented to the two artists on **June 1, 2013, at 11 a.m.**, during the opening and award ceremony of the exhibition.

## **Biographical notes**

**Maria Lassnig**, born 1919 in Kappel am Krappfeld, Austria, lives and works in Vienna. Since the beginning of her career, Maria Lassnig has focused on self-portraiture. Her early works are markedly expressionistic and rooted both in the early twentieth-century figurative traditions and in the reflection on the body developed by the Viennese Actionists. In recent years, Lassnig

has produced what she calls “drastic paintings,” which feature even more dramatic images. These works, which the artist describes as “pure realism, a little embellished and uglified,” explores tumultuous emotional states. With these paintings, Lassnig blurs the boundaries between internal reality and external representation, and between subjective experience and objective perception. In 1980, Lassnig exhibited in the Austrian Pavilion at la Biennale di Venezia; she has also participated in two editions of Documenta, the 8<sup>th</sup> Gwangju Biennale and in many important group exhibitions. She has been featured in solo exhibition at the Centre Pompidou in Paris, at MUMOK in Vienna, at the Ludwig Museum in Cologne, at the Serpentine Gallery in London and at the Lenbachhaus in Monaco.

**Marisa Merz**, born in 1926 in Turin, Italy, lives and works in Turin.

A central figure in postwar Italian art, Marisa Merz started her career in late 1960s, taking part in the Arte Povera movement as the only woman in this Turin-based neo-avantgarde group. The theme of interiority runs throughout her work, which concerns both the private realm of the home and her own individual subjectivity. Beginning with her earliest sculptures realized with industrial materials that she shaped into organic forms, Merz has pursued a distinctive and singular vision in painting, drawing, and multimedia installation. Heads and female faces are a recurrent motif in Merz’s work and are subjects the artist often depicts in small clay sculptures and paintings that are also intimations of the artist’s inner world. Merz has exhibited in major solo exhibitions at MADRE in Naples, at Stedelijk in Amsterdam, at Kunstmuseum in Winterthur, at Centre Pompidou in Paris, at Villa delle Rose in Bologna. Her work has been included in significant international exhibitions at Tate in London, at Documenta in Kassel, and at the Guggenheim in New York. Following her participation in la Biennale di Venezia in 1998 and 2001, Marisa Merz was awarded, on the occasion of the 49<sup>th</sup> International Art Exhibition, the Special Prize of the jury “*La Biennale di Venezia*”.



**la Biennale di Venezia**  
**55<sup>th</sup> International Art Exhibition**  
*Il Palazzo Enciclopedico (The Encyclopedic Palace)*

**The International Jury has been appointed**

The **International Jury** of the **55<sup>th</sup> International Art Exhibition** (June 1 – November 24 2013) has been appointed. The decision has been made by the Board of Directors of **la Biennale di Venezia**, chaired by **Paolo Baratta**, following the proposal of Director **Massimiliano Gioni**. The **International Jury** is composed as follows:

**Sofía Hernández Chong Cuy** (Mexico), **Francesco Manacorda** (Italy), **Jessica Morgan** (Great Britain), **Bisi Silva** (Nigeria), **Ali Subotnick** (United States)

**Jessica Morgan** has been nominated as President of the Jury.

The International Jury will attribute the following prizes:

**Golden Lion for best National Participation;**

**Golden Lion for best artist in the International Exhibition *Il Palazzo Enciclopedico (The Encyclopedic Palace)*;**

**Silver Lion for a promising young artist in the International Exhibition *Il Palazzo Enciclopedico (The Encyclopedic Palace)*.**

The **awards ceremony** will take place during the official opening of the Exhibition, **Saturday, June 1, 2013, at 11 am** at the Giardini of la Biennale.

**The exhibition will be open to the public** from 10 am.

**Biographical notes**

**Sofía Hernández Chong Cuy**

Sofía Hernández Chong Cuy is the chief curator of the 9a. Bienal do Mercosul in Porto Alegre, Brazil and curator for contemporary art of the Colección Patricia Phelps de Cisneros in New York and Caracas. She has been director of the Museo Tamayo in Mexico City, curator of Art in General and of Americas Society, both based in New York.

**Francesco Manacorda**

Recently appointed Artistic Director of Tate Liverpool, Francesco Manacorda has previously been Director of Artissima, Turin and curator at Barbican Art Gallery, London. He has also curated the Slovenian pavilion at the 52<sup>nd</sup> International Art Exhibition and the New Zealand pavilion at the 53<sup>rd</sup> International Art Exhibition of la Biennale di Venezia.

**Jessica Morgan**

Jessica Morgan is Daskalopoulos Curator, International Art, at Tate in London. She has organised numerous group and solo exhibitions for Tate Modern in London and was Chief Curator at the Institute of Contemporary Art in Boston. Morgan has published in art journals such as *Parkett* and *Artforum*.

**Bisi Silva**

Bisi Silvia is an independent art curator and is founder and Director of the Centre for Contemporary Art in Lagos, Nigeria. She was co- curator of the 7<sup>th</sup> Dakar Biennale and of the 2<sup>nd</sup> Thessaloniki Biennale of Contemporary Art, Greece. Silva writes for international art magazines and journals including *Agufon*, *Artforum*, *Art Monthly*, *Metropolis M*, *Untitled*, and *Third Text*, and she is in the editorial board of *N. Paradoxa*, international journal of feminist art.

**Ali Subotnick**

Ali Subotnick is curator at the Hammer Museum in Los Angeles, recently she has co-curated the first edition of Los Angeles Biennale, *Made in L.A 2012*. In the past she has co-curated the 4<sup>th</sup> Berlin Biennial for Contemporary Art with Massimiliano Gioni and Maurizio Cattelan. Subotnick has written about art and culture for *Frieze*, *Parkett*, *ARTnews*, and *ArtReview* among other publications.

## Biennale Sessions Project

For the 55<sup>th</sup> International Art Exhibition, la Biennale di Venezia addresses universities, academies of fine arts and higher education institutions with a **special project**.

- > la Biennale di Venezia looks at the Exhibition as the place where universities, academies of fine arts, higher education institutions as well as research institutes can plan a visit especially designed for their educational activities;
- > la Biennale di Venezia aims at providing these institutions with favorable conditions to organize such visits.
- > la Biennale offers each group of **50 persons (faculty and students included)** belonging to one single institution:
  - a. a **20 € special pass per student** giving access to the Exhibition venues for three consecutive days;
  - b. a **location, free of charge, for a 2h debate session or seminar, to be organised by the same institution**, in one of the Exhibition's venues, together with their facilities (the press preview days are not included);
  - c. a **packet lunch** at a discounted price during the three-days period in the Exhibition's snack areas and restaurants;
  - d. **help in organizing their stay** with la Biennale's affiliated operators;
  - e. participation in conferences and other events organized by la Biennale in the Exhibition's venues.
  - f. a special **promotion and communication plan**, including a **page on la Biennale website** reserved for the *Biennale Sessions* project, featuring links to participating universities and institutions and **promotional posters** in the venues.

**18** international Universities have so far joined the project, including **5 Italian** and **13 foreign** (among these 10 European and 3 non-European).

12 other Universities are going to formalize the agreements. 16.500 Universities have been contacted.

### Italy

1. Università Ca' Foscari Venezia
2. Ca' Foscari Summer School
3. Università IUAV
4. Accademia di Brera Milano
5. Dipartimento di Studi Umanistici, Università di Roma 3 Roma

### Foreign

6. Institut für bildende und mediale Kunst, Universität der angewandten Kunst Wien, Austria
7. Geneva University of Art and Design Geneve, Switzerland
8. Technische Universitaet Berlin, Institut fuer Architektur Berlin, Germany

9. Hochschule für bildende Künste Hamburg, Germany
10. University of Applied Sciences HA, Germany
11. Beyond Entropy Visiting School/Architectural Association School of Architecture London, UK
12. Sotheby's Institute of Art, UK
13. Christie's Education Limited, UK
14. London Metropolitan University, UK
15. KHIO-Oslo National Academy of the Arts Oslo, Norway
16. Herron School of Art and Design Indianapolis, USA
17. Washington University Seattle, USA
18. Australian Catholic University New South Wales, Australia

**Information:** Education and Promotion of la Biennale di Venezia

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## Meetings on Art

June 1<sup>st</sup> > November 24<sup>th</sup>, 2013

La Biennale di Venezia organizes the program **Meetings on Art** which will take place throughout the whole duration of the 55<sup>th</sup> Exhibition.

### Program

FÉN - work in iron, wood, hay and words

*A series of conversations, recount and meetings with Marco Paolini*

Álvaro Siza Space at Giardino delle Vergini, Arsenale

<b>Preview days</b>	Wednesday, May 29 <sup>th</sup>	h. 4:00 p.m
	Saturday, June 1 <sup>st</sup>	h. 4:00 p.m
<b>June</b>	Friday 7 <sup>th</sup>	h. 11:00 a.m
	Tuesday 18 <sup>th</sup>	h. 11:00 a.m
	Saturday 29 <sup>th</sup>	h. 11:00 a.m
<b>July</b>	Sunday 7 <sup>th</sup>	h. 11:00 a.m
	Thursday 18 <sup>th</sup>	h. 11:00 a.m
	Tuesday 30 <sup>th</sup>	h. 11:00 a.m
<b>August</b>	Wednesday 7 <sup>th</sup>	h. 11:00 a.m
	Sunday 18 <sup>th</sup>	h. 11:00 a.m
	Thursday 29 <sup>th</sup>	h. 11:00 a.m
<b>September</b>	Saturday 7 <sup>th</sup>	h. 11:00 a.m
	Wednesday 18 <sup>th</sup>	h. 11:00 a.m

### **October 2013**

L'esistenza è altrove | Existence is Elsewhere

*The myths of the outsider*

Immagine-Mondo | Image-Worlds

*Anthropology of images and history of art*

### **November 2013**

Niente è piu dolce che sapere tutto | Nothing is Sweeter than Knowing Everything

*Encyclopedias and other flights of the imagination*

### **November 24<sup>th</sup>, 2013**

Let's Talk About Us

## Educational Activities

La Biennale di Venezia in recent years has given increasing importance to training activities, developing a serious commitment in activities so-called "Educational" to the public of exhibitions, universities, young people and school children of all levels.

Over the past two years, with great exhibitions like 54<sup>th</sup> International Art Exhibition and 13<sup>th</sup> International Architecture Exhibition we had **72.931** participants in the educational activities, among these **48.782** young people and students, **24.149** adults organized in group.

La Biennale di Venezia's Educational proposals are addressed to individuals, groups of students from all kinds of schools, professionals, companies, experts, art lovers and families. The initiatives, held by professionals trained by La Biennale di Venezia, aim at a total involvement of participants, and fall into two main types: **Guided Itineraries and Workshop Activities**.

- **Guided Itineraries** accompany visitors through the exhibition spaces of the **55<sup>th</sup> International Art Exhibition** and are open and participatory in nature; they are particularly suited to informed visitors and an adult public in general. **They are divided into Guided visits, in-depth itineraries and Thematic itineraries.**
- **Workshop activities** are aimed at every kind of public, with particular attention to youngsters, children and schools; they focus on a stimulating and interactive approach, which encourages creativity and the capacity to re-elaborate contents individually. They are divided into **multidisciplinary and multimedia workshops, theoretical and bodily activity workshops. Didactic and creative ateliers for families and happenings.**

Education proposals also include **multidisciplinary programs** addressed to enforce the link between Art and Music, on the occasion of the **57<sup>th</sup> International Festival of Contemporary Music (4>13 October 2013)**, and **special projects** based on the links between disciplines and contexts, making it possible to come closer to the themes of the 55<sup>th</sup> International Art Exhibition through specific professional or scientific interests. Such projects are especially suited for companies, professionals and experts, stressing the role of the Exhibition in updating and broadening one's competences and sensibility.

La Biennale di Venezia's Educational activities are realized thanks to the support of **Venice Chamber of Commerce**.

Activities are available in Italian and many foreign languages.

Booking required, average duration 1h 45', 2 hours.

Charges apply, entry ticket not included.

For schools in Veneto the Biennale di Venezia organizes upon booking, subject to availability, **free transport services from the school to Venice**, by **Biennale Bus**, and to Giardini Biennale with a boat service, by **Biennale VAP**.

## **Biennale Arte 2013, Art for families**

Services and facilities for families: continues and grows even in 2013 the attention of la Biennale di Venezia for those who want to experience the Biennale Arte in company of their child.

There are many care for the youngest guests and their carers thanks to educational activities at the highest level, baby equipment throughout the exhibition and dedicated services for parents.

The Family Area in the Educational spaces at "Tese dei Soppalchi" in the Arsenale a space furnished to offer to parents and children a moment of relax.

At the entrance of the Arsenale, next to the cloakroom, 6 > 36 months courtesy strollers and baby carriers (up to 9kg) will be available for free during the whole opening time of the Exhibition.

In both venues, changing tables, bottle warmers and tables with facilities for families will be available at cafeterias and toilet.

Finally, for added peace of mind of the adults, for the first time will be available useful identification bracelets to be worn by children and teens.

### **For further Information**

#### **Guided tours, groups, schools**

Educational and Promotion

Ph. +39 041 5218 828

Fax +39 041 5218 732

*promozione@labiennale.org*

*www.labiennale.org*



## *Il Palazzo Enciclopedico (The Encyclopedic Palace)*

### **National Participations**

*Exhibitors, Commissioners, Curators, Venues*

#### **ANDORRA**

*Tempus fugit*

**Javier Balmaseda, Samantha Bosque, Fiona Morrison**

*Commissioner:* Henry Périer. *Deputy Commissioners:* Francesc Rodríguez, Ermengol Puig, Ruth Casabella. *Curators:* Josep M. Ubach, Paolo De Grandis. *Venue:* Nappa 90, Arsenale

#### **ANGOLA\***

*Luanda, Encyclopedic City*

**Edson Chagas**

*Commissioner:* Ministry of Culture. *Curators:* Beyond Entropy (Paula Nascimento, Stefano Rabolli Pansera), Jorge Gumbe. *Venue:* Palazzo Cini, Dorsoduro 864

#### **ARGENTINA**

*"Eva - Argentina. Una metafora contemporanea"*

**Nicola Costantino**

*Commissioner:* Magdalena Faillace. *Curator:* Fernando Farina. *Venue:* Pavilion at Arsenale

#### **ARMENIA, Republic of**

*The tale of David the Lad and Khandut the Lass*

**Ararat Sarkissian**

*Commissioner:* Ministry of Culture, Department of Contemporary Art. *Curator:* Arman Grogoryan. *Venue:* Isola di San Lazzaro degli Armeni everyday from 2:30 p.m. to 5:30 p.m.

