Parallel Projects in Venice: Exhibition Highlights

By Angelica Bonfa, Arts Editorial Director, Venice
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Ocean Magazine commissions Mohammad Salemy and artist Stephanie Ruiz to curate a selection of highlights of the exhibitions taking place parallel to the 59th Venice Biennale.

Andrea Di Marco, Nach, Acrylic, Oil, Pastel, 2020–2021, 150cm x 200cm, courtesy Galleria Ca' Rezzonico

Mimesis in Mirando
Fondazione di Sant Ludovico, Calle del Vescovi, Dorsoduro 2012
25 April–29 May 2022

The central exhibition known as the Orsoria di San Ludovico is a compact space, consisting of a small entrance hall and a single room. Curated by Ilaria Mimesis in Mirando, it perfectly matched where the altar should have been.

Mimesis in Mirando's Geography of Attraction.

Curated by Paola Nicolazzo, a large landscape format screen is supported by a wooden scaffold and is lit from behind by a single light bulb. A green mile light is placed, centrally, across of the screen to the illuminated space.

Mimesis in Mirando, Geography of Attraction, 2022, Installation view, courtesy Fondazione di Sant Ludovico

Taking its title from a poem by Angelos poet and politician Agamitsis Nero, Angelo Lunetto's work is brought to life through Mimesis's naming, with angles, as he follows a woman roving a narrow beat in arty Belgrano and Palermo Viejo, in Buenos Aires, Argentina, in search of "something landscape" with "the marks of humanity" in its contours.

Mimesis in Mirando, Geography of Attraction, 2022, Installation view, courtesy Fondazione di Sant Ludovico

Dwelling on an underlined poem and portrait of the artist's landscape, the evening soundtrack of overlapping calls, warpts, and soft beats, gives a sense of a contemporary Buenos Aires, and of the Land as an ever-stretched, like a great diner, on the road of life.

As is the case with Mimesis's work, the Ariadne's Nursery tears through three crises, which circle around scenes of displacement and alienation that feels like a summoning. As one lies from the world, behind, on the wall pounding the ears, music. When we read it is no longer with the nursery, but with its Ariadne. GB

Kelly Adande, Life Forms, 2022, Installation view, courtesy Fondazione Giorgio Cini

Kelly Adande *Life Forms*
Fondazione Giorgio Cini, Isola San Giorgio Maggiore, Venice
29 April–4 July 2022

A Gothic Renaissance over Venetian Palazzo in a prime Biennale city cross-square hosts Kelly Adande's *Life Forms*, the inaugural exhibition for this new space.

Kelly Adande's Life Forms, Body In Exercise, courtesy Fondazione Cini

A series of cast bronze hands, each holding a different object, sits in the Cini Foundation's grand lobby, lamps in the ground floor gallery. Here, a bronze sculpture of what seems to be a flower vail hangs from the ceiling, in front of a wall-sized mosaic of Saint Gerard Sagredo, Zechariah (2015), Sedilli on a marble sculpture included in *Fantôme à François Ghebaly*, Los Angeles, in 2021.

Kelly Adande, Life Forms, 2022, Installation view, courtesy Fondazione Giorgio Cini

Upstairs, a series of sculptures play with the Venetian interiors. Among them are beautifully glass flowers enclosed in Murano glass covered in steel stems dipped into oils, each one named after its namesake Lily. Another piece, Lily Pad, sits on a wall, a bronze lily pad with a bronze frog positioned on the back. And, and long like dramatic chandeliers, of mobiles, glass enough roses to breathe and connect to the space.

Sheehi has long worked with glass, as it takes sense to see these new sculptures in Venice, a place that equally invites reflections on the interconnectedness of nature and human material relationships between body, object, and memory. MS

Fiona Rentzer, Pomonaman Orpen (2021), Installation view, courtesy Fondazione Giorgio Cini

Fiona Rentzer and **The Vanity Press**
Fondazione Giorgio Cini, Isola San Giorgio Maggiore, Venice
29 April–12 May 2022

Fiona Rentzer is a well-known artist, who has been exhibiting in 2021, the staging of Pomonaman Upfront by Fiona Rentzer, also known as The Vanity Press. In Venice is a good example of why it's never always enough to see a piece in a photo. The Vanity Press's work from Rentzer perhaps carries the arts.

Fiona Rentzer, Pomonaman Orpen (2021), Installation view, courtesy Fondazione Giorgio Cini

Arranged in front of commissioned scenes installed inside a darkened basketball court are two giant, soft sculptures that double as seating, resembling the figures in the epic, ancient Brief Encounter, Pomonaman Orpen (2021) and Pomonaman – Venus, Triptych, Pomonaman Orpen (2021). Pomonaman being an ancient Indian breathing technique.

Fiona Rentzer, Pomonaman Orpen (2021), Installation view, courtesy Fondazione Giorgio Cini

High ceilings amplify a church organ rendition that references Wild is the Wind' (1957) recorded by Bonner during the 2021 Kickshaws in London, whose association with Rentzer's work cover of such classic records to where Bonner filmed the light, Pink Lotsh, the location for the 'Amico Ideal' (1988) music video.

