## LA STAMPA

## Biennale, what to see and what to forget

The Venetian event is visible to the public. The experts have visited here is what struck for better or for worse our critics and judgment of the director of the Museum of Rivoli



Scaling beyond the chromatic land is the American installation artist Sheila Hicks title in the color Pavilion in the Venice Arsenale for the exhibition Viva Viva Art Christine Macel



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#### FRANCESCO BONAMI

#### The antispettacolare Melvin Edwards

I liked the work by American artist Melvin Edwards 70 Years in Space Force Construction exhibition curated by Matthew Witkovsky and Katerina Chuchalina the new anti exceptionally special and spectacular space of the Russian Foundation Vac to rafts. Yet the work of anti Edwards is spectacular and soothing in a Venice hijacked by Hollywood parody of Damien Hirst. However this work installed in a corner of a small room in front of the picture of a sea of Wolfgang Tillmans is the best monument or comment to the exploitation of human beings by other human beings. Few of barbed wire strands ranging from one wall behind which hang from the ceiling or recline on the floor of the chains. Holocaust and slavery, two permanent stains the history of civilization, in silent dialogue between them.

## The problem of the horse is really monstrous

The title of Claudia Fontes in the Argentine Pavilion at the Arsenale The Horse Problem is, the horse problem. But the real problem is being able to forget one of the most monstrous things ever seen in a Biennale since the vertical canoeing Fabrizio Plessis front of the gardens. Hard to believe that someone in Argentina may have thought that such a reproach could give luster to a country that gave birth to Borges, Fountain, Pope Francis and Messi. Perhaps the curators were inspired by the famous bathtub shaped like a shell of the Camorra brothers Giuliano Fork in Naples where Maradona was photographed. The work so screams vengeance to God and to the world that even a part of the sculpture

itself, the little girl standing in front of the horse, he covers his eyes not to see it. One suspects that the true administrator is he, el Pibe de Oro, Maradona.

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#### **ELENA DRAGON**

## The courageous choices of Cecilia Alemani

Easy choice of the Italian Pavilion with two personal three powerful enough to impose itself even in wealthy waterfront views. If the curatorial selection of Cecilia Alemani was well oriented towards the exploration of a long banished from the critical area like magic, the supernatural, the artists have definitely risen to the challenge. Firstly by Roberto Cuoghi that in an alienating environment, inside a transparent plastic corridors, sends in a factory scene for Christ sculptures that, realized with the most different materials, however they are all of the same shape and size. Brave then choosing Giorgio Andreotta Calo who wanted to saturate the architectural space, dark, with the most basic elements, scaffolding poles: together they build the base of an inverted platform that, with a few centimeters of water, to overthrow our perspective on the real.

#### Kirstine Roepstorff makes you feel hostage

The Danish Pavilion raises embarrassment to choose something that is not liked. Both the formal choice of the artist Kirstine Roepstorff, as that of content leave it very perplexing. The artist creates a play characterized by darkness, a darkness broken only by intermittent lights. It is a dialogue between life and death in the middle of the scene, including the existence wonder who finds that even after an unexpected end. Only two voices, both female, in dialogue to get to convince as darkness is not necessarily bad, and the need to consider what we know as one of many possibilities. excellent An intention that perhaps it would be received with greater attention and pleasure, if conveyed with other formal means and in a different context: not closed without being able to get out, absolutely, before "the show" is over.

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#### MANUELA GANDINI

#### Participatory art by Christine Macel

The participatory dimension of the Biennale di Christine Macel, which highlights the art processuality, mystical rituals and rhythms of everyday life, opens a refreshed vision and active on the contemporary scene. No emotional pietism in Green Light, Olafur Eliasson workshop at the Gardens, but construction - by emigrants and non - polyhedral crystal lamps. It is a living laboratory and tidy. To get there, cross the collective live testing of Dawn Kasper, who moved here his recording studio. The atmosphere vintage does not take away energy but increases. Guessed the removal of borders between trendy artists, emerging and forgotten artists such as the ironic Raymond Hains, Maria Lai, Liu Ye, Mladen Stilinovic. The French pavilion Xavier Veilhan is an amazing place for listening and producing subsidiary sounds.