#### **AUSTRALIA**

*Here art grows on trees*

**Simryn Gill**

*Commissioner:* Simon Mordant. *Deputy Commissioner:* Penelope Seidler. *Curator:* Catherine de Zegher. *Venue:* Pavilion at Giardini

#### **AUSTRIA**

**Mathias Poledna**

*Commissioner/Curator:* Jasper Sharp. *Venue:* Pavilion at Giardini

**AZERBAIJAN, Republic of**

**Ornamentation**

**Rashad Alakbarov, Sanan Aleskerov, CHINGIZ, Butunay Hagverdiyev, Fakhriyya Mammadova, Farid Rasulov**

*Commissioner:* Heydar Aliyev Foundation. *Curator:* Hervé Mikaeloff. *Venue:* Palazzo Lezze, San Marco 2949

**BAHAMAS\***

**Polar Eclipse**

**Tavares Strachan**

*Commissioner:* Nalini Bethel, Ministry of Tourism. *Curators:* Robert Hobbs & Jean Crutchfield. *Deputy Curator:* Stamatina Gregory. *Venue:* Pavilion at Arsenale

**BANGLADESH, People's Republic of**

**SUPERNATURAL**

**Chhakka Artists' Group: Mokhlesur Rahman, Mahbub Zamal, A. K. M. Zahidul Mustafa, Ashok Karmaker, Lala Rukh Selim, Uttam Kumar Karmaker. Dhali Al Mamoon, Yasmin Jahan Nupur, Gavin Rain, Gianfranco Meggiato, Charupit school**

*Commissioner/Curator:* Francesco Elisei. *Curator:* Fabio Anselmi. *Venue:* Officina delle Zattere, Dorsoduro 947

**BAHRAIN, Kingdom of\***

**In a World of Your Own**

**Mariam Haji, Waheeda Malullah, Camille Zakharia**

*Commissioner:* Mai bint Mohammed Al Khalifa, Minister of Culture. *Curator:* Melissa Enders-Bhatia. *Venue:* Pavilion at Arsenale

**BELGIUM**

**Kreupelhout – Cripplewood**

**Berlinde De Bruyckere**

*Commissioner:* Joke Schauvliege, Flemish Minister for Environment, Nature and Culture. *Curator:* J. M. Coetzee. *Deputy Curator:* Philippe Van Cauteren. *Venue:* Pavilion at Giardini

**BOSNIA AND HERZEGOVINA**

**The Garden of Delights**

**Mladen Miljanović**

*Commissioners/Curators:* Sarita Vujković, Irfan Hošić. *Venue:* Palazzo Malipiero, San Marco 3198

**BRAZIL**

**Inside/Outside (Ferverenza/Mlászho/Clark/Bill/Munari)**

**Hélio Ferverenza, Odires Mlászho, Lygia Clark, Max Bill, Bruno Munari**

*Commissioner:* Luis Terepíns. *Curator:* Luis Pérez-Oramas. *Venue:* Pavilion at Giardini

**CANADA**

**Shary Boyle: Music for Silence**

**Shary Boyle**

*Commissioner:* National Gallery of Canada. *Curator:* Josée Drouin-Brisebois. *Venue:* Pavilion at Giardini

## **CHILE**

*Venezia, Venezia*

**Alfredo Jaar**

*Commissioner:* National Council of Culture and the Arts. *Curator:* Madeleine Grynsztejn. *Venue:* Pavilion at Arsenale

## **CHINA, People's Republic of**

*Transfiguration*

**He Yunchang, Hu Yaolin, Miao Xiaochun, Shu Yong, Tong Hongsheng, Wang Qingsong, Zhang Xiaotao**

*Commissioners:* China Arts and Entertainment Group (CAEG) Zhang Yu, Yan Dong. *Curator:* Wang Chunchen. *Venue:* Pavilion at Arsenale

## **COSTA RICA**

*Democracy & Dreams*

**Priscilla Monge, Esteban Piedra, Rafael Ottón Solís, Cinthya Soto**

*Commissioner:* Francesco Elisei. *Deputy Commissioner:* Fabio Anselmi. *Curator:* Francisco Córdoba; Museo de Arte y Diseño Contemporáneo. *Venue:* Ca' Bonvicini, Santa Croce 2161

## **CROATIA**

*Between the Sky and the Earth / Tra il cielo e la terra*

**Kata Mijatović**

*Commissioner/Curator:* Branko Franceschi. *Venue:* Sala Tiziano, Opera don Orione Artigianelli, Dorsoduro 919 (fondamenta delle Zattere ai Gesuati)

## **CUBA**

*La Perversión de lo clásico: Anarquía de los relatos (La Perversione della classicità: Anarchia delle narrazioni)*

**Liudmila and Nelson, Magdalena Campos Pons and Neil Leonard, Sandra Ramos, Glenda Leon, Lazaro Saavedra, Tonel, Hermann Nitsch, Gilberto Zorio, Wang Du, H.H.Lim, Pedro Costa, Rui Chafes, Francesca Leone**

*Commissioner:* Miria Vicini. *Curators:* Jorge Fernandez Torres, Giacomo Zaza. *Venue:* Museo Archeologico Nazionale di Venezia, Palazzo Reale, P.zza San Marco 17

## **CYPRUS, Republic of**

*Oo*

**Lia Haraki, Maria Hassabi, Phanos Kyriacou, Constantinos Taliotis, Natalie Yiayi, Morten Norbye Halvorsen, Jason Dodge, Gabriel Lester, Dexter Sinister**

*Commissioner:* Louli Michaelidou. *Deputy Commissioners:* Angela Skordi, Marika Ioannou. *Curator:* Raimundas Malašauskas. *Venue:* Palasport Arsenale, Castello (Calle San Biagio)

## **CZECH REPUBLIC and SLOVAK REPUBLIC**

*Still the same place*

**Petra Feriancova, Zbynek Baladran**

*Commissioner:* Monika Palcova. *Curator:* Marek Pokorny. *Venue:* Pavilion at Giardini

## DENMARK

### *Intercourses*

#### **Jesper Just in collaboration with Project Projects**

*Commissioners:* The Danish Arts Council Committee for International Visual Arts: Jette Gejl Kristensen (chairman), Lise Harlev, Jesper Elg, Mads Gamdrup, Anna Krogh. *Curator:* Lotte S. Lederballe Pedersen. *Venue:* Pavilion at Giardini

## EGYPT

### *Treasuries of knowledge*

#### **Mohamed Banawy, Khaled Zaki**

*Commissioner:* Ministry of Culture. *Curator:* Khaled Zaki. *Venue:* Pavilion at Giardini

## ESTONIA

### *Evident in Advance*

#### **Dénes Farkas**

*Commissioner:* Maria Arusoo. *Curator:* Adam Budak. *Venue:* Palazzo Malipiero, San Marco 3199 (San Samuele)

## FINLAND (Pavilion Alvar Aalto)

### *Falling Trees*

#### **Antti Laitinen**

*Commissioner:* Raija Koli. *Curators:* Collective Gruppo 111 (Marko Karo, Mika Elo, Harri Laakso). *Venue:* Pavilion at Giardini

## FRANCE

### *Ravel Ravel Unravel*

#### **Anri Sala**

*Commissioner:* Institut Français in coproduction with CNAP. *Curator:* Christine Macel. *Venue:* Pavilion at Giardini

## GEORGIA

### *Kamikaze Loggia*

#### **Bouillon Group, Thea Djordjadze, Nikoloz Lutidze, Gela Patashuri with Ei Arakawa and Sergei Tcherepnin, Gio Sumbadze**

*Commissioner:* Marine Mizandari, First Deputy Minister of Culture. *Curator:* Joanna Warsza. *Venue:* Pavilion at Arsenale

## GERMANY

#### **Ai Weiwei, Romuald Karmakar, Santu Mofokeng, Dayanita Singh**

*Commissioner:* Federal Foreign Office Institut für Auslandsbeziehungen (ifa). *Curator:* Susanne Gaensheimer. *Venue:* Pavilion at Giardini

## GREAT BRITAIN

### *English Magic*

#### **Jeremy Deller**

*Commissioner:* Andrea Rose. *Curator:* Emma Gifford-Mead. *Venue:* Pavilion at Giardini

## GREECE

### **HISTORY ZERO**

**Stefanos Tsivopoulos**

*Commissioner:* Hellenic Ministry of Education and Religious Affairs, Culture and Sports. *Curator:* Syrago Tsiara. *Venue:* Pavilion at Giardini

## HOLY SEE\*

### *In the Beginning*

**Studio Azzurro, Josef Koudelka, Lawrence Carroll**

*Commissioner:* Em.mo Card. Gianfranco Ravasi, Presidente del Pontificio Consiglio della Cultura. *Curator:* Antonio Paolucci. *Venue:* Pavilion at Arsenale

## HUNGARY

### *Lanciata ma non esplosa*

**Zsolt Asztalos**

*Commissioner:* Gábor Gulyás. *Curator:* Gabriella Uhl. *Venue:* Pavilion at Giardini

## ICELAND

**Katrín Sigurðardóttir**

*Commissioner:* Dorotheé Kirch. *Curators:* Mary Ceruti, Ilaria Bonacossa. *Venue:* Lavanderia, Palazzo Zenobio, Collegio Armeno Moorat-Raphael, Dorsoduro 2596, (Fondamenta del Soccorso)

## INDONESIA, Republic of

### **SAKTI**

**Albert Yonathan Setyawan, Eko Nugroho, Entang Wiharso, Rahayu Supanggah, Sri Astari, Titarubi**

*Commissioner:* Soedarmadji JH Damais. *Deputy Commissioner:* Achille Bonito Oliva. *Curators:* Carla Bianpoen, Rifky Effendy. *Venue:* Pavilion at Arsenale

## IRAQ

### *Welcome to Iraq*

**Abdul Raheem Yassir, Akeel Khreef, Ali Samiaa, Bassim Al-Shaker, Cheeman Ismaeel, Furat al Jamil, Hareth Alhomaam, Jamal Penjweny, Kadhim Nwir, WAMI (Yaseen Wami, Hashim Taeeh)**

*Commissioner:* Tamara Chalabi. *Deputy Commissioner:* Vittorio Urbani. *Curator:* Jonathan Watkins. *Venue:* Ca' Dandolo, San Polo 2879 (San Tomà)

## IRELAND

### *The Enclave*

**Richard Mosse**

*Commissioner/Curator:* Anna O'Sullivan. *Venue:* Fondaco Marcello, San Marco 3415 (Calle dei Garzoni)

## ISRAEL

### *The Workshop*

**Gilad Ratman**

*Commissioners:* Arad Turgeman, Michael Gov. *Curator:* Sergio Edelsztein. *Venue:* Pavilion at Giardini

## ITALY

*vice versa*

**Francesco Arena, Massimo Bartolini, Gianfranco Baruchello, Elisabetta Benassi, Flavio Favelli, Luigi Ghirri, Piero Golia, Francesca Grilli, Marcello Maloberti, Fabio Mauri, Giulio Paolini, Marco Tirelli, Luca Vitone, Sislej Xhafa**

*Commissioner:* Maddalena Ragni. *Curator:* Bartolomeo Pietromarchi. *Venue:* Italian Pavilion, Tese delle Vergini at Arsenale

## IVORY COAST, Republic of\*

*Traces and signs*

**Frédéric Bruly Bouabré, Tamsir Dia, Jems Koko Bi, Franck Fanny**

*Commissioner:* Paolo De Grandis. *Curator:* Yacouba Konaté. *Venue:* Spiazzi, Arsenale, Castello 3865

## JAPAN

*abstract speaking - sharing uncertainty and collective acts*

**Koki Tanaka**

*Commissioner:* The Japan Foundation. *Curator:* Mika Kuraya. *Venue:* Pavilion at Giardini

## KENYA

*Reflective Nature # a new primary enchanting sensitivity*

**Kivuthi Mbuno, Armando Tanzini, Chrispus Wangombe Wachira, Fan Bo, Luo Ling & Liu Ke, Lu Peng, Li Wei, He Weiming, Chen Wenling, Feng Zhengjie, César Meneghetti**

*Commissioner:* Paola Poponi. *Curators:* Sandro Orlandi, Paola Poponi. *Venue:* Caserma Cornoldi, Castello 4142 and Isola di San Servolo

## KOREA, Republic of

*To Breathe: Bottari*

**Kimsooja**

*Commissioner/Curator:* Seungduk Kim. *Deputy Commissioner:* Kyungyun Ho. *Venue:* Pavilion at Giardini

## KOSOVO, Republic of\*

**Petrit Halilaj**

*Commissioner:* Erzen Shkololli. *Curator:* Kathrin Rhomberg. *Venue:* Pavilion at Arsenale

## KUWAIT\*

*National Works*

**Sami Mohammad, Tarek Al-Ghoussein**

*Commissioner:* Mohammed Al-Asoussi (National Council for Culture, Arts, and Letters). *Curator:* Ala Younis. *Venue:* Palazzo Michiel del Brusà, Cannaregio, 4391/A (Strada Nova)

## LATVIA

*North by Northeast*

**Kaspars Podnieks, Krišs Salmanis**

*Commissioners:* Zane Čulkstēna, Zane Onckule. *Deputy Commissioner:* Laura Adamoviča. *Curators:* Anne Barlow, Courtenay Finn, Alise Tifentāle. *Venue:* Pavilion at Arsenale

## LEBANON

*Letter To A Refusing Pilot*

**Akram Zaatari**

*Commissioner:* APEAL. *Curators:* Sam Bardaouil, Till Fellrath. *Venue:* Pavilion at Arsenale

## LITHUANIA

*oO*

**Gintaras Didžiapetris, Elena Narbutaitė, Liudvikas Buklys, Kazys Varnelis, Vytautė Žilinskaitė, Morten Norbye Halvorsen, Jason Dodge, Gabriel Lester, Dexter Sinister**

*Commissioners:* Jonas Žokaitis, Aurimė Aleksandravičiūtė. *Curator:* Raimundas Malašauskas. *Venue:* Palasport Arsenale, Castello (Calle San Biagio)

## LUXEMBOURG, Grand Duchy of

*Relegation*

**Catherine Lorent**

*Commissioner:* Clément Minighetti. *Curator:* Anna Loporcaro. *Venue:* Ca' del Duca, San Marco 3052 (Corte del Duca Sforza)

## MACEDONIA, Former Yugoslavian Republic of

**SILENTIO PATHOLOGIA**

**Elpida Hadzi-Vasileva**

*Commissioner:* Halide Paloshi. *Curator:* Ana Frangovska. *Venue:* Scuola dei Laneri, Santa Croce 113/A

## MALDIVES\*

**PORTABLE NATION**

*Disappearance as Work in Progress – Approaches to Ecological Romanticism*

**Paul Miller aka DJ Spooky, Thierry Geoffrey aka Colonel, Gregory Niemeyer in collaboration with Chris Chafe and Perrin Meyer, Stefano Cagol, Hanna Husberg, Laura McLean & Kalliopi Tsipni-Kolaza, Khaled Ramadan, Moomin Fouad, Mohamed Ali, Sama Alshaibi, Patrizio Travagli, Achilleas Kentonis & Maria Papacaharalambous, Wooloo, Khaled Hafez in collaboration with Wael Darwesh, Oliver Ressler, Ursula Biemann, Heidrun Holzfeind & Christoph Draeger, Klaus Schafler**

*Commissioner:* Ahmed Adeen Abdul Gafoor, Minister of Tourism, Arts and Culture, Republic of Maldives. *Curators:* CPS – Chamber of Public Secrets (Alfredo Cramerotti, Aida Eltorie, Khaled Ramadan). *Deputy Curators:* Maren Richter, Camilla Boemio. *Venue:* Gervasuti Foundation, Castello 995 (Via Garibaldi)

## MEXICO

**Cordiox**

**Ariel Guzik**

*Commissioner:* Gaston Ramirez Feltrin. *Curator:* Itala Schmelz. *Venue:* Ex Chiesa di San Lorenzo, Castello 5069 (Campo San Lorenzo)

## **MONTENEGRO**

*Image Think / Pensare attraverso l'immagine*

**Irena Lagator Pejović**

*Commissioner/Curator:* Nataša Nikčević. *Venue:* Palazzo Malipiero, San Marco 3078-3079/A, (Ramo Malipiero)

## **NETHERLANDS, The**

*Mark Manders. Room with broken sentence*

**Mark Manders**

*Commissioner:* Mondriaan Fund. *Curator:* Lorenzo Benedetti. *Venue:* Pavilion at Giardini

## **NEW ZEALAND**

*Front Door Out Back*

**Bill Culbert**

*Commissioner:* Jenny Harper. *Deputy Commissioner:* Heather Galbraith. *Curator:* Justin Paton. *Venue:* Santa Maria della Pietà

## **NORDIC PAVILION (FINLAND, NORWAY)**

**Finland**

*Falling Trees*

**Terike Haapoja**

*Commissioner:* Raija Koli. *Curators:* Collective Gruppo 111 (Marko Karo Mika Elo, Harri Laakso ).  
*Venue:* Pavilion at Giardini

**Norway**

*Beware of the Holy Whore: Edvard Munch, Lene Berg and the Dilemma of Emancipation*

**Edvard Munch, Lene Berg**

*Commissioner:* Office for Contemporary Art Norway (OCA). *Curators:* Marta Kuzma, Pablo Lafuente, Angela Vettese. *Venue:* Galleria di Piazza San Marco, Fondazione Bevilacqua La Masa, 71/C

## **PARAGUAY\***

*The Encyclopedic Palace of Paraguay*

**Pedro Barrail, Felix Toranzos, Diana Rossi, Daniel Milessi**

*Commissioner:* Elisa Victoria Aquino Laterza. *Deputy Commissioner:* Nori Vaccari Starck. *Curator:* Osvaldo Gonzalez Real. *Venue:* Palazzo Carminati, Santa Croce 1882

## **POLAND**

*Everything Was Forever, Until It Was No More*

**Konrad Smoleński**

*Commissioner:* Hanna Wróblewska. *Curators:* Agnieszka Pindera, Daniel Muzyczuk. *Venue:* Pavilion at Giardini

## **PORTUGAL**

*Trafaria Praia*

**Joana Vasconcelos**

*Commissioner:* Direção-Geral das Artes/Secretário de Estado da Cultura, Governo de Portugal.  
*Curator:* Miguel Amado. *Venue:* Riva dei Partigiani

## ROMANIA

*An immaterial retrospective of the Venice Biennale*

**Alexandra Pirici, Manuel Pelmuş**

*Commissioner:* Monica Morariu. *Deputy Commissioner:* Alexandru Damian. *Curator:* Raluca Voinea.

