


BV  97 

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La Biennale di Venezia

34

Quarantasettesima
Esposizione
Internazionale d'Arte

15.VI - 9. XI 1997

EURO ART - INFO

СЛАЈД И ВИДЕО ПРОЕКЦИИ ОД ЕВРОПСКИ ИЗЛОЖБИ
среда, 9. јули 1997, 20 ч.



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18

LA BIENNALE DI VENEZIA 1997

QUARANTASETTESIMA

ESPOSIZIONE INTERNAZIONALE

D'ARTE - VENEZIA

15.6 - 9.11.1997.

слајд пројекција

Небојша Вилиќ

The 47th Venice Biennale

"FUTURE, PRESENT, PAST"

Curator: Germano Celant

Marina Abramovic, Mario Airò, Richard Artschwager, Marco Bagnoli, John Baldessari, Vanessa Beecroft, Daniel Buren, Pedro Cabrita Reis, Dinos and Jake Chapman, Francesco Clemente, Tony Cragg, Gino De Dominicis, Jan Dibbets, Rineke Dijkstra, Jim Dine, Jan Fabre, Luciano Fabro, Giuseppe Gabellone, Douglas Gordon, Marie-Ange Guilleminot, Ann

Hamilton, Michael Heizer, Rebecca Horn, Roni Horn, Ilya and Emilia Kabakov, Anselm Kiefer, Jeff Koons, Wolfgang Laib, Ben Langlands & Nikki Bell, Bertrand Lavier, Charles LeDray, Sol LeWitt, Roy Lichtenstein, Glenn Ligon, Robert Longo, Brice Marden, Agnes Martin, Mario Merz, Annette Messager, Maurizio Mochetti, Tracey Moffatt, Mariko Mori, Juan Muñoz, Maria Nordman,

Claes Oldenburg and Coosje van Bruggen, Panamarenko, Luca Pancrazzi, Giulio Paolini, Cai Guo Qiang, Tobias Rehberger, Jason Rhoades, Gerhard Richter, Pipilotti Rist, Edward Ruscha, Reiner Ruthenbeck, Julian Schnabel, Andreas Slominski, Haim Steinbach, Jessica Stockholder, Sam Taylor Wood, Richard Tuttle, Luc Tuymans, Emilio Vedova, Franz West, and Gilberto Zorio.

Who's Who Where in Venice? The National Pavilions and Other Participants

Australia: Kwementyai Ngwarreye, Yvonne Koolmatrie, Judy Watson

Austria: Wiener Gruppe, Friedrich Achleitner, H.C. Artmann, Konrad Bayer, Gerhard Rühm, Oswald Wiener

Belgium: Thierry De Cordier

Brazil: Jac Leimer, Waltercio Caldas

Canada: Rodney Graham

Czech Republic: Ivan Kafka

Denmark: Kirsten Ortved

Egypt: Ali Ahmad El-Ghol

Federal Republic of Yugoslavia: Vojo Stanic

France: Fabrice Hybert

Georgia: Gia Edzgeradze

(in the Russian Pavilion)

Germany: Gerhard Merz, Katharina Sieverding

Great Britain: Rachel Whiteread

Greece: Dimitri Alithinos, Stephen Antonakos, Alexandros Psychoulis, Thanassis Totsikas

Hungary: Róza El-Hassan, Judith Hersko, Éva Köves

Iceland: Steina Vasulka

Israel: Yossi Breger, Miriam Cabessa, Sigalit Landau

Japan: Rei Naitô

Holland: Aernout Mik, Willem Oorebeek

Nordic Countries: Finland,

Norway, Sweden: Mark Dion,

Henrik Hakansson, Mariko

Mori, Sven Pahlsson, Marianna

Utinen

Poland: Zofia Kulik

Republic of Korea: Hyung-

Woo Lee, Ik-Joong Kang

Republic of Slovakia: Ondrej

Rudavsky

Romania: Ion Bitzan, Gri-

gorescu Ion, Teodor Graur, Iosif

Kiraly, Valeriu Mladin, Ghe-

orghe Rasovschi, Tudor Vreme

Russian Federation: Vitaly

Komar and Alexander Melamid

Spain: Joan Brossa, Carmen

Calvo

Switzerland: Helmut Federle,

Urs Frei

United States: Robert Colescott

Uruguay: Nelson Ramos

Venezuela: Roberto Obregón,

Rolando Peña.