#### How distressing "Imitation of Christ"

Imitation of Christ or the factory of the bodies of Roberto Cuoghi for the Italian Pavilion, curated by Cecilia Alemani is distressing. The appearance mortuary evocation crucifications, the smell of rotten and decomposition of human bodies made of agar-agar, darkness and the plastic tunnel to cross catapult us in an

incomprehensible hell. Too much scenery, silence and death and a vague promise of resurrection. The love for the macabre of much contemporary art sucks all energy. I would leave for another time, the opening to the morgue and cemetery participation. Faced with this work, it comes the longing for Fritz Lang, Mary Shelley, Robert L. Stevenson. Gal Weinstein at Pavilion Israeli has cultivated mold everywhere generating on the one hand a form of life but on the other a sense of squalor from the end-rave. Just bask in the degradation and the drama!

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#### FIORELLA MINERVINO

## The faces of Marwan and photos of Neshat

Portraits and self-portraits summarize the most of the evils in the world, explored in this Biennale. Parto by memorable portraits of the Syrian resident in Berlin, Marwan in the Main Pavilion Gardens: painted their faces with tragic realism, disillusioned, as distorted and disintegrated in pain as the Christ who is in charge of fears and exile; we look at it thinking about our life, sensitivity to death: her took place in 2016 in Germany. At the Correr Shirin Neshat captures great photos in a "tapestry of human faces": they are 26 inhabitants of Azerbaijan, a country with different ethnic groups, religions, languages and age with praying hands. Shirin interviewed them, wrote by hand on their body emotions and desire for common home on the differences. As you say the intense installation of movable mirrors Pistoletto in San Giorgio Maggiore.

## The Korean Thinker in toilet paper

I traveled a lot in search breezy optimism from many parts and also announced titled "Viva Viva Art» of Macel. I've found, I admired works that focus problems today, and some mockery. The worst of taste as found it seemed Rodin's Thinker in the Korean pavilion in toilet paper, an awkward heap pink to throw in there. Perhaps it is a warning for thought in the age of Web and social. Lapse of failed utopias and morality? Perhaps it is an allusion to our inability to find solutions for this wobbly and conflicted world. Perhaps instead the artist Cody Choi irony against the weakness of our little thinking intellectuals than the time of Rodin. It is the West's parody but it's really strange because it comes from an Asian country still in the race to finish first in the race to consumerism.

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### ROCCO MOLITERNI

## The end of the world and ride sandal

Three things have enchanted me. The first is the end of the world by Giorgio Andreotta Calo, an installation that makes you say "Oh" when you see it. Aquatic, magical, poetic: a little 'Tarkovsky, a bit' Basilica Cistern in Istanbul, but also a tribute to Venice. Part of an Italian Pavilion which finally is not a jumble of works but a thought project. Then he simply loved the pavilion of Catalonia that allows you to take a ride in sandals driven by a blind person rivulets and canals di Castello. She tells you a Venice forgotten, smells, voices and sounds when the swarming Arsenal workers and families lived in those houses and children and there was silence "deafening" today. Then Glasstress the work of Charles Avery, who played a stall eel, with eels and fry. This is also a poetic tribute to a city that is disappearing.

#### The Dionysian space and Ai Wei Wei glasses

No, the pavilion 'Dionysian' devised by Macel Arsenal has not convinced me. The Dionysian I found there just dancing in Deep Cave Pauline Curnier Jardin. The other works in many interesting cases, the cassette wall Maha Malluh to research on sound and on transgender Kader Attia, I struggle to put them under the Dionysian hat. However not convince the Arsenal was just scanning and data issues to the various pavilions, often because the works were interchangeable from one space to another. And it is as if going forward you always expected something that never came, although the work of Alicja Kwade that closes the Arsenal I found it remarkable and unsettling. The glass dove loses pieces of Ai Wei Wei at Palazzo Franchetti seemed a little 'pimp like all the recent work of the Chinese artist.