*Venue:* Pavilion at Giardini

*Reflection Centre for Suspended Histories. An Attempt*

**Anca Mihuleţ, Apparatus 22 (Dragoş Olea, Maria Farcaş, Erika Olea), Irina Botea, Nicu Ilfoveanu, Karolina Bregula, Adi Matei, Olivia Mihălţianu, Sebastian Moldovan**

*Commissioner:* Monica Morariu. *Deputy Commissioner:* Alexandru Damian. *Curator:* Anca Mihuleţ.

*Venue:* Palazzo Correr, Campo Santa Fosca, Cannaregio 2214

## RUSSIA

*Vadim Zakharov: Danaë*

**Vadim Zakharov**

*Commissioner:* Stella Kasaeva. *Curator:* Udo Kittelmann. *Venue:* Pavilion at Giardini

## SERBIA

*Nothing Between Us*

**Vladimir Perić, Miloš Tomić**

*Commissioner:* Maja Ćirić. *Venue:* Pavilion at Giardini

## SLOVENIA, Republic of

*For Our Economy and Culture*

**Jasmina Cibic**

*Commissioner:* Blaž Peršin. *Curator:* Tevž Logar. *Venue:* Galleria A+A, San Marco 3073

## SOUTH AFRICA

*Imaginary Fact: Contemporary South African Art and the Archive*

**Joanne Bloch, Wim Botha, David Koloane, Donna Kukama, Sam Nhlengethwa, Gerhard Marx, Maja Marx and Philip Miller, Zanele Muholi, Johannes Phokela, Cameron Platter, Andrew Putter, Athi-Patra Ruga, Penny Siopis, Kemang wa Lehulere, James Webb, Sue Williamson, Nelisiwe Xaba**

*Commissioner:* Saul Molobi. *Curators:* Brenton Maart, Brett Bailey, Nomusa Makhubu, Jay Pather, Dominic Thorburn. *Venue:* Pavilion at Arsenale

## SPAIN

*Lara Almarcegui*

**Lara Almarcegui**

*Commissioner/Curator:* Octavio Zaya. *Venue:* Pavilion at Giardini

## SWITZERLAND

**Valentin Carron**

*Commissioners:* Pro Helvetia - Sandi Paucic and Marianne Burki. *Curator:* Giovanni Carmine. *Venue:* Pavilion at Giardini

## SYRIAN ARAB REPUBLIC

### *CARA AMICA ARTE*

**Giorgio De Chirico, Miro George, Makhowl Moffak, Al Samman Nabil, Eghtai Shaffik, Giulio Durini, Dario Arcidiacono, Massimiliano Alioto, Felipe Cardena, Roberto Paolini, Concetto Pozzati, Sergio Lombardo, Camilla Ancilotto, Lucio Micheletti, Lidia Bachis, Cracking Art Group, Hannu Palosuo**

*Commissioner:* Christian Maretti. *Curator:* Duccio Trombadori. *Venue:* Isola di San Servolo

## THAILAND

### *Poperomia/Golden Teardrop*

**Wasinburee Supanichvoraparch, Arin Rungjang**

*Commissioner:* Ministry of Culture, General Office of Contemporary Art and Culture (OCAC), Khemchat Thepchai. *Curators:* Penwadee Nophaket Manont, Worathep Akkabootara. *Venue:* Santa Croce 556

## TURKEY

### *Resistance*

**Ali Kazma**

*Commissioner:* Istanbul Foundation for Culture and Arts. *Curator:* Emre Baykal. *Venue:* Pavilion at Arsenale

## TUVALU\*

### *Destiny.Intertwined*

**Vincent.J.F.Huang**

*Commissioners:* Apisai Lelemia, Minister of Foreign Affair, Tapugao Falefou. *Curators:* An-Yi Pan, Szu Hsien Li, Shu Ping Shih. *Venue:* Forte Marghera, via Forte Marghera, 30, Mestre

## UNITED ARAB EMIRATES

### *Walking on Water*

**Mohammed Kazem**

*Commissioner:* Lamees Hamdan. *Curator:* Reem Fadda. *Venue:* Pavilion at Arsenale

## UNITED STATES OF AMERICA

### *Sarah Sze: Triple Point*

**Sarah Sze**

*Commissioners:* Carey Lovelace, Holly Block. *Venue:* Pavilion at Giardini

## UKRAINE

### *The Monument to a Monument*

**Ridnyi Mykola, Zinkovskyi Hamlet, Kadyrova Zhanna**

*Commissioner:* Victor Sydorenko. *Curators:* Soloviov Oleksandr, Burlaka Victoria. *Venue:* Palazzo Loredan, Istituto Veneto di Scienze, Lettere ed Arti, S. Marco 2946 (Campo Santo Stefano)

## URUGUAY

### *Wifredo Díaz Valdéz: Time (Time) Time*

**Wifredo Díaz Valdéz**

*Commissioner:* Ricardo Pascale. *Curators:* Carlos Capelán, Verónica Cordeiro. *Venue:* Pavilion at Giardini

**VENEZUELA**

*El arte urbano. Una estética de la Subversión*

**Collettivo di Artisti Urbani Venezuelani**

*Commissioner:* Edgar Ernesto González. *Curator:* Juan Calzadilla. *Venue:* Pavilion at Giardini

**ZIMBABWE, Republic of**

*Dudziro*

**Portia Zvavahera, Michele Mathison, Rashid Jogee, Voti Thebe, Virginia Chihota**

*Commissioner:* Doreen Sibanda. *Curator:* Raphael Chikukwa. *Venue:* Santa Maria della Pietà Castello 3701 (Calle della Pietà)

**ISTITUTO ITALO-LATINO AMERICANO**

*El Atlas del Imperio*

*Commissioner:* Sylvia Irrazábal. *Curator:* Alfons Hug. *Deputy Curator:* Paz Guevara. *Venue:* Pavilion at Arsenale

**ARGENTINA**

**Guillermo Srodek-Hart**

**BOLIVIA**

**Sonia Falcone**

**BRAZIL**

**Juliana Stein**

**CHILE**

**León & Cociña**

**COLOMBIA**

**François Bucher**

**COSTA RICA**

**Lucía Madriz**

**CUBA**

**Humberto Díaz**

**ECUADOR**

**Miguel Alvear and Patricio Andrade**

**EL SALVADOR**

**Simón Vega**

**ITALY**

**Luca Vitone**

**NICARAGUA**

**Marcos Agudelo**

**PANAMA**

**Jhafis Quintero**

**PARAGUAY**

**Fredi Casco**

**PERU**

**David Zink Yi**

**DOMINICAN REPUBLIC**

**Collettivo Quintapata -Pascal Meccariello, Raquel Paiewonsky, Jorge Pineda, Belkis Ramírez**

**URUGUAY**

**Martín Sastre**

**VENEZUELA**

**Susana Arwas**

**GERMANY /BRAZIL**

**Harun Farocki & Antje Ehmman.** In collaboration with: **Cristián Silva-Avária, Anna Azevedo, Paola Barreto, Fred Benevides, Anna Bentes, Hermano Callou, Renata Catharino, Patrick Sonni Cavalier, Lucas**

Ferraço Nassif, Luiz Garcia, André Herique, Bruna Mastrogiovanni, Cezar Migliorin, Felipe Ribeiro, Roberto Robalinho, Bruno Vianna, Beny Wagner  
Christian Jankowski

**CENTRAL ASIA PAVILION Kazakhstan, Kyrgyzstan, Tajikistan and Uzbekistan**

**WINTER**

*Commissioner:* HIVOS (Humanist Institute for Development Cooperation). *Deputy Commissioner:* Vanessa Ohlraun (Oslo National Academy of the Arts/The Academy of Fine Art). *Curators:* Ayatgali Tuleubek, Tiago Bom. *Scientific Committee:* Susanne M. Winterling. *Venue:* Palazzo Malipiero, San Marco 3079

**KAZAKHSTAN**

**Kamilla Kurmanbekova**

**Erlan Tuyakov**

**Ikuru Kuwajima**

**KYRGYZSTAN**

**Aza Shade**

**TAJIKISTAN**

**Anton Rodin**

**Sergey Chutkov**

**UZBEKISTAN**

**Saodat Ismailova**

**Vyacheslav Akhunov**

\* Countries participating for the first time

**Pavilion of the Holy See**  
**55th International Art Exhibition, *la Biennale di Venezia***  
***In Principio***

**Arsenale di Venezia - Sale d'Armi nord**

**Vernissage**

**31 May, 4.30pm**

**Press Time for interviews with the protagonists from May 29<sup>th</sup> - 31<sup>st</sup> at 11.00**

The Holy See participates this year for the first time at *la Biennale di Venezia* with a Pavilion inspired by the biblical narratives in the Book of Genesis. *In Principio* (In the Beginning) is the title chosen by the commissioner, Card. Gianfranco Ravasi, President of the Pontifical Council for Culture, who has promoted and designed this absolute novelty in line with the Dicastery's mission of promoting dialogue with contemporary culture.

The first eleven chapters of Genesis have been the *incipit* for an in-depth and articulated phase of reflection coordinated by the curator of the Pavilion, Prof. Antonio Paolucci, Director of the Vatican Museums. From here they proceeded to identify three nuclei, entrusted to the three artists who have constructed different routes that communicate between each other. As an opening, though, of the Pavilion we show a sort of "trilogy" of the works of Tano Festa, a Roman artist who long worked on Michelangelo's Sistine Chapel: the figure of Adam from the scene of Creation on the vault, the figure of the devil-serpent in the scene of the Original Sin, and the face of Adam, a sort of sign inviting the visitor to view the new works.

The *Creation* has been given to Studio Azzurro. By a thoughtful use of new media, the famous Milanese group has risen to the challenge with an interactive installation that sees the human person at the centre and stimulates the observer into mental and physical-sensorial movement within the surrounding space and individual and collective memory.

For *Uncreation* we have chosen the Czech photographer Josef Koudelka: the power of his panoramic black and white photographs tells of the opposition of man to the world and to moral and natural laws, and material destruction deriving from the loss of ethical meaning.

The hope present in the *Re-Creation* is expressed through the art of Lawrence Carroll: his ability to give new life to materials, turning them through processes of rethought and regeneration, opening up new possibilities of coexistence between apparently opposing dimensions, such as fragility and monumentality.

Catalogue of the Pavilion, Italian and English (Editore FMR Art'è, Rome)

Criteria of sobriety and economy have guided the project and design of the Pavilion, whose costs have been entirely covered by sponsors, particularly ENI and Intesa SanPaolo.

Press Office and Information: **email:** [press@cultura.va](mailto:press@cultura.va) **Site:** [www.cultura.va](http://www.cultura.va)

Images of the Holy See's Pavilion can be downloaded from the following link:

<http://fip.labiennale.org>

Account: biennale2013

Password: 55art

# vice versa

Italian Pavillion at the 55th International Art Exhibition - la Biennale di Venezia

Venezia (Tese delle Vergini, Arsenale)

Press Preview and Opening: Thursday May 30th 2013, 11.30 AM

Commissioner: Maddalena Ragni

Curator: Bartolomeo Pietromarchi

## PRESS RELEASE

The Italian Pavilion at the 55th International Art Exhibition - la Biennale di Venezia presents *vice versa*, an exhibition conceived as **an ideal journey through Italian art of yesterday and today**, an itinerary that speaks of identities and landscapes - real and imaginary - exploring the complexity and stratification that characterizes the country's artistic and cultural heritage.

The Italian Pavilion, realized by the Directorate-General for Landscape, Fine Arts, Architecture and Contemporary Art of the Ministry Cultural Heritage and Activities, through the Architecture and Contemporary Art Service, is curated by **Bartolomeo Pietromarchi**.

Bartolomeo Pietromarchi describes the project as "A portrait of recent art, read like an atlas of themes and attitudes in dialogue with Italy's historical legacy and current affairs, with both a local and international dimension. A cross-dialogue of correspondences, derivations and differences, among the figures of acclaimed maestros and artists of later generations. An unprecedented survey that allows the reinterpretation of some fundamental trajectories of recent Italian art and the retracing of forgotten paths to rectify cultural amnesia and give new visibility to solitary authors."

The exhibition is articulated in **seven spaces** - six rooms and a garden - that **each house work by two artists** brought together because of the affinity of their respective poetics, and a common interest in themes, ideas and practices.

**The seven pairs identified** by the curator, following Giorgio Agamben's suggestion of interpreting Italian culture through pairs of diametrically linked concepts are: *veduta/luogo* (view/place) by **Luigi Ghirri** and **Luca Vitone**, *corpo/storia* (body/history) addressed in the works by **Fabio Mauri** e **Francesco Arena**, *suono/silenzio* (sound/silence) by **Massimo Bartolini** and **Francesca Grilli**, *prospettiva/superficie* (perspective/surface) by **Giulio Paolini** and **Marco Tirelli**, *familiare/estraneo* (familiar/foreign) by **Marcello Maloberti** and **Flavio Favelli**, *sistema/frammento* (system/fragment) by **Gianfranco Baruchello** and **Elisabetta Benassi**, *tragedia/commedia* (tragedy/comedy) by **Sislej Xhafa** and **Piero Golia**.

More information and materials: [www.viceversa2013.org](http://www.viceversa2013.org)

## INFORMATION

Open to the public: June 1st - November 24th, 2013

Hours: 10AM-6PM (closed Mondays)

Place: Venice, Tese delle Vergini, Arsenale

## PRESS INFORMATION

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## “SILK MAP”

### Padiglione Venezia 55<sup>th</sup> International Art Exhibition of la Biennale di Venezia

Commissioner: Madile Gambier  
Curator: Renzo Dubbini  
Artistic director: Ewald Stastny  
Project coordinator: Giovanna Zabotti  
Project by: Fondaco

Venue: Padiglione Venezia at the Biennale Giardini

On the occasion of the 55<sup>th</sup> International Art Exhibition of la Biennale di Venezia (1 June – 24 November 2013), the Venice Pavilion is returning to its original vocation (it was conceived to house outstanding works in the decorative arts), paying tribute to the “soft art”, weaving, with five artists from Italy and the East.

