

WHAT IF? BIENNALE ARTE

We provide exclusive insights during Venice Biennale Arte. All rights are reserved to www.ccollective.cc

“let me tell you”

20 04 - 20 11 2024

BIENNALE ARTE 2024 : STRANIERI OVUNQUE - FOREIGNERS EVERYWHERE

La 60. Esposizione Internazionale d'Arte, a cura di Adriano Pedrosa, é aperta al pubblico dino a domenica 24 novembre.
The 60. International exposition of Art, curated by Adriano Pedrosa, is open for the public until Sunday 24th of November.

The 60th International Art Exhibition entitled Stranieri Ovunque – Foreigners Everywhere, curated by Adriano Pedrosa and produced by the Venice Biennale, is open to the public from Saturday 20 April to Sunday 24 November 2024, at the Giardini and the Arsenale. The pre-opening took place on 17, 18 and 19 April, the awards and inauguration ceremony took place on 20 April 2024.

Since 2021, La Biennale has started a process of revisiting all its activities according to consolidated and recognized principles of environmental sustainability. Also for 2024 the objective is to obtain the "carbon neutrality" certification, achieved in 2023 for all the activities planned by the Biennale: the 80th International Film Festival, the Theatre, Music and Dance Festivals and, in particular, the 18th International Architecture Exhibition, which was the first major exhibition of this discipline to experiment in the field with a tangible path to achieving carbon neutrality, itself reflecting on the themes of decolonization and decarbonization.

COLLECTIBLE - Objects that critic by observation
<https://www.duequi-tohear.it/project>

11 months prior to the opening of the Biennale the production team is already finalising the curation - exposition plan and the artist design context.



Adriano Pedrosa has curated a Biennale Arte that reflects his personal approach to study and research – where the vertigo of the unknown is an integral part of the process of exploration and disorientation becomes a new compass point. The compass is important to understanding this paradigm shift. Pedrosa is the first South American curator of the Biennale Arte and he is well aware that the compass points themselves are anthropized symbolic forms, north / south. I find that there is the guidance of the artists selection combined with an attention to those that have never previously participated in the Biennale. All in the margins of the mappa mundi.

A process of mirroring and confrontation with the Other, never perceived in terms of denial or rejection.

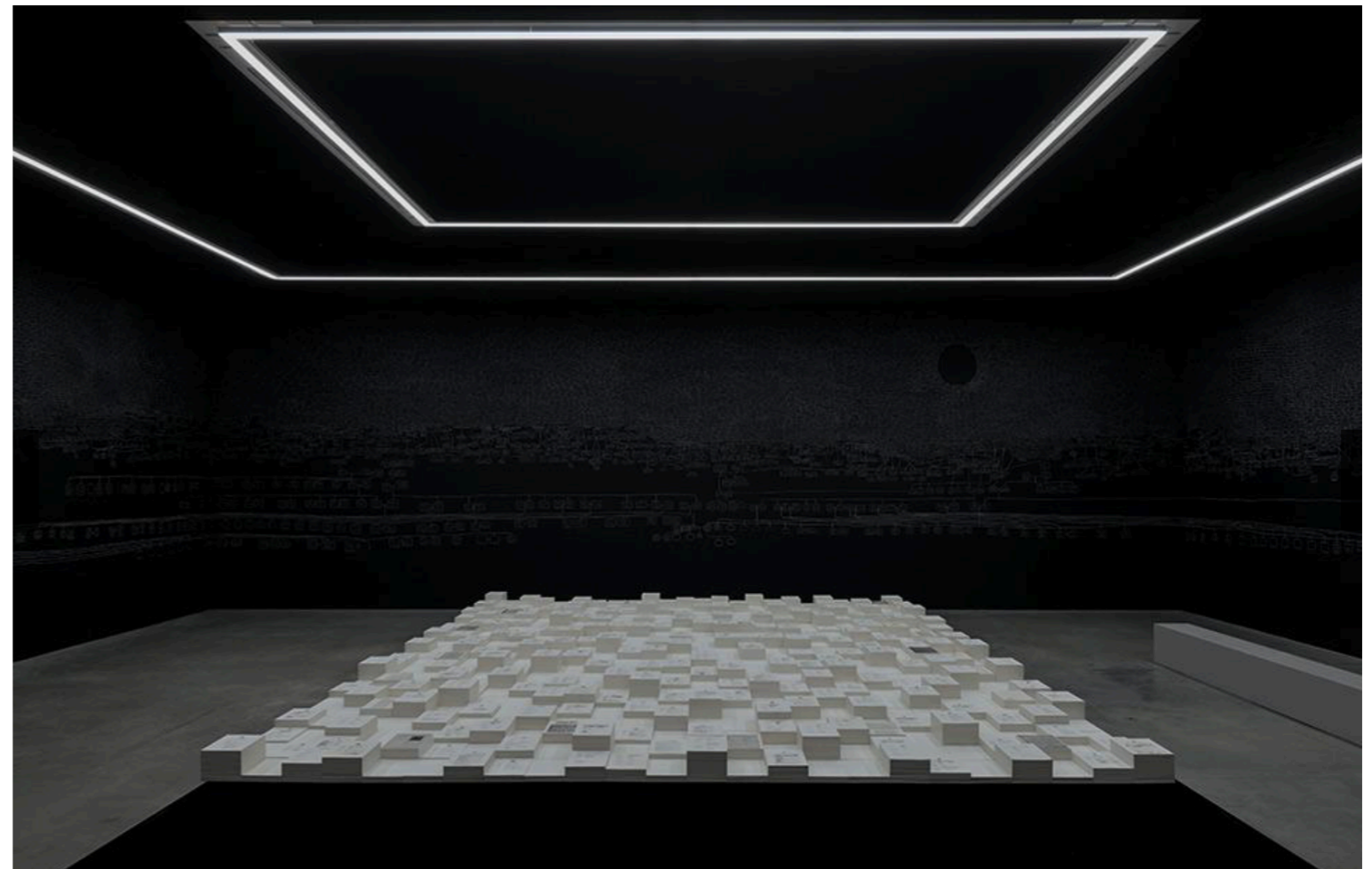
Pedrosa has been on an elevenmonth-long physical and mental journey, taking in Chile, Mexico, Argentina, Colombia, Puerto Rico, Guatemala, Kenya, Zimbabwe, Angola, South Africa, Singapore, Indonesia, the Middle East, before landing in Venice, his, Sirat al Bunduqiyyah. Venice is the only European city to have had, since 1000 AD, a name in Arabic. A constellation of meanings that functions as a fine counterpoint to the 60th International Art Exhibition. Bunduqiyyah: different, mestizo, mixture of peoples, foreigner.