OTHER NATIONAL PARTICIPANTS

Chinese Republic of Taiwan:

Wang Jun-jieh, Lee Ming-tse,

Chen Chien-pci, Yao Jui-chung,

Wu Tien-chang

Croatia: Dalibor Martinis, The

Zagreb Academy of the Fig-

urative Arts at the Venice

Biennale, 1907-1997, curator

Miroslav Gasparovic

Ireland: Jaki Irvine, Alastair

Mac Lennan

Luxemburg: Luc Wolff

Portugal: Julião Sarmento

Republic of Armenia: Sonia

Balassanian, Atom Egoyan,

Arman Grigorian, Azat Sar-

kissian, Stepan Veranian

Republic of Cyprus: Nicos

Charalambides, Savvas Christo

doulides, Lefteris Olympios

Theodoulos

Republic of Estonia: Siim-

Tanel Annus, Jaan Toomik,

Raoul Kurvitz

Republic of Latvia: Lolita

Tomofeeva

Republic of Macedonia: Aneta

Svetieva

Republic of Slovenia: Joz

Barsi

I.L.L.A. (Italian-Latin American

Institute) including:

Bolivia: Sol Mateo

Chile: Carlos Altamiro

Costa Rica: Miguel Hernández

Cuba: Roberto Diago

Dominican Republic: Dionisio

Blanco

Ecuador: Manuel Cholango

El Salvador: Oscar René

Chacon, Luis Paredes

Guatemala: Isabel Ruiz, Doris

Contreras

Mexico: Francisco Toledo

Nicaragua: Rolando Castellón

Alegria

Panama: Manuel Ortega, Ari-

stides Urena Ramos

Paraguay: Fátima Martini,

Mónica Gonzáles, Marité

Zaldivar

Peru: Jorge Piqueras, Joaquín

Roca Rey.



LA BIENNALE DI VENEZIA

Ente Autonomo

Ufficio Stampa, Pubblica
e Pubbliche Relazioni

An exhibition's landscape is defined by its selections, which are arranged next to one another in a specific space according to the demands for meaning and co-existence among the artists and their works. The appeal, essentially, is to a signifying principle rooted in closeness and size, in the unitary or pluralistic nature of the linguistic entities that in the end will come to form a "narrative" or "antinarrative" whole. This whole can be defined by the desire for critical and historical consistency and continuity on the part of the curator, or else by his ability to multiply and vary the discontinuity and breaks between the different artistic visions present. The goal, however, is almost always to highlight the unitary character of an exhibition as it unfolds to the viewer, without losing sight of the fact that it is supposed to offer, from one room to another, perceptible change and variety. In this sense continuity and discontinuity become interwoven, while to the viewer's gaze a single thing appears — art — yet in a state of perpetual change, broken up by the irreducible difference existing between one artist and another, one work and another, one history and another. It is a feast for the imagination and language of art, which lives by its temporary integration in space and time.

If, however, we add the parameter of relativity by which the curator is forever condemned to necessarily partial perspectives, the exhibition, on the contrary, cannot mask a certain unity, while revealing as well a creative disunity that may lead to the discovery of another order of interpretation open to all manner of inference. The exhibition thus becomes a grouping that follows an individual focus. In the case of the 47th International Biennial Exposition of Art of Venice, 1997, it travels the passable, but extraordinary path of a cognizance of time that involves the fragments of the past, the things of the present and the projects of the future. It is a vision that assumes time as a combination of plenitudes and voids, of light and shadow, of silence and cries, of presences and omissions, under the banner of a desire to interweave events, rhythms and histories, in the hope of identifying, in real time, a possible "memory of the future."

In particular, *Future Present Past* is a passage through time. It seeks to crystallize, in a visible agglomeration, the present state of art, in a vertical and horizontal flow that is supposed to combine the testimonies of artists of every age and tendency from 1960 to the present. It aspires to be an exhibition animated at once by the expansion and the recuperation, the diastole and the systole, of the artistic habitat, presenting both the familiar and the unknown, the near and the far, stability and change. Once we decided to move along the axis of time and the development of a language that calls itself into question in terms of its history and its future, the possible directions to take were two opposite ones: towards continuity or towards discontinuity. Both have their risks: the former, that of suppressing irregularity; the latter, that of simply assuming dissimilar approaches. We therefore opted for a total mobility, at once finite and limitless, based on the need for an open, plural synthesis, linked with history and with the search for the unknown. Here the individual contributions can exist in an infinite relationship of movement. They are part of the flux of language and its own self-questioning. They follow one upon the other and link up with each other, without resorting to divisions of convenience to define their continuity.