Uniting the East and West from ancient times, the products that were so sought after by the European elite, religions, cultures and technologies were transported along the “silk roads”, mainly on land, but also via the sea.

Venice was the destination for this trade, both in its commercial bases from the Byzantine, Persia, the Middle East and the capital itself. And as early as the twelfth century, it also became a production centre for valuable fabrics and was soon producing goods of such outstanding quality that the trend was inverted and the goods were exported to the markets of Constantinople.

Our partners, Bevilacqua, Fortuny and Rubelli, renowned and of the greatest professionalism in Venice, are the heirs of these craftsmen’s success and despite the difficult times, are still working, producing and creating in Venice, following in the wake of this great legacy.

Of diverse origins, from the East and West, the artists selected were invited to confront these productions with their past of exchange, technical innovations, ancient decorative motifs, as well as a great ability for renewal and experimentation of new paths of inspiration.

AES+F, Anahita Razmi, Marya Kazoun, Mimmo Roselli, Marialuisa Tadei, Yiqing Yin, coordinated by Ewald Stastny are engaged in this tradition and journey of knowledge, along the roads of the East, re-inventing traditional materials and/or imagining free inventions, creating six exclusive works for the Pavilion and city.

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la Biennale di Venezia

55. Esposizione  
Internazionale  
d'Arte

**la Biennale di Venezia**  
**55<sup>th</sup> International Art Exhibition**  
***Il Palazzo Enciclopedico***  
***(The Encyclopedic Palace)***

**47 Collateral Events at the 55<sup>th</sup> International Art Exhibition**

25%

**Catalonia at Venice**

Eight unemployed individuals are chosen, to represent the widest social spectrum (a Senegalese without papers, a young and highly qualified woman architect, a woman scientific researcher, and a blue collar in his fifties..) all of them to be photographed by Francesc Torres during a period of cohabitation with the artist who will document their daily lives. In addition to the visual documents on their everyday life, Torres makes an official portrait of each of them. After this first phase where the routine activities and the economic situations of all characters has been documented, the filmmaker Mercedes Álvarez makes shootings where every character expresses his/her opinions on the role of art in their lives. So, the eight unemployed people become active subjects of the exhibition.

*Cantieri Navali, Castello 40 (San Pietro di Castello)*

*June 1st – November 24th*

h. 10 – 18 closed on Mondays (except June 3rd and November 18th)

Organization: *Institut Ramon Llull*

*www.llull.cat*

**A remote whisper**

Pedro Cabrita Reis, one of the leading Portuguese artists of his generation, shows an in-situ intervention titled *A Remote Whisper* which covers the entire 700 sqm exhibition area of Palazzo Falier's 'piano nobile'. A remote whisper flows through the rooms, embracing the walls, doorways and floors with aluminium tubes, fluorescent lights and cables like drawings in space. It is a semi-precarious, rough, yet almost architectural construction which integrates fragments of works from his studio once abandoned by him, documentary material, photos as well as drawings and paintings next to flotsam and jetsam found in the city.

*Palazzo Falier, San Marco 2906*

*May 30th – November 24th*

h. 10 – 18 closed on Mondays

Organization: *Direção-Geral das Artes*

*www.pedrocabritareis-palazzofalier.org*

**About Turn: Newfoundland in Venice, Will Gill & Peter Wilkins**

*About Turn* presents new bodies of work by Will Gill and Peter Wilkins, contemporary artists based in Newfoundland, Canada. The exhibition is spurred by complementary explorations of mundane narratives. The work, which spans video, photography, and painting, deftly plays within the boundaries of abstraction and narrative; the recognizable and the intangible. Gill's works blend a feigned naïveté with formal control, lifted from family life and fleeting dreams. Wilkins' images bridge the art historical and contemporary, employing subtle, distilled abstractions of duration and form.

*Galleria Ca' Rezzonico, Dorsoduro 2793*

*May 29th – November 24th*

h. 10 – 17.30 closed on Sundays

Organization: *Terra Nova Art Foundation*

*www.tnaf.ca*

### **Ai Weiwei – Disposition**

The artist's only major new solo show in 2013, it will be presented across two locations: the Zitelles complex, home of Zuecca Project Space, and the church of Sant'Antonin. Ai Weiwei will present *Straight*, the first project developed using the long steel reinforcing bars recuperated from the schools which collapsed during the Sichuan earthquake in 2008. This work, first presented at the Hirshhorn Museum in Washington D.C., is here installed in a larger scale at Zuecca Project Space. Ai Weiwei is known internationally for his work reflecting present-day China and his concern with human rights and freedom of expression. His second work, entitled *S.A.C.R.E.D.*, is a new site-specific presentation for the Venice Biennale at the Church of Sant'Antonin, offering an immediate sense of the drama of an event which underlines the contradictory development of contemporary China.

*Zuecca Project Space Complesso delle Zitelle, Giudecca 32 (Fondamenta delle Zitelle)*

*Chiesa di Sant'Antonin, Castello (Salizada Sant'Antonin)*

*May 29th – September 15th*

h. 10 – 18 open everyday

Organization: *Zuecca Project Space*

*www.zueccaprojectspace.com*

### **Art and Knowledge - The Spirit of the Place in the 5 Platonic Solids of Lore Bert**

In the Monumental Room of the prestigious Biblioteca Nazionale Marciana (San Marco Square) Lore Bert exhibits 5 mirror sculptures into a paper environment along with 11 large format works, in an exhibition entitled *Art and Knowledge – The spirit of the place in the 5 Platonic Solids*. The 5 Platonic Solids represent 5 elements: earth, water, fire, air and universe. Lore Bert has studied at the Academy of Fine Arts in Berlin. She has organized over 200 exhibitions and 125 environments in more than 26 Countries around the world, including 40 personal exhibitions in museums. Several publications, among them 38 monographs document her work which is exhibited in several international collections.

*Biblioteca Nazionale Marciana, Piazzetta San Marco*

*May 29th – November 24th*

from May 29th to November 1st h. 10-19, from November 2nd to November 24th h. 10-17

open everyday admission fee from June 1st

Organization: *van der Koelen Foundation for Arts and Science*

*www.platonicsolids.lore-bert.com*

*www.marciana.venezia.sbn.it*

*www.zkw.vanderkoelen.de*

### **Back to Back to Biennial - Free expression**

Contemporary art, from the post-war period to date, has theorized and explained the many and different manners of self expression. *Writers* are a phenomenal, artistic movement which has arisen from the ashes of the highly urbanized societies, where peripheries are considered ghettos and where being a citizen means seeing the city as a great palette through which to interpret one's notion of reality. The *Back to Back to Biennale* project is a cultural event, which from a certain collective and generation-wise point of view is characterized by performances that the artists deliver, with no filter whatsoever from a Curator or a thematic point of view, there is freedom of expression, as the subtitle claims.

*Campo Sant'Agnese, Dorsoduro*

h. 0 - 24

*Ca' Bonvicini, Santa Croce 2161*

h. 10 - 19 closed on Mondays

*June 1st – November 24th*

Organization: *Associazione Eventi d'arte e d'architettura*

*www.bb2biennale.com*

### **Bart Dorsa. Katya**

*Katya* is an exhibition of collodion and silver glass photographic plates and bronze sculpture presented in a specifically organized dark space. The project delivers an intimate story of a Russian girl discovered in Moscow by the American artist. Katya's journey from strict Orthodox monastic life, where she spent 10 years from the age of 3 to 13, to the Moscow underground is chronicled on her skin, face and body. Her form has been imprinted on glass and in bronze sculpture to describe Katya's journey and the archetype of mythic crossroads, which is a primary theme of Dorsa's work.

*Dorsoduro 417 (Fondamenta delle Zattere)*

May 29<sup>th</sup> – September 15<sup>th</sup>

h. 10 – 18 closed on Mondays

Organization: *Moscow Museum of Modern Art (MMOMA)*

[www.mmoma.ru](http://www.mmoma.ru)

### **Bedwyr Williams: The Starry Messenger**

*If a poet looks through a microscope or a telescope, he always sees the same thing* (Gaston Bachelard). *The Starry Messenger* by Bedwyr Williams takes its name from a study published by Galileo Galilei about his discoveries through a telescope. In a series of rooms and passageways at Santa Maria Ausiliatrice (Ludoteca) this new work ponders the exploration of space both infinite and minute. An amateur astronomer's night vigil or a worshipper's quest into the polished galaxies of the terrazzo floor below his shoes.

*Santa Maria Ausiliatrice (Ludoteca), Castello 450 (Fondamenta San Giocchin)*

June 1<sup>st</sup> – November 24<sup>th</sup>

h. 10 – 18 closed on Mondays (except June 3<sup>rd</sup> and November 18<sup>th</sup>)

Organization: *Cymru yn Fenis / Wales in Venice*

[www.walesvenicebiennale.org.uk](http://www.walesvenicebiennale.org.uk)

### **Breath**

Shirazeh Houshiary presents *Breath*, a four channel video which was first conceived in 2003, in a remastered version and as part of a new and unique, site-specific installation. In *Breath* (2013), the evocative chants of Buddhist, Christian, Jewish and Islamic prayers emanate from four video screens. The sound is choreographed with images that capture the expanding and contracting breath of the vocalists. The installation is a rectangular enclosure clad in black felt, and is entered through a narrow passage leading to a dimly lit white interior. There are four screens hung at eye level, from which the chants of the different traditions rise and fall, swell and dissipate in a haunting chorus that fills the room and permeates beyond each of its walls. Where inside there is unity, outside is multiplicity.

*Torre di Porta Nuova, Arsenale Nord*

June 1<sup>st</sup> – November 24<sup>th</sup>

h. 10 – 18 closed on Mondays (except June 3<sup>rd</sup> and November 18<sup>th</sup>)

Organization: *Solomon R. Guggenheim Museum and Foundation*

### **Culture · Mind · Becoming**

*Culture · Mind · Becoming* – an exhibition by a group of outstanding Chinese artists – aims to juxtapose the cultural impact, appropriation, reflection, and reinvention existing in the Chinese culture through the lens of globalization. In a time when artists generally reflect upon individual empiricism as the main body of their artistic practice, the Chinese artists have returned to their cultural heritage after acquiring the knowledge of Western art. Through constant experimentation and evolvment, they bring forward a common ground of unique, creative context. The Chinese artists have been more or less influenced by the Western culture at different points in their lives. Living in a society of diverse culture, they are inspired to redefine and reinvent their common component – the Eastern cultural experience, which manifests itself through artistic presentations.

*Palazzo Mora, Strada Nova 3659 (San Felice)*

*Palazzo Marcello, San Marco 3699 (Rio Terà degli Assassini)*

June 1<sup>st</sup> – November 24<sup>th</sup>

h. 10 – 18 closed on Tuesdays

Organization: *Global Art Center Foundation*

[www.globalartcenter.org](http://www.globalartcenter.org)

### **Emergency Pavilion: Rebuilding Utopia**

Forty years have gone by. When did the world begin to change? Was it 1973 or 1989? When did "imagination in power" die, was it in '68 or 2012? Or was it on the first of January, 2013?

*Teatro Fondamenta Nuove, Cannaregio 5013*

*June 1st – November 10th*

*h. 14 – 18 closed on Mondays*

*Organization: MAC (Museo de Arte Contemporaneo de Santiago de Chile); Fundacion CorpArtes;*

*www.mac.uchile.cl*

*www.corpartes.cl*

*www.emergencypavilion.org*

### **Future Generation Art Prize @ Venice 2013**

The *Future Generation Art Prize @ Venice* presents the second edition of the first global art prize with 21 artists from almost all continents and 16 different countries. 21 independent artists statements, including the main prize winner, Lynette Yiadom-Boakye and special prize winners: Ryanne Tabet, Marwa Arsanios, Jonathas de Andrade, Micol Assaël and Ahmet Öğüt offer a rich scope of artistic positions, mapping and discovering groundbreaking and future tendencies of a new generation of artists.

*Palazzo Contarini Polignac, Dorsoduro 874 (Accademia)*

*June 1st – September 1st*

*h. 10 – 18 closed on Mondays*

*Organization: Victor Pinchuk Foundation; PinchukArtCentre*

*www.pinchukartcentre.org*

*www.pinchukfund.org*

### **Glasstress, White Light / White Heat**

The invited artists are asked to respond to the theme of light and heat, the components of fire, the destructive/creative element linked to the formation of the universe and primal matter from chaos. The energy from the sun's rays provides the light and heat essential to all life forms and survival on this planet. Light and heat are fundamental to glass making - light is integral to our perception of glass while heat is required to shape it.

*Istituto Veneto di Scienze Lettere ed Arti, Palazzo Cavalli Franchetti, Campo S. Stefano, 2847;*

*Berengo Centre for Contemporary Art and Glass, Campiello della Pescheria, Murano;*

*Scuola Grande Confraternita di San Teodoro, San Marco 4810 (Campo San Salvador)*

*May 31st – November 24th*

*h. 10 – 18 open everyday - admission fee*

*Organization: LCF-London College of Fashion*

*www.fashion.arts.ac.uk*

### **I libri d'acqua**

At the centre of his work, Nocera has often placed some crucial aspects related to fundamental human rights. With his project *I libri d'acqua* the artist focused his attention on migration as fully fledged social phenomenon. The essence of his conversation is put on human mobility seen as expression of the fundamental freedom of movement and aspiration to liberation that the artists represents as a symbolic journey. Antonio Nocera's Books are travel notebooks without words, unwritten stories that follow one another, protected by the pages, and open up before our eyes. Books seem to spring from the water as divine objects of mythological memory.

*Monastero di San Nicolò, Riviera San Nicolò 26, Lido di Venezia*

*June 1st – November 24th*

*Monday – Friday h. 9 – 13 / 14 – 17 Saturday h. 10 – 17 closed on Sundays and from August 1st to August 15*

*Organization: EIUC – European Inter-University Centre For Human Rights and Democratization*

*www.eiuc.org*

*www.ilibridacqua.it*

## **Imago Mundi**

The exhibition presents the collection, made up of more than a thousand small paintings, (all in 10x12 cm format) that Luciano Benetton has collected travelling around the world. The collection exhibits the works acquired in Australia, India, Korea, United States and Japan. This collection is indeed similar to an open inventory able to contribute and show how varying is the way the world is seen, studied and represented by artists and how their experiences help us to understand the riches kept into whatever is different and far away that the world offers to our interpretations.

*Fondazione Querini Stampalia, Castello 5252 (Santa Maria Formosa)*

*August 28th - October 27th*

h. 10 – 18 closed on Mondays

Organization: *Fondazione Querini Stampalia onlus*

*<http://www.querinistampalia.it/>*

## **In Grimani. Ritsue Mishima Glass works**

*In Grimani* is the first contemporary art exhibition created for the rooms of a museum, which used to be the former residence of a powerful sixteenth-century Venetian family. The glass works by Ritsue Mishima are the brainchild of long periods spent into the palace. The artist who has been living in Venice since 1989, expresses herself using the ancient craft culture of the furnace and Murano glass masters give shape to her ideas, as witnessed by the pictures taken by Rinko Kawauchi, to whom a room has been dedicated, allowing us to see a poetic vision of the mysteries of glass working and the furnace.