“let me tell you”

AUSTRALIAN PAVILION BY ARCHIE MOORE - KITH AND KIN CURATED BY ELLIE BUTTROSE

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In this quietly powerful pavilion, Archie Moore worked for months to hand-draw with chalk a monumental First Nations family tree. Thus 65,000 years of history (both recorded and lost) are inscribed on the dark walls as well as on the ceiling, asking viewers to fill in blanks and take in the inherent fragility of this mournful archive. Floating in a moat of water are redacted official State records, reflecting Moore’s intense research as well as the high rates of incarceration of First Nations’ people. This installation stands out for its strong aesthetic, its lyricism, and its invocation of shared loss for occluded pasts. With his inventory of thousands of names, Moore also offers a glimmer of possibility for recuperation.



This installation stands out for its strong aesthetic, its lyricism, and its invocation of a shared loss of an occluded past. Awarded by the Biennale Jury with the golden lion. Click the picture for a virtual tour.

GERMAN PAVILION SCENOGRAPHY BY ÇAGLIA ILK X L.HAUGK X S. SODHI



First Nations peoples of Australia are some of the oldest continuous living cultures on Earth, and statistically one of the most incarcerated. Archie Moore’s kith and kin is both evidence and reminder of these facts. The sprawling chalk on blackboard mural traces his Kamilaroi and Bigambul relations back 65,000+ years, including the common ancestors of all humans. Handwritten across the walls and ceiling, the family tree engulfs the audience. The education materials refer to the xa of knowledge and what is left out of history. Kamilaroi and Bigambul words in the drawing assert Indigenous language revival initiatives, while holes signal colonial invasions, massacres, diseases and displacement that sever familial ties. The central reflection pool is also a void; a memorial to First Nations deaths in state custody attended by piles of coroners’ reports. These bureaucratic papers documenting tragedies are cradled by the reflection of the family tree in the surrounding water.