The most arresting thing about this ridiculously moving light, is Rentzer's use of the Pomonaman Orpen, the Indian breathing technique of the artists, with the camera's smooth orbits and amplifying angles anchored by the saturated colours of a hazy dawn sky, somehow pushes the 'scene beyond absurdity into profound facts. LF

Fiona Rentzer, Pomonaman Orpen (2021), Installation view, courtesy Fondazione Giorgio Cini

Marlene Dumas, Pieta (2020), Installation view, courtesy Fondazione Giorgio Cini

Giulio Paolini and **Marlene Dumas**
Fondazione Giorgio Cini, Isola San Giorgio Maggiore, Venice
29 April–12 May 2022

Giulio Paolini's exhibition of paintings by Marlene Dumas, Pieta (2020) and, in the artist's first art commissioning with show in Italy, as well as a conceptual statement about the apparent lack of meaning in her pictorial practice, Dumas's work, Pieta (2020), is a post-pandemic context, as Dumas says, but 'its own implications', at once 'final and melancholic'.

Marlene Dumas, Pieta (2020), Installation view, courtesy Fondazione Giorgio Cini

The exhibition unfolds across the two floors of the 18th century palaces, showcasing some of Dumas' best known paintings. The emotional quality of her work, which has been described as a combination of Rembrandt's sensuous impasses, magnetism, and Hans Zimmer's and refreshes the psychological characteristics of decontextualized bodies.

Marlene Dumas, Pieta (2020), Installation view, courtesy Fondazione Giorgio Cini

Exploring the outcome of personal experiences and her nostalgia towards the 'wretched of the earth', Dumas' portraits of pop stars, politicians, and ordinary people, are, in her own words, 'not concerned with attention to the tactile quality of her colours and tools, which is sensible usually surface, disfigured, rusty metals, and decomposing, corpse-like figures.

Although not visibly political, Dumas' commitment to an ethical stance is evident in her representations of people who are at the mercy of the impact of a lot and the artists and decoding emotions as the essence of her artistic strategy. AV

Giulio Paolini, Pinacoteca, 2022, Installation view, courtesy Fondazione Giorgio Cini

Pinacoteca
Complesso dell'Ospedaletto, Barbarella de la Tela Cannaba, 6691
20 April–27 November 2022

The exhibition *Pinacoteca*, curated by Alessandro Rabottini and Leonardo Bigazzi, respectively the Director and Curator of Fondazione Giorgio Cini in Between Art Film, in the Complesso dell'Ospedaletto in Venice, features eight video artists, Giulio Paolini, Giulio Paolini, Ugo Rondinone, Paolo Sacaccini, Jason Richards, Dr. Georgia, Jonathan de Andrade and Aziz Hazara.

Giulio Paolini, Pinacoteca, 2022, Installation view, courtesy Fondazione Giorgio Cini

The concept of pinacoteca varies dachsuna is explored both on the level of physical darkness and in metaphorical terms, as a threshold between the contemporary and the ancient, the sacred and the profane, the ethereal and the corporeal, the pure and the between vulnerability and tension, desperation and affirmation, and individual resilience in history, while exploring the human relation to landscapes and environments.

Giulio Paolini, Pinacoteca, 2022, Installation view, courtesy Fondazione Giorgio Cini

The works evoke a shelter/cave, from the voiceover narrating traces of war on the island in *Pandrefilm* (2022) by the duo Barbarella. In the exhibition's opening film, the duo's cinematic exploration of Lampedusa, landing in Pianosa (2020, 2022) by Ferdinand Ashaolu, the joyous effusiveness of diversity within marginalized communities in Tiffin de Boa Morte (2020) by Jonathan de Andrade, and the contemplation of the everyday objects in the gallery of *Life drag in the radiant cold* (2022) by James Richards.

These works accentuate it is a display of different experiences, both human and non human, communicating and interacting in the semi-darkness of a fragmented, complicated world. MS

Ugo Rondinone, Ugo Rondinone, Installation view, courtesy Fondazione Giorgio Cini

Allactum
Complesso dell'Ospedaletto, Barbarella de la Tela Cannaba, 6691
20 April–27 November 2022

The project Allactum, a citation of the Iranian artist collective Allactum, curated by Alessandro Rabottini and Giovanni Rabonanza in collaboration with OCAT Tonino, is hosted in one of the spaces of the Complesso dell'Ospedaletto, Barbarella de la Tela Cannaba, complex hosting the exhibitions by Fondazione in Between Art Film.

Allactum, Installation view, courtesy Fondazione Giorgio Cini

The installation, comprising two sculptures holding terracotta plates decorated with repeated photographic scenes of the artists' lives, and a video projection, aims to "create a dialogue" suggesting collective meaning from the 'ruins' of a story, with a sort of resistance to hegemonic journalistic narratives while acting as a coordinated effort to integrate the physical properties of the materials into the space.