*Palazzo Grimani di Santa Maria Formosa, Castello 4858 (Ruga Giuffa)*

*May 30th – September 29th*

Tuesday – Sunday h. 8.15 – 19.15, Monday h. 8.15 – 14

admission fee

Organization: *Ministero per i Beni e le Attività Culturali, Soprintendenza speciale per il patrimonio Storico, Artistico ed Etnoantropologico e per il Polo museale della città di Venezia e dei comuni della Gronda lagunare*

*[www.palazzogrimani.org](http://www.palazzogrimani.org)*

## **Ink · Brush · Heart, XiShuangBanNa**

“In the end of 2012 I was invited to visit the rainforest of XiShuangBanNa, in the South of China. While I was indulging myself in the serenity of the rainforest, I was more and more astonished by the supremacy of nature. While the colors of my daily environment fade everyday more towards grey, the colors here felt so vital and bright. I observed the trees that reach up to 90 meters height, comparable to most of the new constructed buildings in Chinese cities. In order to be so tall, these trees need to have extremely deep roots. I realized then that our society in order to reach higher needs to go deeper and hold on to its own traditions. The trees leaves form an intriguing composition with the feathers of the peacock. With its tail of 100 eyes it is considered as a manifestation of the heavenly Phoenix on earth. In the tradition of Feng Shui it is indicated as the celestial animal of the South of China, representing power and beauty.” Simon Ma

*Conservatorio di Musica Benedetto Marcello, Palazzo Pisani, San Marco 2810 (Campo Santo Stefano)*

*June 1st – November 24th*

h. 10 – 18 closed on Mondays (except June 3rd and November 18th)

Organization: *Museum of Contemporary Art, Shanghai*

## **LAWRENCE WEINER: THE GRACE OF A GESTURE**

THE GRACE OF A GESTURE, an artwork by Lawrence Weiner, forms the centerpiece of an exhibition organized by the Written Art Foundation and presented on the ground floor of the Palazzo Bembo near the Rialto bridge. A component will be the installation of THE GRACE OF A GESTURE which will appear on five of Venice's major sources of transportation, the vaporetti. It will transport the work through the Canal Grande, the Arsenale, the Giardini and beyond. The work will be shown in ten different languages ranging from Chinese to Japanese to Arabic to Hebrew. Included in the exhibition at Palazzo Bembo will be another four works by Weiner originally created for his exhibition *Displaced* at the New York Dia Center for the Arts in 1991.

*Palazzo Bembo, San Marco 4793, (Rialto, Riva del Carbon)*

*June 1st – November 24th*

h. 10 – 18 closed on Tuesdays

Organization: *Written Art Foundation - [www.writtenartfoundation.de](http://www.writtenartfoundation.de)*

### **Lost in Translation**

*Lost in Translation* is a large-scale exhibition of over one hundred Russian contemporary art works of the past four decades focusing on the historical, political, social, and economical issues related to the process of “translating” a work of art in the age of globalization. The exhibition presents works which are particularly difficult to decipher for an audience who is not familiar with the “Russian context” they were born in and refer to. Each work is displayed together with its “expanded translation” which points out and explains the essential references necessary to achieve a clearer understanding of the message conveyed.

*Università Ca' Foscari, Dorsoduro 3484*

*May 29th - September 15th*

h. 10 – 18 open everyday

Organization: *Moscow Museum of Modern Art (MMOMA)*

*www.mmoma.ru*

**"Love me, Love me not"**

### **Contemporary Art from Azerbaijan and its neighbours**

Produced and supported by YARAT, a not-for-profit organisation dedicated to nurturing an understanding of contemporary art in Azerbaijan and to creating a platform for Azerbaijani art, both nationally and internationally, *Love me, Love me not* will provide new perspectives on the diverse and culturally rich culture of Azerbaijan and its neighbours. There is currently equal curiosity and misconception about this region; the works on show provide insight into the dynamics of each nation, bringing to light forgotten or unknown aspects of history and demonstrating the breadth of vision and creativity at play within their borders.

*Tesa 100, Arsenale Nord*

*June 1st – November 24th*

h. 10 – 18 closed on Mondays (except June 3rd and November 18th)

Organization: *YARAT Contemporary Art Organisation*

*www.loveme-lovemenot.com*

*www.yarat.az*

### **Mind · Beating**

“Mind” means thinking and consciousness in the psychological sense, and is the same as brains, which is a huge central hub for receiving and classifying information. The purpose of the exhibition is to regard the mind as a container, and extend to thinking system, and explore the relationship between visual creation and multi-dimensional world through “heart”, the common information reception organ of human kinds and its beating frequency. Though the words such as “globalization” and “trans-boundary” etc. have been repeatedly used, we shall still analyze the latest works and the thoughts of the creators from similar perspectives before we find more suitable words.

*Spazio Thetis, Arsenale Nord;*

*Centro Ricerca Arte Contemporanea Castello 925*

*May 30th– November 24th*

h. 10 – 18 from June 8th closed on Saturdays and Sundays

Organization: *Nanjing Sanchuan Modern Art Museum*

*www.sanchuanmuseum.com*

### **Nell'acqua capisco**

Water is protagonist of this project, it tells us the relations, communications, feelings and aspirations that move through this element as a vehicle to express a mood. Water is the common feature of all works exhibited, its roaming sound attempts to hide feelings of distress, diving into water can be a way to recover the outside world. Furthermore, water means sharing, interpreting inclusive messages, water gives us the possibility to reconvert a common good into more productive elements. All this is told through the works of artists who were able to create an original dialogue with water, sometimes joyful, often painful, but always thoughtful.

*Ateneo Veneto, San Marco 1897 (Campo San Fantin)*

*Procuratie Vecchie, Piazza S. Marco 153/A*

*May 30th – September 29th*

h. 10.30 – 18.30 closed on Mondays

Organization: CIAC – Centro Internazionale per l'Arte Contemporanea Castello Colonna Genazzano; The Hart Foundation

*www.castello-colonna.it/ciac*

*www.the-hart-foundation.org*

### **Noise**

One hundred years after *The Art of Noise* by Luigi Russolo, the exhibition reflects upon noise as a necessary condition and an integral part of any communication process. The role of art is to render dense with meaning that part of communication which usually escapes codification and understanding, so to return to an essential principle of indeterminacy. By assuming a modus operandi based on listening, or immersion, the artists chosen for the exhibition place processuality in a privileged position with regard to the demands for representation, while locating in what might be termed error an essential precondition for coming to understand the complexity of existence.

*Ex Magazzini di San Cassian, Santa Croce 2254 (Calle della Regina, Campo San Cassian)*

*June 1st – October 20th*

h. 10 – 18 closed on Mondays

Organization: De Arte Associazione

*www.dearteassociazione.org*

### **Otherwise Occupied**

*Otherwise Occupied* features two internationally renowned Palestinian artists, Bashir Makhoul and Aissa Deebi. Both artists were born inside the 1948 borders, in the margins of another state in their homeland and outside the occupied West Bank and the centres of contemporary Palestinian culture. They have emigrated to become citizens of other states operating in a globalised art world. They still think of themselves as Palestinians and are in search of new ways to imagine the nation from a distance. Art is capable of occupying cultural spaces that are otherwise inaccessible or invisible. *Otherwise Occupied* describes other ways of imagining the nation outside and beyond the conflict; it is therefore a means of artistic and critical thinking through the de-territorialisation of Palestine.

*Liceo Artistico Statale di Venezia, Palazzo Ca' Giustinian Recanati, Dorsoduro 1012 (Accademia)*

*May 31st – June 30th*

h. 10 – 19 closed on June 19th, 20th and 24th

Organization: Al Hoash

*www.alhoashgallery.org*

*www.otherwiseoccupied.co.uk*

## **OVERPLAY**

*OVERPLAY* focuses in an interdisciplinary manner on the relationship between art and crisis. Starting from the historical survey of art history (Caporali, Correggio, Jordaens, Guardi, Rousseau, von Stuck, Schifano, Vedova, Santomaso) it takes us towards the “criticality of meaning” which is present in the installation by Emiliano Bazzanella where the iPad becomes the eerie of endless unanswered questions created by a software, or towards attempts to escape, rebellion, imaginary sublimation and reconversion, that characterize a large group of major contemporary artists.

*Associazione Culturale Italo-Tedesca, Palazzo Albrizzi, Cannaregio 4118*

*June 1st – November 24th*

*h. 10 – 18 closed on Mondays*

*Organization: Associazione Culturale Italo-Tedesca di Venezia*

*<http://www.acitve.it/>*

## **Passage to History: Twenty Years of La Biennale di Venezia and Chinese Contemporary Art**

The year 2013 marks the twentieth anniversary of the participation of Chinese contemporary artists in the International Art Exhibition, La Biennale di Venezia; it also marks twenty years of economic, cultural and artistic exchange between China and the West. Through this time period there is a recorded change in accepted attitudes toward Chinese culture and its international identity in the Western world, as well as toward China's contribution to contemporary art, particularly in painting. The theme of exhibition, passage to history, derives from this. Actually, we can clearly see that it was the combined efforts of Chinese contemporary artists and critics at home and abroad, as well as those Western curators with a passion for art that made this precious period of Chinese contemporary art history possible.

*Nappa 89, Arsenale Nord*

*June 1st – November 24th*

*h. 10 – 18 closed on Mondays (except June 3rd and November 18th)*

*Organization: Museum of Contemporary Art, Chengdu*

*[www.chengdumoca.org/en/index.php?do=show&id=261](http://www.chengdumoca.org/en/index.php?do=show&id=261)*

## **PATO·MEN, CARLOS MARREIROS**

This art installation project encourages a reflection about information and knowledge, its ordered arrangement or not, and its manipulation. From Noah's Arc to the Renaissance, from Giulio Camillo's Theatre of Memory to Steve Jobs' Theatre of Memory, being Marino Auriti's Encyclopedic Palace the cause. Several Theatres of the World dispute the order in Global Theatre, and still, there is a place for Ethics. PATO·MEN & Women are a minority but, yet, in significantly large number. They are strange beings, very orderly and witty, almost hedonists, who practice Ethics. This art installation project will be essentially in black and white.

*Arsenale, Castello, 2126/A (Campo della Tana)*

*June 1st – November 24th*

*h. 10 – 18 closed on Mondays (except June 3rd and November 18th)*

*Organization: Civic and Municipal Affairs Bureau of Macao (IACM); The Macao Museum of Art (MAM)*

*[www.iacm.gov.mo](http://www.iacm.gov.mo)*

*[www.mam.gov.mo](http://www.mam.gov.mo)*

## **PERSONAL STRUCTURES**

The exhibition present an extraordinary combination of artworks, showing a wide range of individual approaches regarding the topics Time, Space, Existence. Artworks that make a sincere strong statement within each given space and at the same time help to create a complex exhibition as a total. Each room should provide the spectator with an inside about each presented artwork, project or idea from the artist point of view.

*Palazzo Bembo, San Marco 4793, (Rialto, Riva del Carbon)*

*June 1st – November 24th*

*h. 10 – 18 closed on Tuesdays*

*Organization: GlobalArtAffairs Foundation*

*[www.personalstructures.org](http://www.personalstructures.org)*

*[www.globalartaffairs.org](http://www.globalartaffairs.org)*

*[www.palazzobembo.org](http://www.palazzobembo.org)*

### **Perspectives by John Pawson**

John Pawson reveals a new perspective of the Basilica di San Giorgio Maggiore. *Perspectives* offers the visitor a unique view of the beauty of Andrea Palladio's architectural masterpiece. The combination of a concave Swarovski crystal meniscus and a larger reflective hemisphere creates a dramatic optical experience that brings new light to the interior of the famous Benedictine basilica. The Swarovski Foundation's mission to promote creativity and innovation through working with architects, artists and designers demonstrates its commitment to the artistic community and beyond.

*Isola di San Giorgio Maggiore, Basilica di San Giorgio Maggiore*

June 1st – November 24<sup>th</sup>

h. 8.30 – 18.30 closed on Sundays from h. 10.30 - 12.30

Organization: *Swarovski Foundation*

[www.swarovskifoundation.org](http://www.swarovskifoundation.org)

### **Rhapsody in Green**

In 1924, when George Gershwin created his *Rhapsody in Blue*, Huang Tu-Shui, (1895-1930), the first modernist Taiwanese artist, cast his bronze *In the Outskirts* depicting an ox and cranes, a common view in Southern Asian rice fields. The color green, semantically ambiguous in Chinese tradition and absent from the bronze cast, yet obviously implied in Huang's creation, is the departing point of *Rhapsody in Green*. This exhibition explores how three contemporary Taiwanese artists, Kao, Tsan-Hsing (1945), Huang, Ming-Chang (1952), and Chou, Yu-Cheng (1976), artistically react to the color green, either taking an optical, an intersubjective, or a conceptual approach, reminding us of its RIGHTful place in our present living environment.

*Istituto Santa Maria della Pietà, Castello 3701*

June 1st – September 15<sup>th</sup>

h. 10 – 18 closed on Mondays

Organization: *National Taiwan University of Arts*

<http://portal2.ntua.edu.tw/enntua/index.htm>

### **RHIZOMA (Generation in Waiting)**

Edge of Arabia is an independent arts initiative developing the appreciation of contemporary Arab art and culture with a particular focus on Saudi Arabia. Their exhibition for the 55th International Art Exhibition of la Biennale di Venezia, *RHIZOMA (Generation in Waiting)*, curated by Sara Raza and Ashraf Fayadh, draws its inspiration from a younger generation of Saudi artists, and embraces visual art alongside technology, science and natural philosophy. Curator Sara Raza explains "Curatorially the exhibition's title and premise re-appropriates the concept of a rhizome, the underground stem of a plant that shoots roots laterally as opposed to upwards, as a metaphor for the current generation of Saudi Arabia's thriving art scene."

*Magazzini del Sale, Dorsoduro 262 (Fondamenta delle Zattere)*

May 30<sup>th</sup> – November 24<sup>th</sup>

h. 11 – 18 closed on Mondays

Organization: *Edge of Arabia*

[www.edgeofarabia.com](http://www.edgeofarabia.com)

### **Salon Suisse**

The *Salon Suisse* is the official accompanying programme of the Swiss participation in the International Art Exhibition, La Biennale di Venezia. It comprises panel discussions and readings, but also experimental formats such as audiovisual performances, reenactments and performance lectures. This year's edition is dedicated to the legacy of the European Enlightenment in the contemporary art world. The curator of the *Salon Suisse*, Jörg Scheller, has invited international theorists and artists to engage in a discussion on Enlightenment from a multi-perspective view. All events take place at the historic Palazzo Trevisan degli Ulivi. They are free of charge and open to everyone.

*Palazzo Trevisan degli Ulivi, Dorsoduro 810 (Campo Sant' Agnese)*

June 1st-2<sup>nd</sup> h. 11; June 13<sup>th</sup> -15<sup>th</sup> h. 19; September 12<sup>th</sup> -14<sup>th</sup> h. 19; October 17<sup>th</sup> -19<sup>th</sup> h. 19; November 21st-23<sup>th</sup> h.19

Organization: *Swiss Arts Council Pro Helvetia*

[www.prohelvetia.ch](http://www.prohelvetia.ch)

[www.biennials.ch](http://www.biennials.ch)

### **Scotland + Venice 2013**

An exhibition of new work by three distinctive artists working in Scotland today. Corin Sworn creates installations that explore the way objects circulate to disseminate stories and create histories. Duncan Campbell produces films that combine archive material with his own footage, questioning the information presented. Hayley Tompkins makes painted objects that transform familiar, commonplace things - such as knives, hammers, mobile phones or furniture. The exhibition is curated and organised by The Common Guild, Glasgow. Scotland + Venice is a partnership between Creative Scotland, British Council Scotland and the National Galleries of Scotland.

*Palazzo Pisani di Santa Marina, Cannaregio 6103 (Calle delle Erbe)*

*June 1st – November 24th*

*h. 10 – 18 closed on Mondays*

*Organization: Scotland + Venice*

*www.scotlandandvenice.com*

### **Steel-Lives, Still-Life**

A woman looks with intense energy across life and through us to the other side. What is on that other side? The residual steel glistens with a powerful redundancy; a residue that has failed to make the lives it could have made. A cinematographic flux suffuses the temporality of Norayr Kasper's photography, as distant from nostalgia as from photo-reportage. What is at stake in these works, is not disappearance, it is *existence*. *Steel-Lives, Still-Life* is a narrative bracketed within a Palladian lightness. The woman knows too she has been bracketed by a world that has gone on without her. This is still life but one which has the reality to shock.