Decidedly, *Future Present Past* belongs to time and is an investigation of the time of art. It seeks itself, asks itself questions as to its own wholeness and movement, its direction and its possibilities. It presents itself not as a result, but as a question.

In making artists of different generations co-exist in a single cross-section, the intention was to display a system of contributions that would provide a perspective on the "current" nucleus of art, which is always having to refer back to its own structural and linguistic status, whose configuration is not solely bound to the pre-existing or to what will be. It is true that every generation needs to break with its models in order to establish a new visual consciousness; but if we leave aside the concept of generation, then the poetic context assumes greater prominence, and the linguistic status of "what seems," and its significance in a specific period of history and knowledge, becomes a determinant factor. Among the various tools of communication, the art exhibit, too, determines its own import and novelty within a linguistic system: it lives in relation with the universe of art exhibitions. To understand it, one

must see its function in the light of other functions, as a show among other shows, a Biennale among other Biennali or Documenta exhibitions.

Choosing to shed light on the plurality and discontinuous unity of art and its tendencies implies a will to analyze the reality, outside of any possible ramification or contamination by other languages.

We have opted for an orthodoxy that excludes current and recurrent considerations of art in relation to architecture, design, photography, fashion, film or music. We have not chosen, as so many times in the past few decades, to multiply the opportunities for contact; rather, we have favored the inner dynamism of contemporary art, no longer seeking to present it in oblique and perverse relationships that leave no room for distinctions. No branching out, therefore, no extension of boundaries, no metamorphoses, but rather an attempt to designate or open up a space or stage where the different languages no longer need consider themselves antinomic, and thus to present a reflection that might confirm, at one same moment in 1997, a situation of dialogue between historical and linguistic differences.

Of course, it is not possible to remain neutral or impersonal in such a situation. Thus the construction of this passage through time and the present is of necessity discriminating. It may seek to be objective, but can only manifest partiality. This can be seen as the one-sidedness of power, and can be turned to account. On the other hand, once we have openly declared and exploded this unilaterality, it should be clear that we reject the pseudo-liberal idea of linearity and growth traceable to rational structures — which defines only one possible approach to the reality of art.

Partiality, as a critical attitude, also contradicts that theoretical universalism that, by coinciding with any and every artistic position, reduces them all to pure transitionism, where each experience becomes obsolete through a counterfeit wear and tear fabricated in the service of the "hucksters" of art.

In accepting partiality we are better able to foreground the poetic and political eruptions, the sensory and conceptual excitements, the metaphysical manifestation and lucid illuminations that distinguish today's art.

In this sense, *Future Present Past* makes no claim to grasping the absolute, to ordering a world or to inaugurating a union of artistic creation. It seeks only to visualize a frame of reference in which paradox and disorder, critical attitude and reductionism, love and irony, sexuality and moralism, rejection and tradition, engagement and romanticism, consumerism and absolutism, banality and the sublime, sociology and anthropology, established truth and the unknown, technology and chaos, danger and pleasure, planning and destruction, all coexist.

It is, in appearance, as though the show were organized at random and the works were collected not according to a system of necessity, but one of chance and improvisation, avoiding any specific framework to fit into. But, what does this method imply? First of all, it tells us that no thematic subject or group, whether determined by technique or procedure, constitutes a priority. At the same time, neither the structure of the spaces to be used, nor the narrative approach, are any longer serviceable. The only unifying gaze is artistic consciousness. Historical time is temporarily suspended and imagination becomes history, acquires the only real status, that of an exhibition pointing to the here and now. At a moment in which the interpretative models of art are contradictory and no longer have any intellectual or cultural strength, in a society that has many resources but no vision or reason, art becomes once again "interpretation." It presents itself again as a quintessentially intellectual operation, debatable and arbitrary, groundless and negative; it reconstructs its "labyrinth." *Future Present Past* is an ensemble of art events that direct and misdirect, that bind and unbind, undeterminedly, so as to privilege the gaze and the plurality of the senses. Better yet, the works themselves are indeterminate, since determination is false and inadequate. In this sort of exhibition, history and differences of time are suspended, as in a Robbe-Grillet novel. They exist only as logical and linguistic possibilities. Here the monologue is evidence of a social language whose purpose is not only communication, but also mere existence, once all uniformity of conduct has been called into question. *Future Present Past* is thus an instrument of dissonance aimed at establishing intensity of image as a locus of existential contradiction and continuum, of multiple interpretation and dissolution of the homogeneous filters of art.