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#### FRANCESCO POLI

## The living sculptures of Anne Imhof

To stage his Gesamtkunstwerk, entitled Faust, Anne Imhof has radically reinvented the internal architecture of the German pavilion with walls and raised floors in highly resistant glass, creating a minimalist environment of cold and crystalline transparency and hardness. This crisp scenery and alienating spatiality is animated by a group of performers who present (bottom, top, suspended, inside and out) as living sculptures and as protagonists of bodily actions, recitatives and sung interventions, according to indications that the 'artist herself imparts with WhatsApp messages. All this happens in an almost metaphysical dimension, high metaphorical tension, as a kind of allegory of the alienated condition of individuals in a reality at the same time the liquid and rigidly caged by the relentless violence of capitalist conditionings.

#### China offers a big mess

Gigantic video images of ocean waves in slow-motion; large ink paintings with classic views of the mountains; two large screens for the staging of traditional shadow puppetry; branched sculptures and towering brass; frames with decorative fabrics in production; other videos and paintings here and there, up and down. In short, an accumulation of amazing work done by four artists with co-workers, they should according to the idea of the curator Zhu Qun who was also an artist, giving the idea of a collective creative process that has lasted for 5000 years, where tradition and modernity close form a continuum- Generation by generation. All this is, frankly, a mess: a fun patchwork of practices and materials, mythological references and technological exhibitions, popular traditions and overflowing nationalistic pride.

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#### MARCO VALLORA

## The Finnish Taanica that eats books

Positively, too many things: Merrit Chase, Mark Tobey, Jan Fabre, the great Russian Valery Koshlyakov visionary, post-Tatlin, the mighty Safet Zec (that the topic of migrant treat knows no profiteering). Then Philip Guston, Pirro Cuniberti, Boetti (also on the yacht SanLorenzo: excellent "pieces" rare) recommendable drawings of the Prat Collection. From Poussin a Cézanne via Victor Hugo: a break of peace in the hubbub biennalico. There, of course, it goes without saying, Cuoghi, too obitoriamente smart. The experiment-video, brutally Darwinian, Japanese Shimabuku, ripping the monkeys from a mountain habitats

to bring in a desert and check out their "memory" of snow. Magnificent Finnish Taanica, which corrodes books scavandovi abyss, while a relentless rain floods the real Georgian dacha Chachkhiani: pure Stalker Tarkovsky.

#### Names mat and social ricattini

Well, there is bad lot, too. Indeed, useless, of bloated, boring of white collar. As if art were a decoction Bank job, in both senses of the term. Aesthetics bazaar, dust, blacks holes, woolen, "gutta caveat testicula." Artists perplexed under the circus tent, to disturb the Kluge dressed Prada. But the worst is the pomposity critical and dida botched, which fans the birth of the Pop Art in the 30s! Abusing always the same formulaic interchangeable, wasting innocent names-mat, Pasolini, Borges, Foucault (even Serres, newcomer!). With the usual tired lightning blunt: Down with oil dollars and colonialism. In terms copied from Weekendpedia, including worn rhymes "utopia-dystopia-otherness-empathyentropy." And vulgar social ricattini, maybe clogs migrants in the flesh.

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# Carolyn Christov-Bakargiev \* Guston, Cuoghie the German Pavilion

On the exhibition Viva Viva Art curated by Christine Macel I especially enjoyed the Gardens part series which sees the spaces of the American Dawn Kasper, performer and musician in a punk rock band (led here his recording studio), the danese Olafur Eliasson (Green Light an artistic workshop is the title of his work where a group of refugees and migrants builds lamps designed by the artist) and ends with Hassan Sharif (Supermarket evokes the retail exposure methods: there are his sculptures as products a supermarket). This sequence expresses the artist's condition in Globalization: nomadic, unstable, homeless. Among the foreign pavilions I have struck the German, Romanian and the turkish: a chaos isolation that makes us feel what they feel deaf. I really liked the Italian pavilion at the work of Roberto Cuoghi, because his Imitation of Christ is dramatic cruel and precise as are our times. Then I recommend to everyone to visit the exhibition of Philip Guston Academy: I found it elegant, intelligent and poetic at the same time. Do not miss Anselmo at the Querini Stampalia: how he always manages to combine the particular and the universal.

\* Director of GAM in Turin and Rivoli (Ph museum. Perottino)