*Centro Studi e Documentazione della Cultura Armena, Loggia del Temanza, Dorsoduro 1602 (Corte Zappa)*

*June 1st – November 24th*

*h. 10 – 18 closed on Mondays*

*Organization: Centro Studi e Documentazione della Cultura Armena*

*www.steel-lives.com*

### **The Dream of Eurasia. 987 Testimonials**

#### **The Italian Attitude**

The installation encapsulates two aspects: Omar Galliani's artistic language, which draws on the great Italian Renaissance tradition, and his ability to establish a dialogue between European and Asian cultures. The underlying metaphor for understanding this new configuration is the fractal: the oval of the Eurasian face represents the faces of millions on which the column is rooted. Morphological and cultural diversity is acknowledged in the sharing of a new value that stems from the union of differences. To implement the project, the artist and curators, in synergy with Italian firms, will involve 987 testimonials, whose presence will be documented in the form of photos and video footage.

*Palazzo Barbarigo Minotto, San Marco 2504 (Fondamenta Duodo o Barbarigo)*

*June 1st – September 30th*

*h. 14 – 18 closed on Tuesdays*

*Organization: Fondazione Antonio Mazzotta*

*www.venicebiennale-eurasia2013.org*

*www.mazzotta-as.com*

### **The Grand Canal**

The Grand Canal of China, a living cultural heritage and the theme of this collateral exhibition, was dug to open up the exchange of human and material resources, and led to an encyclopedic dissemination of art, ideas and culture consistent with today's globalization. This exhibition shows the fusion of contemporary Chinese art, history, tradition and the material world. In an exploration of the Grand Canal's cultural and practical significance, Chinese artists deal with complementary dichotomies including manmade/natural, traditional/contemporary, male/female and material/spiritual.

*Museo Diocesano, Sale espositive, Castello 4312*

*June 1st – November 24th*

*h. 10 – 18 closed on Mondays (except June 3rd and November 18th)*

*Organization: National Youth Center of the Chinese Central Government Organs;*

*China Grand Canal Application for World Heritage List Office in Yangzhou;*

*West Lake International Artists Association;*

Jiangdu District Government of Yangzhou, Jiangsu Province (China)

[www.grandcanalart.org](http://www.grandcanalart.org)

### **The Intimate Subversion by Ángel Marcos**

"If you do not change direction, you may end up where you are heading." Chinese Proverb. What can we do? This question forms the fundamental body of the project, though adding a synthesis: possibly the actions that we can undertake to set-up a sustainable civilization must be linked to our intimate feelings and thoughts, those territories of creative and affective thinking, charged with energy and of very difficult destruction. We know what the territories close to belongings can give of themselves, as well as the impersonation of the states of mind for consumption; thus, let us try with affections because we have no other choice, *The Intimate Subversion*.

*Scuola di San Pasquale, Castello 2786 (San Francesco della Vigna)*

June 1st – September 30th

h. 10 – 18 closed on Mondays

Organization: MUSAC. Museo de Arte Contemporáneo de Castilla y León; Junta de Castilla y León

[www.musac.es](http://www.musac.es)

### **The Joycean Society**

Dora Garcia is the winner of the Fondation Prince Pierre of Monaco's International Prize for Contemporary Art (PIAC), for her work, *The Deviant Majority* (2010), nominated by curator Agustin Perez Rubio. For 2013, Garcia proposes to produce a new work, *The Joycean Society* (2012-2013), that she considers as the third in a series. This artwork (video installation) is inspired by reading groups and literary clubs, notably those who meet regularly to read the works of James Joyce out loud. In this work, the artist observes and documents moments where members of a community try to understand a literary language in relationship to the narratives and stories that writing translates.

*Spazio Punch, Giudecca 800/O*

May 30th - November 24th

h. 13 – 19 closed on Mondays

Organization: Fondation Prince Pierre de Monaco

[www.fondationprincepierre.mc](http://www.fondationprincepierre.mc)

### **The Museum of Everything**

The Museum of Everything is the world's first wandering museum for the untrained, unintentional, and undiscovered artists of our times. Since 2009, it has welcomed over 500,000 visitors to its acclaimed installations in Britain, France, Italy, Turkey and Russia. The Museum of Everything works with leading writers, thinkers, curators and artists and is the world's leading advocate for the alternative history of 19th, 20th and 21st century art.

*Serra dei Giardini Viale Giuseppe Garibaldi, Castello 1254*

May 29th – July 28<sup>th</sup>

h. 10 – 20 closed on Mondays

Organization: *The Museum of Everything*

[www.musevery.com](http://www.musevery.com)

[www.musevery.it](http://www.musevery.it)

### **This is not a Taiwan Pavilion**

By proposing the identity of the stranger, this exhibition manifests a shared concern for the urgency of coexistence in today's world. Three projects by Bernd Behr, Chia-Wei Hsu, and Kateřina Šedá + BATEŽO MIKILU capture the political relations between imagination and reality and investigate how the possibility of criticality produced in subjectification or estrangement might be used to perceive diverse potential forms of cultural identity.

*Palazzo delle Prigioni, Castello 4209 (San Marco)*

June 1st – November 24th

h. 10 – 18 closed on Mondays

Organization: Taipei Fine Arts Museum of Taiwan

[www.tfam.museum](http://www.tfam.museum)

[www.venicebiennaletaiwan.org](http://www.venicebiennaletaiwan.org)

### **Thomas Zipp - Comparative investigation about the disposition of the width of a circle**

The German artist Thomas Zipp's project relates to both *The Width of a Circle* by David Bowie, whose lyrics, using parables from Nietzsche's *Thus spoke Zarathustra*, express his relationship with the 'devil drug', and l'arc de circle, which metaphorically denotes reactions triggered in hypnotized patients for hysteria research purposes by Jean-Maria Charcot (1825-1983). Zipp installs a version of a psychiatric unit that deals with hysteria, and the duality (schizophrenia) in one person - the artist is both patient and doctor. Zipp researches the unconscious, exploring the effects of drugs, heavy metal music, philosophy, religion and hidden aspects of psychiatry and psychoanalysis.

*Palazzo Rossini-Revedin, San Marco 4013 (Campo Manin)*

*June 1st – November 24th*

10 – 18 closed on Tuesdays

Organization: *Arthema Foundation*

*www.kaistrasse10.de*

### **Transitions**

In spite of their different backgrounds, artistic mediums and geographic separation the artwork of Victor Matthews and Paolo Nicola Rossini shares an exploration of the theme of *Transition* and in doing so, tells their stories. Both artists question universal themes such as life, memory, dream and the subconscious, reality, time and space and transition from one moment or idea to the next. Yet departing from the same starting point both arrive at very different destinations. These two artists present the view of their reality as perceived by them internally and question what is one's perception of the landscapes around us and what we see. They challenge this image through its transition - externalizing it through their painting and photography.

*Dorsoduro 453 (Rio Terà San Vio)*

*June 1st – June 27th*

from June 1st to June 9<sup>th</sup> h. 10 – 19 from June 11<sup>th</sup> to June 27<sup>th</sup> h. 11 – 18 closed on Mondays (except June 3<sup>rd</sup>)

Organization: *Nuova Icona*

*www.nuovaicona.com*

### **United Cultural Nations**

*United Cultural Nations* is created by Mi Qiu. This term is from his daily mantra for fun and for serious. Time and place at this moment, nothing will be important even though beautiful people and mellow wine. We are free from the material and concrete feelings.

*Palazzo Bacchini delle Palme, Santa Croce 1959-1961 (San Stae)*

*June 1st – July 1<sup>st</sup>*

h. 10 – 18 closed on Mondays

Organization: *Tongli Academic Exchange Center Foundation*

### **Universo Donna**

The artist has completed many works, even religious works, for the Italian Navy and developed an artistic curriculum – formed at the “School” of Pericle Fazzini and Emilio Greco – led to present the man to the mystery of life through “physicality and volume”. The theme of the exhibition that the artist aims to achieve is, in fact, “the understanding and description of the women's soul through physicality and volume.”

*Museo Storico Navale, Castello (Calle San Biagio/Fondamenta Arsenale)*

*June 1st – November 24th*

h. 9.30 – 17 closed on Sundays

Organization: *Marina Militare*

*www.marina.difesa.it*

*www.lilianaconsoli.blogspot.com*

## **Voice of the Unseen**

### ***Chinese Independent art 1979/today***

Who are, where are they, and what are doing now the artists who, with the historical event of the 1979 exhibition on the "Wall of Democracy" of Xidan in Beijing, gave birth to the growingly influential stream of independent contemporary art in China? This event is the most ambitious attempt to date to answer comprehensively to these questions, highlighting the history of Chinese art of the last thirty years through the work of the artists who created, from the Post-Avant-garde of the '80s and '90s, the movement of the non-official, or independent, Chinese art.

Body - Family - Village - Landscape - Ruins - Poverty - Magic - Memory - History

The nine themes are narrated through works, recent or expressly made, in various media: painting, sculpture, installation, photography, video, performance, accompanied by the largest reference library of Chinese culture ever created up to now as part of an art exhibition.

*Tesa alle Nappe, Tese di San Cristoforo 93-94, Arsenale Nord*

*June 1st – November 24th*

10 – 18 closed on Mondays

Organization: *Guangdong Museum of Art*

*www.gdmoa.org*

*www.voiceoftheunseen.org*

### **Who is Alice?**

*Who is Alice?* is a special thematic exhibition presenting the permanent collection of the National Museum of Contemporary Art, Korea. The exhibition presents 30 works by 16 Korean artists that transcend the limitations of physical space and time, covering various concepts and forms that traverse the boundaries of 'reality and non-reality', and 'dreams and the real. The audience is invited in the 'time travel' across space-time, like Alice in Wonderland who took a sudden leap into the rabbit hole. The audience will dream walk in a mysterious space of reality and imagination, and become the main character in the 'shadow play' of their own stories.

*Spazio Light Box, Cannaregio 3831 (San Felice, Strada Nova))*

*June 1st - November 24th*

h. 10 – 18 closed on Mondays (except June 3rd and November 18th)

Organization: *National Museum of Contemporary Art, Korea*

*www.moca.go.kr*

### **'You(you).'** - Lee Kit, Hong Kong

*'You (you).'* continues his exploration into the quotidian realm of the everyday. Comprised entirely of new commissions, the exhibition is conceived through the recollection of personal and collective moments. *'You (you).'* takes the universal yet non-existing entity hinted by its title as a departure point, gazing at the notion of absence to reflect on the construction of memories, time and places. Lee incorporates various elements such as moving-image, ready-made objects and sound to suggest traces of immaterial dialogues, allowing the possibility of evoking the texture of the everyday.

*Arsenale, Castello 2126 (Campo della Tana)*

*June 1st – November 24th*

h. 10 – 18 closed on Mondays (except June 3rd and November 18th)

Organization: *M+, Museum for Visual Culture; Hong Kong Arts Development Council*

*www.venicebiennale.hk - www.wkcd.hk/en/museum/ - www.hkadc.org.hk*

## Restoration of the Sala Chini Central Pavilion at Giardini

In the beginning of 2013 la Biennale di Venezia started the restoration of the **Sala Chini** in the Central Pavilion, Giardini. On the occasion of the preview days of the 55<sup>th</sup> International Art Exhibition (May 29<sup>th</sup> -31<sup>st</sup> 2013) will be brought to light the series of paintings *La Civiltà nuova* by Galileo Chini (1873-1956). Next year will be revealed the restoration of the octagonal room.

Sala Chini is the entrance hall of the Central Pavilion at Giardini (former Palazzo dell'Esposizione Internazionale, built between 1895 and 1899 and designed by Enrico Trevisanato). The room is dominated by a dome formed by eight segments decorated by Galileo Chini in 1909, in shades of cobalt blue, gold and bright red on the occasion of the 8<sup>th</sup> International Art Exhibition la Biennale di Venezia.

When the modernist taste changed, the series of paintings "disappeared" under a new structure designed by Gio' Ponti in 1928. The series was rediscovered in 1986 in a bad state of preservation and was essentially invisible to visitors of the following Exhibitions.

In 2005 the Municipality of Venice started the restoration of the series of paintings, which then stopped for lack of funds. La Biennale di Venezia, with own resources, will complete the restoration and will open the octagonal room to the public making it the starting point of the Exhibition.



## Areas used by la Biennale di Venezia

### Arsenale

Total area	46.000 sq.m. ( indoor and outdoor areas)
indoor	14.000 sq.m.
outdoor	32.000 sq.m.
Corderie	6.300 sq.m.
Artiglierie	2.850 sq.m.

In addition:

### Sale d'Armi

Total area indoor	6.526 sq.m.
Sale d'Armi Nord	4.546 sq.m. (A + B + C + D)
Sale d'Armi Sud	1.980 sq.m. (E + F + G)

### Giardini della Biennale

Total area	50.000 sq.m. (indoor and outdoor areas)
indoor	16.000 sq.m.
outdoor	34.000 sq.m.
Padiglione Centrale	4.400 sq.m.

### Ca' Giustinian

4.900 sq.m.

The **88 National participations** of 55<sup>th</sup> International Art Exhibition are divided as follows:

**28** at Giardini

**24** at Arsenale

**36** in the city of Venice

and **47** Collateral Events in the city



## *Il Palazzo Enciclopedico (The Encyclopedic Palace)*

### Visitors information

#### Venues, dates and opening times

Venice, Giardini and Arsenale, from June, 1<sup>st</sup> to November, 24<sup>th</sup> 2013

Opening times: 10 a.m. – 6 p.m.

Closed on Mondays (except on June 3<sup>rd</sup> and November 18<sup>th</sup> 2013)

#### Ticket office

Giardini e Arsenale (Campo della Tana)

Opening hours 10.00 a.m - 5.30 p.m

Last entrance in the exhibition - 5.45 p.m

#### Presale

[www.labiennale.org](http://www.labiennale.org)

#### Visits

Tickets are valid for one entry to each of the two exhibition venues (Giardini and Arsenale) and they can be used also on non-consecutive days

Permanent Passes and Full Special 2days are valid for more entries to both exhibition venues (Giardini and Arsenale)

#### Tickets

**Full Special 2days € 30** (pass valid for two consecutive days entry to both venues)

**Full Regular € 25** (valid for one entry to each venue also on non-consecutive days)

**Concessionary € 22** (COOP, CTS, ISIC, ITIC, FAI, Touring Club, Cinema Più, Venice Card (Adult/Junior/San Marco), Rolling Venice Card, Carta Giovani, holders of valid ticket Vaporetto dell'Arte, Trenitalia customers with a ticket to Venice with Freccia Argento/Freccia Bianca (date of travel up to 3 days before) and Cartafreccia members)

**Concessionary € 20** (over 65 yrs., military officers, residents in Venice, with the ticket of the 57<sup>th</sup> International Festival of Contemporary Music, with the ticket of the 42<sup>nd</sup> International Theatre Festival and with the season ticket for the 70<sup>th</sup> Venice International Film Festival)

**Students / Under 26 yrs. € 14** (with current student ID)

**Concessionary € 15** Biennale Card Gold and Platinum

**Formula 2+2 € 50** (2 adults + 2 under 14 yrs.)

**Adult groups € 15** (min. 10 people, booking required)

**Secondary school students groups € 10** (min. 10 people, booking required)

**University students groups € 12** (min. 10 people, booking required)

**Student groups from universities affiliated to the project "Biennale Sessions" € 20**

(min. 50 people, booking required - tickets/passes are valid to visit the two exhibition venues for 3 consecutive days)

**Permanent pass € 80**

**Permanent pass students and Under 26 € 50** (with ID)

**Permanent pass for residents in Venice and its province € 50** (with ID)

**Free admission:** up to the age of 6 (inclusive), adults accompanying disabled visitors, primary schools and secondary schools attending educational services.