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LA BIENNALE DI VENEZIA
47 ESPOSIZIONE INTERNAZIONALE D'ARTE
15 giugno - 9 novembre 1997

Padiglione della Repubblica di Macedonia
Venezia - Chiesa di San Giovanni Novo

Commissario: Dragan Bosnakoski
Commissario aggiunto: Enzo Di Martino

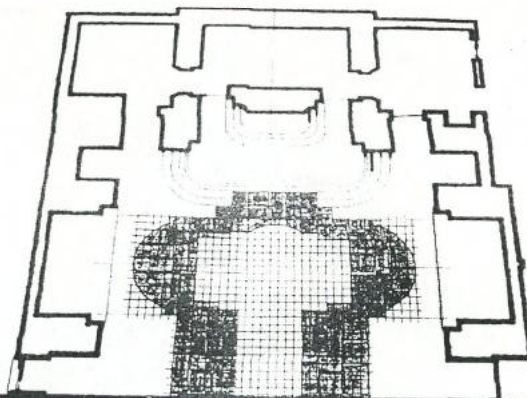
Coordinator: Paolo de Grandis

Autore del progetto "Macedonia prima di Giotto -
Macedonia oggi": Dragan Bosnakoski

ANETA SVETIEVA

Il Mito e la Scultura

Inaugurazione giovedì 12 giugno 1997 ore 19.00



Flash Art SUMMER 1997



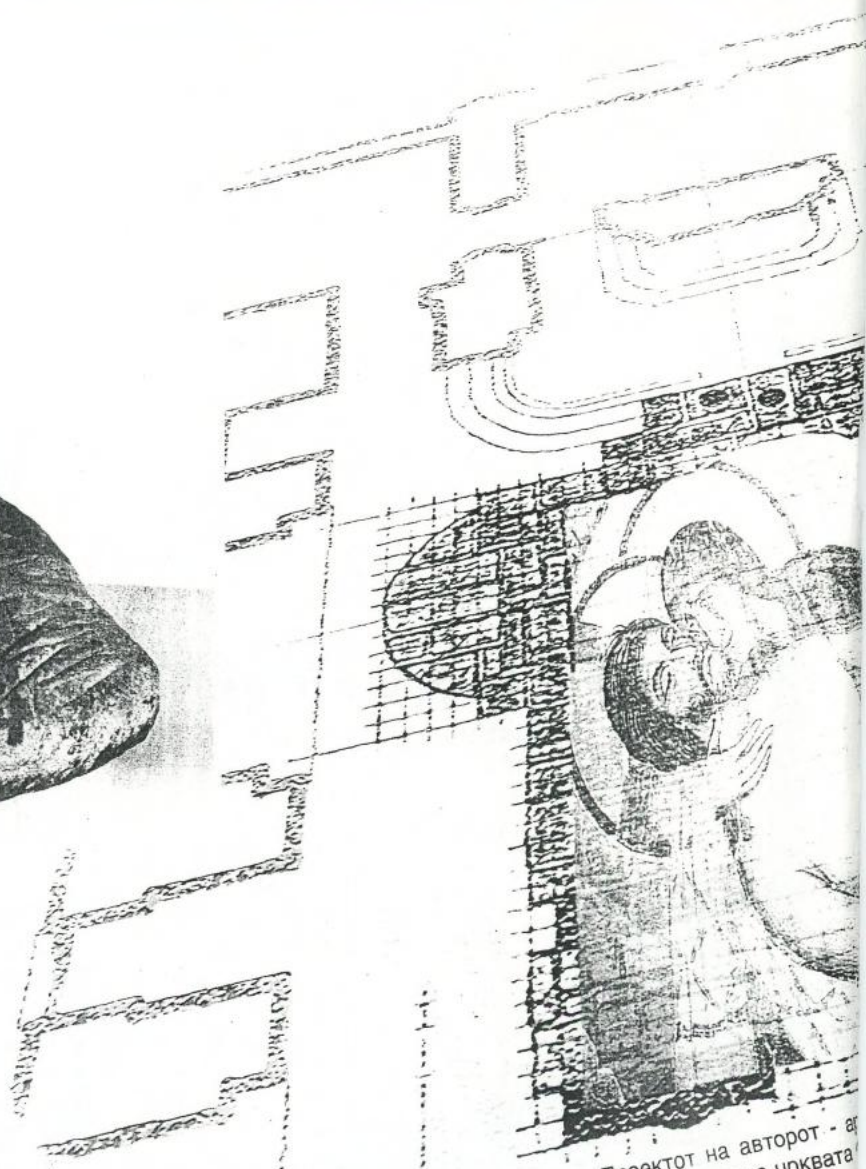
LA PRIMA INDOVINA CON IL SERPENTE. 1983
terracotta
36 x 70 x 36 cm