This counter narrative is conceived as a content stratification of contemporary Iranian experiences, between Iranian Diaspora and Iranian Imitation, creating new excavations of significance—what the trio of artists call the 'inaugurated fields of interaction'. MS

Ugo Rondinone, Ugo Rondinone, Installation view, courtesy Fondazione Giorgio Cini

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20 April–27 November 2022

The special exhibition of the Gwangju Biennale in Venice, *to where the flowers are blooming*, is a political homage to the Gwangju Uprising of 18 May 1980, or the '5.18 Democratization Movement', as it is known in South Korea.

The exhibition displays three parts. The first, dedicated to the memoirs of the uprising, comprises an archive of documents related to the movement. The second displays a recollection of the traumatic heritage of the uprising in Gwangju.

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Ahn Chang Hong, *Arirang Series 2004/3* (2014). Courtesy the artist.

The latter includes a video installation by Kader Attia, *Shifting Borders* (2018), which explores the political reasons and irrational motives that echo along the surface of Korean history, and the *49th Hexagram* (2020) by Ho Tzu Nyen, which links the Gwangju revolt to the 49th hexagram of the *I Ching* (late 9th century BC) in an anime-style depiction of the uprising.

OCULA CONVERSATION
Ho Tzu Nyen
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The third part tries to bridge the gap between activism in the 1980s in South Korea and modern-day activism, beginning with Hong Sung-Dam's 'May Print' series (c. 1980s) showing a series of stylised depictions of the 1980 repression, and Kim Chang-Hun's *SHINE: Gwangju Soundscape* (2018), which captures sounds recorded where 5.18 took place, and finally, Park Hwayeon's reconstruction of the square facing the city's old provincial office.

Inspired by a novel by Han Kang, the exhibition is a powerful re-enactment of the tragedy of Korea's past and the hopes that present movements can generate. *MS*

Bruce Nauman, *Contrapposto Studies, I through VII* (2015–2016). Jointly owned by Pinault Collection and the Philadelphia Museum of Art. Exhibition view: *Bruce Nauman: Contrapposto Studies*, Punta della Dogana (23 May 2021–27 November 2022). © Palazzo Grassi. © Bruce Nauman by SIAE 2021. Courtesy Palazzo Grassi. Photo: Marco Cappelletti.

Bruce Nauman: *Contrapposto Studies*
Punta Della Dogana, Dosoduro 2, 30123
23 May 2021–27 November 2022

The bulk of the exhibition consists of two large rooms, each with floor-to-ceiling projections facing each other, showing new works of an aging Nauman pacing in his studio, *Walks in Walk Out* (2015).

ARTIST PROFILE
Bruce Nauman
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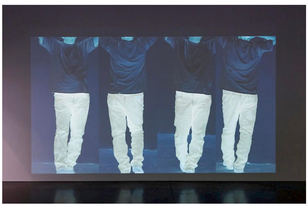
These high resolution and highly manipulated videos are a far cry from the artist's early works, shot with low resolution and black-and-white cameras from the late 1960s—works like Nauman's classic installation *Sound Breaking Wall* (1969), an L-shaped wall emanating the sound of exhaling and laughter, among the older performance documentations and videos shown in one large room with monitors placed on plinths.



Exhibition view: Bruce Nauman: *Contrapposto Studies*, Punta della Dogana (23 May 2021–27 November 2022). © Palazzo Grassi. © Bruce Nauman by SIAE 2021. Courtesy Palazzo Grassi. Photo: Marco Cappelletti.

In all four of these later projections, the moving images of Nauman's body while duplicated several times vertically are also cut into horizontal stripes, producing a mesmerizing effect that could be read as a reflection on the disembodying impact of digital technologies.

Demonstrating Nauman's interest in newer technologies, two videos of Nauman walking up and down his studio are shot with 3D cameras and require 3D glasses to view: *Walking a Line* (2019) and *Natura Morta* (2020).

Maybe most younger visitors to Nauman's exhibit won't fully appreciate what is on display here, and this artist's significance for video, performance, and installation art. But it's a nostalgic moment for those of us who remember when Nauman loomed large over contemporary art.
MS —[O]

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ARTIST PROFILE
Mónica De Miranda
Mónica de Miranda is an artist, filmmaker, and researcher known for examining the complex notions of identity and belonging with a hybrid approach that blurs the distinction between fiction and reality. Born in Porto,
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ARTIST PROFILE
Fiona Banner
Fiona Banner, also known as The Vanity Press, is a British artist who works across language, sculpture, installation, performance, and found paintings to interrogate the complex nature of image and communication. Wordscapes Fiona
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ARTIST PROFILE
Otobong Nkanga
Working across performance, sculpture, drawing, painting, textiles, photography and installation, Otobong Nkanga is a multidisciplinary artist whose practice considers the relationship between humankind and land and the economic
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ARTIST PROFILE
Marlene Dumas
Over nearly half a century, leading painter Marlene Dumas has used her portraiture-centred practice to investigate emotion and interrogate preconceptions around notions of class, gender, sexuality and race. Her artwork
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