It's possible to purchase on-line some typology of tickets on [www.labiennale.org](http://www.labiennale.org)

### **Educational**

**Guided tours, theoretical and practical thematic-educational itineraries, laboratories and creative workshops**

Available in Italian and many foreign languages.

Booking required, average duration 1h 45', 2 h.

The service is fee-paying, entry ticket not included

### **Adults**

In Italian: 1 venue € 80 – 2 venues € 140

In foreign languages: 1 venue € 90 – 2 venues € 150

### **Universities**

1 venue € 70 – 2 venues € 120

### **High schools**

1 venue € 65 – 2 venues € 110

### **Elementary and Junior High schools**

1 venue € 60

### **Nursery schools**

1 venue € 50

### **Creative workshops for families**

Laboratories, cost per child 1 venue € 5

### **Guided tours without reservation**

Fixed departures: Guided tours for individual visitors in Italian or in English 1 venue € 7 and for 2 venues € 10. Activities available on set days and times. It's possible to consult the schedule and purchase guided tours at set times online at this website: [www.labiennale.org](http://www.labiennale.org)

### **Art + Music formula**

During the **57<sup>th</sup> International Festival of Contemporary Music** concessionary fees will apply to combined Art/Music tickets.

### **Art + Theatre formula**

During the **42<sup>nd</sup> International Theatre Festival** concessionary fees will apply to combined Art/Theatre tickets.

### **Art + Cinema**

During the **70<sup>th</sup> Venice Film Festival** (28<sup>th</sup> August > 7<sup>th</sup> September 2013) reduced price tickets will be available for set screenings for groups of visitors of the **55<sup>th</sup> International Art Exhibition**.

## **Visitors services**

### **Arsenale**

Infopoint / Free cloakroom

### **Services for families**

Stroller and baby carrier free rental / Changing table / Nursing and feeding station / Family lounge

### **Giardini**

Infopoint / Free cloakroom

### **Services for families**

Changing table / Nursing and feeding station

### **Services within the exhibition** (Giardini and Arsenale)

Bar, restaurant, bookshop

## **Catalogue**

Marsilio Editori

## **Web sites**

*[www.labiennale.org](http://www.labiennale.org)*

## **Bookings and information**

### **Guided visits, groups, schools**

Ph. +39 041 5218 828

Fax +39 041 5218 732

*[promozione@labiennale.org](mailto:promozione@labiennale.org)*

*[www.labiennale.org](http://www.labiennale.org)*

## Press Preview Registration

Journalists registered for the preview days can receive a **free pass** valid for entrance from Saturday, June 1<sup>st</sup> (day of the award ceremony) through Tuesday, June 4<sup>th</sup>. The pass will give access to the Arsenale (3 entrances per day) and to the Giardini (3 entrances per day).

### **From Wednesday, June 5<sup>th</sup>, the press ticket is € 12.**

The **press ticket** gives access to the Giardini (max. 3 entrances) and to the Arsenale (max. 3 entrances) for two, even non-consecutive, days throughout the whole duration of the exhibition.

The journalist will receive the **press ticket of € 12** by showing either his personal press card, the AICA membership card or the confirmation letter sent via e-mail from the Biennale di Venezia press office.

In order to obtain the confirmation letter, the journalist will have to submit at least 48 hours prior to the visit:

- Provision of an official letter signed by the Editor in Chief confirming the assignment to cover the 55<sup>th</sup> International Art Exhibition
- Provision of a published article on the 54<sup>th</sup> International Art Exhibition or in case of first time request a recently published article about art or architecture
- Submission of the fully completed application form
- Provision of a recent passport-size photo in .jpg 200 KB to be attached to the form or sent by e-mail.

The online form will be available at la Biennale website at the following link:

[http://www.labiennale.org/en/art/press/press\\_art.html](http://www.labiennale.org/en/art/press/press_art.html)

- **Application forms sent without the required documents will not be taken into account.**
- **The Biennale Press Office will confirm the registration via email.**
- **The registration procedure also refers to AICA card holders. AICA card alone do not entitle to press registration.**

All documents can be sent:

- by e-mail to the following address:  
*artpress@labiennale.org* (International press)  
*artestampa@labiennale.org* (Italian press)
- by ordinary mail to the following address:  
la Biennale di Venezia – Visual Art Press Office  
Ca' Giustinian - San Marco, 1364/a - 30124 Venezia – Italy

### **For further information**

Visual Art Press Office - la Biennale di Venezia

Ph. +39 041 5218 771

*artpress@labiennale.org*



la Biennale di Venezia

Arte  
Architettura  
Cinema  
Danza  
Musica  
Teatro  
Archivio Storico

## **Biennale Festivals 2013**

### **Biennale College – Dance**

**28<sup>th</sup> > 30<sup>th</sup> June 2013**

directed by **Virgilio Sieni**

### **42. International Theatre Festival**

**1<sup>st</sup> > 11<sup>th</sup> August 2013**

directed by **Àlex Rigola**

### **70<sup>th</sup> Venice Film Festival**

**August 28<sup>th</sup> > September 7<sup>th</sup> 2013**

directed by **Alberto Barbera**

### **57<sup>th</sup> International Festival of Contemporary Music**

**4<sup>th</sup> > 13<sup>th</sup> October 2013**

directed by **Ivan Fedele**



## la Biennale di Venezia

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Biel, May, 2013

## SWATCH 2013: PARTNER OF THE 55<sup>TH</sup> INTERNATIONAL ART EXHIBITION - LA BIENNALE DI VENEZIA

SWATCH TURNS 30 IN 2013 AND CELEBRATES AS PARTNER OF THE  
55<sup>TH</sup> INTERNATIONAL ART EXHIBITION – LA BIENNALE DI VENEZIA

SWATCH Faces: is the signature theme for Swatch's presence and partnership in 2013 with the renowned contemporary art exhibition.

SWATCH Faces: Swatch presents 18 artists in residence from The Swatch Art Peace Hotel in Shanghai. La Biennale di Venezia and Swatch are committed to supporting contemporary art and artists, and the Swiss brand plans to highlight its own, most extraordinary contribution: The Swatch Art Peace Hotel. The landmark building on the Bund in Shanghai, China, has been restored by Swatch and today hosts contemporary artists for up to six months in its 18 ateliers. A dedicated Swatch booth in the Giardini area of la Biennale di Venezia (site of the national pavilions) will focus on The Swatch Art Peace Hotel and its artists, presenting the faces of 18 artists in residence at this amazing hotel.

SWATCH Faces: Swatch will present its artists' faces on three Art Special watches : one has been created by Spain's José Carlos Casado, an artist in residence at The Swatch Art Peace Hotel in Shanghai. The other two are by GOTO DESIGN, the dynamic New York design duo who collaborated with the curator Massimiliano Gioni to create the graphic identity for the 55<sup>th</sup> International Art Exhibition of la Biennale di Venezia.

SWATCH Faces: 30 years young, Swatch is joined by 30 people who also turn 30 in 2013 on a wall of art featuring its many faces. Swatch will be present as well at la Biennale di Venezia's other principal venue – the historic Venetian shipyards known as the Arsenale. There, in celebration of 30 years of endless innovation, provocation and play—and Swatch's continuing commitment to supporting the arts—visitors will find an art wall featuring photographs of 30 people born in 1983 (the year Swatch was born), each one pictured with their favourite Swatch.

SWATCH Faces: Swatch presents an entertaining App connecting every visitor to la Biennale di Venezia to his or her ideal Swatch Face in unexpected ways. Stay tuned for details.

Swatch is proud to be partner of the 55<sup>th</sup> International Art Exhibition of la Biennale di Venezia, the contemporary art exhibition of one of the world's most prestigious cultural institution. The 55<sup>th</sup> International Art Exhibition will take place in Venice from June 1<sup>st</sup> to November 24<sup>th</sup>, 2013, curated by Massimiliano Gioni, who has given the exhibition its title: Il Palazzo Enciclopedico / The Encyclopedic Palace.

For further information, please contact:

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## **ENEL: MAIN SPONSOR AND DONOR OF THE 55<sup>TH</sup> INTERNATIONAL ART EXHIBITION - LA BIENNALE DI VENEZIA**

*The works of Victor Alimpiev (Russia), Geta Brătescu (Romania), Paulo Nazareth (Brazil), Damián Ortega (Mexico), Paloma Polo (Spain) and Jose Antonio Suárez Londoño (Colombia), selected by curator Massimiliano Gioni, will be featured in the international exhibition Il Palazzo Enciclopedico, to be held in Venice from June 1<sup>st</sup> to November 24<sup>th</sup>.*

*Enel is also:*

- *General Partner of the National Slovak Gallery (Slovakia and the Czech Republic) with Slovenské Elektrárne*
- *Supporter of the Italian Pavilion curated by Bartolomeo Pietromarchi*

**Venice, May 29<sup>th</sup>, 2013 – Enel and contemporary art:** a pairing that is again renewed this year in Venice with **an ever more international focus at la Biennale di Venezia.**

Enel is the **Main Sponsor** of the 55<sup>th</sup> International Art Exhibition entitled *Il Palazzo Enciclopedico* (The Encyclopedic Palace), being held from June 1<sup>st</sup> to November 24<sup>th</sup>. Over more, the Group has also become a **Donor** for the show, supporting **six artists** from **Russia, Romania, Brazil, Mexico, Spain** and **Colombia**. The artists were invited by curator Massimiliano Gioni.

The International Exhibit will therefore host the works of art of: Victor Alimpiev from Russia, Geta Brătescu from Romania, Paulo Nazareth from Brazil, Damián Ortega from Mexico, Paloma Polo from Spain and Jose Antonio Suárez Londoño from Colombia.

Through Slovenské Elektrárne, Enel is also a **General Partner of the National Slovak Gallery**, this year representing **Slovakia** and the **Czech Republic**. Last but not least, the company supports the **Italian Pavilion** curated by Bartolomeo Pietromarchi.

Enel has long been committed to promoting culture in all its various forms and expressions, particularly through contemporary art, choosing to work alongside prestigious institutions for the benefit of society as a whole. Against this backdrop, **Enel** is continuing its **collaboration with la Biennale di Venezia** on the 55<sup>th</sup> International Art Exhibition, emphasizing the global scope of such event.

**Operating in 40 countries worldwide**, Enel is today a world leader in the generation, distribution and sale of electricity and gas. It is truly **"One Company"** with an **international** range, which has, for many years now, taken on a **social role in promoting and spreading culture in Italy and elsewhere.**

That is why Enel has chosen, on the occasion of la Biennale di Venezia, to support artists that come from some of the key countries for the company, including Brazil, Colombia, Mexico, Romania, Russia, Spain, the Czech Republic and Slovakia.

The 2013 edition further strengthens Enel's bonds with la Biennale di Venezia, a collaboration that began in 2008 with the 11<sup>th</sup> International Architecture Exhibition, and that has grown closer since 2009 when Enel became the Main Sponsor of the 53<sup>rd</sup> and 54<sup>th</sup> International Art Exhibitions with the goal of facilitating long-term planning and cultural management.

For some years now Enel has embraced the language of contemporary art thanks to its ability to express and transmit the values of innovation, environmental care and international awareness, which are three guiding principles in facing the challenge of a sustainable future and that, at this time, well represent the development path of a company like Enel.

In fact, since 2007 Enel has sponsored **Enel Contemporanea**, the public art project curated by Francesco Bonami. Each year this initiative commissions artists of different nationalities to create works of art inspired by the theme of energy ([www.enelcontemporanea.com](http://www.enelcontemporanea.com)). Since 2009, Enel has worked in partnership with MACRO, Rome's Museum of Contemporary Art, which hosts the "Enel Room", one of the largest in Europe, featuring works and exhibitions by Italian and international artists.

Last but not least, this year, Enel adds another string to the bow of its commitment to promoting art with the biennial partnership between Enel and Sky for the launch of SKY ARTE, the new HD channel dedicated to the arts. As well as the diverse schedule that encompasses art, music, film and literature, SKY ARTE also features special events and productions developed thanks to this partnership.

Enel press releases have all now smartphone and tablet versions.  
Download Enel Mobile App from [Apple Store](#), [Google Play](#) and [BlackBerry App World](#)



JTI continues its support of the Biennale di Venezia,  
promoting contemporary art and respect for the environment

*During the vernissage JTI will distribute 100,000 portable ashtrays to promote responsible behavior and raise awareness of the importance of the environment*

**Venice, May 29 2013** – For the second consecutive year, JT International SA (JTI) shows its commitment to contemporary art by supporting the 55<sup>th</sup> International Art Exhibition - la Biennale di Venezia, which will enhance the Giardini, the Arsenale and the city of Venice with world-acclaimed works of art from June 1<sup>st</sup> to November 24<sup>th</sup> 2013.

JTI's decision to support la Biennale di Venezia is in line with the commitment from its foundation and the active role it plays in supporting the arts and theatre around the world.

Starting at the vernissage, JTI will distribute 100,000 portable ashtrays from totems placed around the Gardens of La Biennale and the Arsenale, with the aim of actively encouraging responsible behaviour among smokers and respect for the fragile lagoon environment. This initiative hopes to repeat the success achieved last year at the 13<sup>th</sup> International Architecture Exhibition - La Biennale di Venezia.

Over the years JTI has promoted environmental awareness campaigns against cigarette butt litter and has distributed approximately 4 million portable ashtrays in the main Italian cities and tourist locations, both through its own initiatives and in collaboration with cultural partners, environmental associations and national editorial groups.

Finally, JTI has an ongoing commitment to support the cultural heritage of the countries in which it operates, with a particular focus on arts, combining key elements of innovation and research. In Italy JTI has built up partnerships with leading cultural institutions such as the Teatro alla Scala, the Fondazione Musica per Roma, the International Film Festival of Rome and, more recently, the FAI – Italian National Trust to support and enhance Villa Panza, Varese.

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JT International SA (JTI) is a member of the Japan Tobacco Group of Companies, a leading international tobacco product manufacturer. With headquarters in Geneva, JTI has operations in more than 120 countries and about 25,000 employees. For more information, visit [www.jti.com](http://www.jti.com)

**For further information, please contact:**

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**FOSCARINI FOR ART**  
**SPONSOR OF THE 55<sup>TH</sup> INTERNATIONAL ART EXHIBITION -**  
**LA BIENNALE DI VENEZIA**  
*(1<sup>st</sup> June - 24<sup>th</sup> November 2013)*

Foscarini renews its commitment to supporting art and culture: for the **sixth year running**, the company is sponsor of the International Art Exhibition and the International Architecture Exhibition of la Biennale di Venezia, confirming the company's affinity for and proximity to the world of creativity and art and to contemporary languages. Research, innovation, product culture and experimentation are the founding values of the Foscarini philosophy, addressing a multifarious public, through innovative forms and channels, with initiatives linked to interdisciplinary fields.

This vision is expressed to the full in the company's presence in Venice, where Foscarini lamps offer a contemporary reinterpretation of the historic venues of la Biennale di Venezia. Light installations with an unmistakable presence and a strong evocative effect, disseminated across the Arsenale and the Giardini, confirm Foscarini's ability to put together sceneries, create atmospheres and arouse emotions even in contexts and settings of significant sizes.