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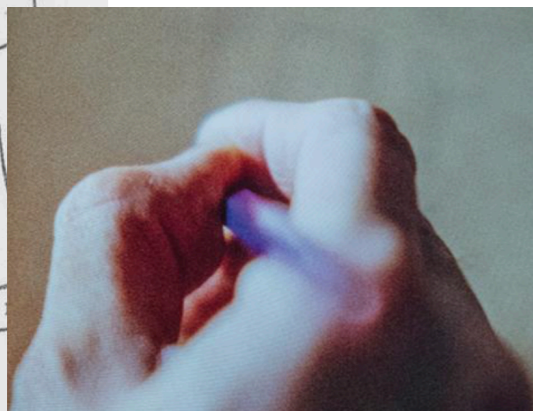
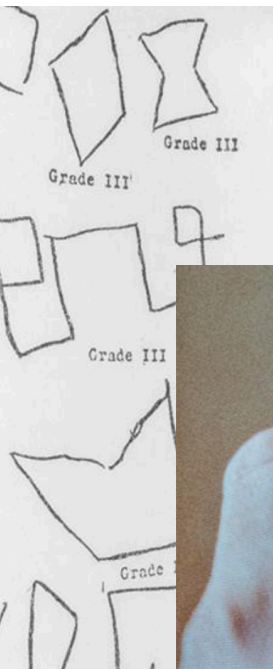
COLLECTIBLE BY MASSIMO BARTOLINI 11:00 to 19:00, ARSENAL X ITALIAN PAVILION

Massimo Bartolini's major project *Due qui / To Hear*, curated by Luca Cerizza is presented at the Italian Pavilion at the 60th International Art Exhibition – La Biennale di Venezia. The presentation consists of sculptures, installations, sound works, and performances, with a range that is characteristic of the artist's practice, it aims to create a context of experience. Visitors to the Pavilion move through three areas built around different forms of motion and stasis, acoustic experiences, and meeting points. All of the works respond to the physical characteristic of each exhibition space, without adapting any form of display.

IF ONLY WE HAD EARS

The Public Program accompanying *Due qui / To Hear*, curated by Luca Cerizza in collaboration with Gaia Martino, focused on several key themes raised by the project of the Italian Pavilion and by Bartolini's practice.

The project for the Italian Pavilion engages with the theme of the biennale, *Stranieri Ovunque / Foreigners Everywhere*, curated by Adriano Pedrosa. It offers a new slant on the idea, suggesting that to avoid being foreigners, we must start by not being foreigners to ourselves. In this sense, 'listening to the self' is a crucial way to understand the individual's position in the world and in all the relationships that one weaves within society.



COLLECTIBLE - Joyce Joumaa, 11:00 to 19:00, ARSENAL X CENTRAL PAVILION

She is an artist and filmmaker whose work engages with histories shaped by conflict and crisis, often rooted in her native Lebanon or in diasporic experiences. In *Memory Contours* (2024), Joumaa turns to a chapter of the eugenics movement in the United States and its effects on newly arrived immigrants in the early 1900s. Specifically,



SOUNDSCAPE IN VENICE CLAY COATED STEEL, PLYWOOD

WHAT IF? is antithetical to “let me tell you”

What should you do to prepare for an art fair participation? Is a press dossier important? Can you apply for a subsidy? How should you network? Are you going to a major art fair such as the biennale at Venice with your work?

Then prepare well. to get the maximum return out of it. Because a trade fair offers many opportunities, but only good preparation ensures that you actually return with the desired results. Could you use some help? Read our go-to here to get the most out of a ..

PRE-FAIR

1 Carefully determine your objectives in advance. Do you want to sell your art exclusively ? An art fair can offer you a lot, but without focus on your most strategic objectives, because otherwise you are missing out on a lot.

2 Check whether there are any subsidies or support measures that can help you with your travel or scenography and materials.

3 Make as many appointments as possible in advance. Waiting for interesting passers-by rarely results in interesting contacts. Make sure you have made appointments with the people you really want to see.

4 Your curated exposition must be completely ready when the fair starts. Most fairs already have a press and exclusive invitees from the professional field before the doors open to the wider public. Taking part at a high - end art fair like Venice Art Biennale is produced months on advance, so the demanded skillset is already screened at application.

Artfairs

DURING-FAIR

5 During the fair all is curated so there is no standard to occupy the stand and be approachable. But there is were strategy and networking comes in, the teamwork is opening up opportunities to be present without being close to your admitted art work. Your positioning on the art fair will open you up to the curators and production agencies that should be your key contacts. Attend all previews and build the conversations to connect the commons.

6 Don't miss the afterparties and networking drinks. The real first agreements (deals) are often concluded there. In a relaxed atmosphere, your core story is sometimes listened to more and the foundation is often laid for a fruitful deal.

AFTER THE FAIR

7 Note the insights and network by mail or social media post.

8 Immediately schedule a follow-up meeting with the interesting contacts. Don't wait too long for this to cease the opportunity.

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