On the occasion of the 55<sup>th</sup> International Art Exhibition – la Biennale di Venezia, the **second floor of the Arsenale bookshop** houses the Foscarini relaxation area with **an original photo exhibition**. **Twelve large canvases** reproduce the pictures commissioned by Foscarini from **world-famous photographers** for **INVENTARIO** magazine, an independent publishing project - promoted and supported by Foscarini - which relies on original critical contributions to shed an enlightened and free light on the design, architecture and art scene. **Massimo Gardone, Max Rommel, Moreno Gentili, Lena Amuat, Emmanuel Mathez, Gionata Xerra** have imagined and set up lots of different sets, each time starring one of the models in the Foscarini collection. The result is a gallery of original portraits, where the lamps enjoy an entirely unprecedented dimension, which is both symbolic and unexpected.

The **bond between Foscarini and the art world** is part of a far-reaching vision, which this year takes concrete form in the opening of the **Foscarini Brera Space** in Milan and the **Foscarini Soho Space** in New York. These Spaces are not mere showrooms, but rather **places which are open to creativity**, designed to tell stories and convey emotions, which will continually house site-specific installations devised by artists and exponents from the international creativity scene. Such as **Attilio Stocchi**, who for the opening of the Space in Milan devised his work entitled SEME/SEED, and **Stefano Arienti**, who prepared an unprecedented installation for the Space in New York focusing on the theme which is dear to him, namely "Algae".

June 2013  
[www.foscarini.com](http://www.foscarini.com)



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## **HELLOVENEZIA AND VAPORETTO DELL'ARTE AT THE 55<sup>th</sup> International Art Exhibition – la Biennale di Venezia.**

Venice May, 2013 – In 2013 Hellovenezia and Actv (an Avm Group company) have struck another important collaboration with la Biennale di Venezia on the occasion of the 55<sup>th</sup> International Art Exhibition to **foster the sale of tickets** and offer visitors the possibility of **reaching the venues of the exhibition on board the Vaporetto dell'Arte** or public transport lines.

**Hellovenezia, thanks to the capillary network of direct ticket points**, located at the entry gates to the city, in the city centre, the islands and the main mainland centres, **offers the possibility of purchasing online and onsite public transport tickets and tickets for the city events**. With over **200 multilingual front-line sales operators**, the ticket points are actual landmarks for tourists arriving in Venice and looking for information, wishing to buy service packages to enjoy their stay in the lagoon city.

At Hellovenezia ticket points, it will be possible to **buy tickets for the 55<sup>th</sup> International Art Exhibition – la Biennale di Venezia** and obtain all the information on scheduled events **thanks to the distribution of flyers and dedicated posters** for the exhibition.

Moreover, **Vaporetto dell'Arte**, the public transport line which travels the Grand Canal to pinpoint the city fine arts, churches and museums, will allow visitors of the 55<sup>th</sup> International Art Exhibition – la Biennale di Venezia to **easily and quickly reach the venues of the exhibition**.

**The line departs every 40 minutes from Piazzale Roma** – the terminal and arrival point of all visitors – and will make 10 stops. **From June the route will be extended to the stops of Giardini and Arsenale**, where the 55<sup>th</sup> International Art Exhibition of la Biennale di Venezia will be held. Travellers will receive a free **“Welcome kit”** which contains the main information on the service.

It will possible to choose between buying a **24-hour ticket** (24 euros), a combination ticket (+10 euro) that can be bought together with the time-limited ticket or, **new in 2013, a supplementary ticket** for Vaporetto dell'Arte that can be bought at a later time: by adding 10 euros it will be possible to take the art line **for the duration of 4 hours** and seize the opportunity to stop along the Grand Canal for visits and tours.

Family discounts are guaranteed by a reduced rate for children aged between 6 and 11 years and by promotions in partnership with all the **46 venues of the prestigious Venetian artistic and cultural heritage which can be visited along the way**.

On board, **video screens** and **earplugs** with **multilingual** descriptions which can be selected by the passenger (**Italian, English, French, German, Spanish, Russian**), will allow visitors to find their bearings along the Grand Canal and its wonders; starting from this year, some **tour guides will be available on board** for the passengers, to give information and optimize their city visit.

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**Community – Consulenza nella comunicazione**

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[www.hellovenezia.com](http://www.hellovenezia.com)



Press Release

## illy sponsor of the 55<sup>th</sup> International Art Exhibition – La Biennale di Venezia

The Triestine company renews its twenty-year bond with contemporary art and the Venetian event

**Trieste, May 29, 2013** – After the International Art Exhibitions of 1997, 2003, 2005, 2007, 2009, and 2011, illy renews this year as well its collaboration with La Biennale di Venezia on the occasion of the 55<sup>th</sup> International Art Exhibition, curated by Massimiliano Gioni and titled Il Palazzo Enciclopedico (*The Encyclopedic Palace*).

According to illy's vision, coffee is a chance for meeting, talking and stimulating our minds. It's an exclusive moment to enjoy a break and relax. In order to pursue this ideal, illy has been actively giving its contribution for twenty years to spreading and experiencing contemporary art, by supporting artists, exhibitions, and international events, and by creating new cultural happenings.

*illy Art Collection* – the artist coffee cups that illy makes since 1992 – are one of the clearest examples of the special connection existing between illycaffè and the modern-day creativity. Many of the most famous representatives of the international art panorama and many emerging artists have made of coffee cup, this simple object of everyday's use, re-invented by the architect and designer Matteo Thun, a cult must-have. Among the great maestros who have given their contribution to this project there are Michelangelo Pistoletto, Marina Abramovich, Jeff Koons, James Rosenquist, Julian Schnabel, and Anish Kapoor.

On the occasion of the 55<sup>th</sup> International Art Exhibition, illy has decided to mark its presence by stressing how important is the **culture of coffee**. The Milanese EXPO 2015 is only two years away, and illy – that has been chosen by the Organizing Committee as curator of the Coffee Cluster, the theme pavilion dedicated to coffee – is therefore creating an ideal bridge between the Venetian exhibition and the world expo by making of coffee the official drink of the artistic notion.

illy coffee will be available in all bars at the Arsenale and the Giardini. Besides, at the Giardini, during the Vernissage all visitors will have a chance to experience once again one of the major steps made by illy in the contemporary art world in recent years. The company's famous logo designed by James Rosenquist will be at the center of the tasting experience offered by illy.

On this occasion the first 2013 edition of **illywords** will be presented: the magazine is a tool suitable to talking and exchanging ideas and experiences. This magazine allows the company to have a constant dialogue with the worlds of art and culture. Each issue deals with a different subject, and writers, artists, designers and entrepreneurs make a contribution with their opinions and their experiences. The subject of the current issue will be **Coffeetelling**: in other words how the relation with coffee is lived and told by authors according to their points of view on the world and their sensitiveness. Graphic work and images are exclusive creations of international schools of design. The students of Fondazione Marangoni of Florence have contributed to this issue. [www.illywords.com](http://www.illywords.com) is also a blog since 2010.

For the fourth time in a row, illy confirms its full support to IILA (Italian-Latin American Institute), the international body which will organize the Latin-American Pavilion at the 55<sup>th</sup> International Art Exhibition - la Biennale di Venezia.

This collaboration started within the illy SustainArt project, addressed to the artists of emerging and developing countries. [illysustainArt.org](http://illysustainArt.org).

*Based in Trieste, Italy, illycaffè produces and markets a unique blend of espresso coffee under a single brand leader in quality. Over 6 million cups of illy espresso coffee are enjoyed every day. illy is sold in over 140 countries around the world and is available in more than 100,000 of the best restaurants and coffee bars. espressamente illy, the chain of franchised Italian-style coffee bars is now present in more than 30 countries and comprises 230 outlets. With the aim of spreading the coffee culture, illy has founded the Università del caffè, the centre of excellence offering theoretical and practical training on every aspect of coffee for coffee growers, coffee shops staff and enthusiasts. On a global level illycaffè employs about 800 people and has a consolidated turnover of €342 million. (2011 results).*

*illy buys green coffee directly from the growers of the highest quality Arabica through partnerships based on the mutual creation of value. The Trieste-based company fosters long-term collaborations with the world's best coffee growers - in Brazil, Central America, India, Africa and China - providing know-how and technology and offering above-market prices.*

### For more information:

Anna Adriani/Christine Pascolo, *illycaffè*, Ph. +39 040/3890111

## **TRENITALIA/LA BIENNALE DI VENEZIA: REDUCTIONS FOR THE 55<sup>TH</sup> INTERNATIONAL ART EXHIBITION**

- **discounts for CARTAFRECCIA members and visitors travelling to Venice on Frecciargento and Frecciabianca trains**
- **the exhibition will be open from June 1 to November 24**

Venice, 29 May 2013

Reductions in the price of tickets for Trenitalia customers travelling to Venice by train to visit the **55<sup>th</sup> International Art Exhibition** from June 1 to November 24 at Arsenale and Giardini.

The discounts, which are the result of the renewed agreement between **Gruppo Ferrovie dello Stato Italiane** and **la Biennale di Venezia**, are reserved to the holders of **CARTAFRECCIA**, Trenitalia's free-of-charge loyalty card and to all visitors travelling to the lagoon city on *Frecciargento* and *Frecciabianca* trains. Trenitalia is, in fact, the official carrier of the exhibition.

To get the discounts visitors travelling by train must show their train ticket, with date of travel, of a maximum of three days before. Instead, **CARTAFRECCIA** members must show their Trenitalia loyalty card to the exhibition ticket office.

The same discounts and validation procedures also apply to tickets for some viewings at the 70<sup>th</sup> Venice Film Festival that will be held at Lido from August 28 to September 7.

Every day 40 *Frecciabianca* trains connect Venice and Milan, while 36 *Frecciargento* trains commute between the Capital and the lagoon city. Moreover, 4 *Frecciabianca* trains leave from Lecce and 2 EuroCity trains from Geneva with Venice as destination.

Full information on la Biennale di Venezia will be available through Gruppo FS Italiane media: *La Freccia* magazine, FSNews.it, FSNews Radio, *LaFreccia*.tv and Twitter (profile @fsnews\_IT).

With this collaboration, Ferrovie dello Stato Italiane confirms its commitment to promoting culture alongside international prestigious institutions.

It is a natural vocation for a Company that has been rooted in the civil and economic fabric of the Country for over one century, which accounts today for about 71 thousands workers, and transports 600 millions passengers every year on a railway network of over 16,700 km, of which 1,000 for HS trains.

## VIVATICKET PRE-SALE AND TICKETING SERVICES for the 55th International Art Exhibition – la Biennale di Venezia

Charta, company of the Best Union Group, and la Biennale di Venezia renew their partnership this year again. Ticket sales for the 55th International Art Exhibition – la Biennale di Venezia will be available through **all of the Vivaticket national sales distribution channels with tickets print at home option and access control integrated.**

SALE CHANNEL	DESCRIPTION	Notes
<b>www.vivaticket.it</b>	New graphic design of the web site and more possibility to customize the linked web sites.	<i>Payment methods:</i> credit card, PayPal, Pago InConto Intesa SanPaolo, PagOnline UniCredit. <i>Admission to the exhibition:</i> It is possible to print the tickets at home directly by using the <b>print@home</b> service which allows to visit the exhibition without queuing at the box office.
<b>Call center</b>	Two are the phone advance sale service available	<i>Payment methods:</i> credit card, PayPal. <i>Admission to the exhibition:</i> <b>print@home</b> service available
<i>89.24.24 Pronto PagineGialle®</i>	Working 365 days a year, 24/7.	Social oriented service for Italy only, info and tolls at <a href="http://www.892424.it">www.892424.it</a> .
<i>899.666.805 Call center Vivaticket (dall'estero + 39 041 2719035)</i>	Monday to Friday from 9am to 7pm Saturday from 9am to 2pm Sunday closed.	Info and tolls at <a href="http://www.vivaticket.it">www.vivaticket.it</a>
<b>Vivaticket sales points</b>	More than 650 sales points throughout Italy, including several HelloVenezia and IAT points in the Venice district.	Full list available online at <a href="http://www.vivaticket.it">www.vivaticket.it</a>
<b>App Vivaticket Mobile</b>	Mobile channel for information and sales of the Vivaticket circuit. Available for iPhone or Android by the App Store or Google Play.	Further information at <a href="http://www.vivaticket.it/mobile.php">www.vivaticket.it/mobile.php</a>

**Best Union Company S.p.A.** is the Italian leading company in production and marketing of electronic ticketing systems and access control and the most relevant operator in management and organization of welcome and security services. Best Union Company is the Italian leader in the fields of trade fairs and sporting events, especially in football, and, with its direct and strategic presence in 4 countries (Italy, England, America and Singapore), it is one of the main players in the theme parks field on the international market. Among them the Disney Park in Orlando, the Universal Studios in Los Angeles and the largest indoor park of the world, recently opened in the United Arab Emirates. The society has recently won the tender for the box office and access control management of the Expo 2015 and the Louve Museum in Paris.

**Charta S.r.l.** is a company of the Best Union Group which sells on-line and off-line tickets, deals with access control management and provides services connected to cultural event management. Among its customers Charta Srl serves more than 200 cultural institutions such as La Scala Theatre in Milan, San Carlo Theatre in Naples and The Last Supper by Leonardo Da Vinci. It is also the fourth player in Italy as regards ticketing market and the leading player for cultural event ticketing. The company owns the second website (**www.vivaticket.it**) in terms of access numbers and more than 650 sales points in Italy.

The area of expertise of Charta Srl - together with the other companies of the group Best Union - allows to face all the market demands and confirms the **Best Union group as the nationally effective leader in ticketing management.**

Charta S.r.l. a socio unico

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Sotto direzione e controllo di Best Union Company Spa

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ULTRAFRAGOLACHANNELS

[www.ultrafragola.com](http://www.ultrafragola.com)



## Press Release

### Ultrafragola Channels presents the 55th International Art Exhibition Special

**Ultrafragola Channels** – the first Italian web tv dedicated to architecture, art, design, music and culture, online since 2007 – confirms for the **55th International Art Exhibition** its collaboration with la Biennale di Venezia, started in 2008 to document Biennale's events.

Starting from Monday, May 27<sup>th</sup> 2013, [www.labiennale.org](http://www.labiennale.org) will be hosting the **55th International Art Exhibition Special**, a wide and ever growing selection of videos, exclusive interviews, comments and reports regarding this edition of the Art Biennale, curated by Massimiliano Gioni.

The aim of Ultrafragola, from its birth, is the creation of an online cultural network to promote and spread culture, collecting and archiving the best of cultural events to make them available long after their conclusion.

Cultural events need visibility and multi-platform accessibility: reports and videos alone are aimless. Ultrafragola has created and is constantly building new partnership relationships with different media and institutions to widen the diffusion of its productions.

The Ultrafragola archive, accessible online, gathers today more than 4000 videos.

The quality of its work led Ultrafragola to win an impossible challenge: being the publisher of a web tv that doesn't do advertising or sponsorships, but wants partners, contents creators in their own right, with whom to share its goals in culture.

**Ultrafragola** is an online magazine, directed by Didi Gnocchi and published by **3D Produzioni**.

Ultrafragola is media partner of the Venice Biennale, the MAXXI museum in Rome, the m.a.x. Museum in Chiasso (CH), the Maramotti Collection.

In 2012/2013 Ultrafragola has produced for Sky Arte documentaries on the 2012 Dance Biennale, Music Biennale and Architecture Biennale, and a 10-episode series about the history of design (De.sign).

**3D Produzioni** started in 1999, specializing in publishing and integrated communication: the documentaries, corporate videos, reports, DVDs, and web sites developed by 3D Produzioni over the years have concurred to create an original archive of contemporary and historical images. Today, 3D Produzioni is the first publisher to offer a web tv dedicated to Design, Art and Architecture: [www.ultrafragola.com](http://www.ultrafragola.com), a web tv connected to an international video distribution network.

Furthermore, Ultrafragola Channels is a web platform that produces and broadcasts thematic channels like the Piccolo Teatro di Milano web tv ([www.piccoloteatro.tv](http://www.piccoloteatro.tv)).