THE FIRST OF THE FATES AND A SNAKE. 1983



LA BAGNANTE, 1983
cartapesta colorata
28 x 36 x 49 cm

WOMAN BATHING, 1983
painted papier mâché



EROS E THANATOS I, 1996
cartapesta colorata
525 x 290 x 70 cm

EROS AND THANATOS I, 1996
painted papier mâché

Проектот на авторот - ар
вање на основата на црквата
поставени скулптурите на Анета
San Giovanni-Novo во Венеција
Црквата Св. Пантелејон
во 1164 година, 140 години
Делата на Светиева
обемно истражување и дла
јата на ова тло.

Il progetto del arch.
pavimento della chiesa di
sono poste le sculture di
Novo a Venezia.
La chiesa di San P
1164, centoquarantanni
Le opere di Svetieva
e della sua profonda
regione.

The project of
of the floor of the
tures of Aneta S
Giovanni-Novo in
The Church
ed in 1164, open
in Italy.
Svetieva
and profound



Dal ciclo:
LA BELLA E LA BESTIA, 1993 (particolare)
terracotta

From the cycle:
BEAUTY AND THE BEAST, 1993 (detail)

Драган Бошнакоски, е поместу-
ван; Пантелејмон, Нерези, на која се
на Светиева, во црквата Chiesa di

н, Нерези е изградена и живописана
пред појавата на Гото во Италија.
етставуваат сублимација на нејзиното
око познавање на уметноста и истори-

Dragan Bošnjakoski, prevede il trasporto del
San Pantaleone del villaggio Nerezi (dove
meta Svetieva), nella chiesa di San Giovanni

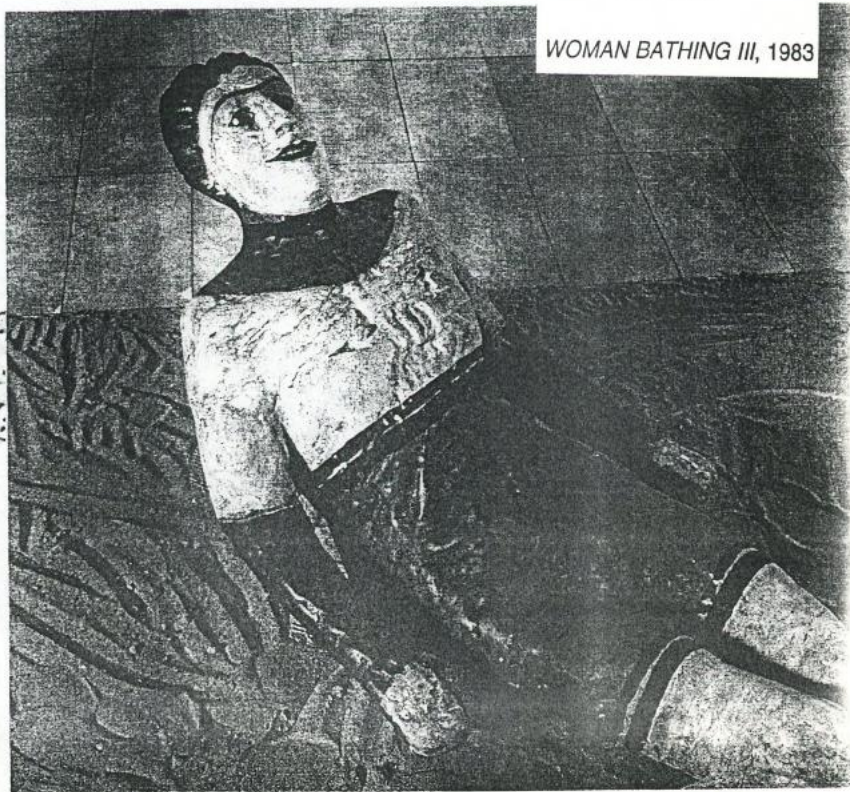
ntaleone a Nerezi fu costruita ed affrescata nel
prima dell'apparizione di Giotto, in Italia.
a sono il risultato della vasta ricerca dell'artista
conoscenza dell'arte e della storia di questa

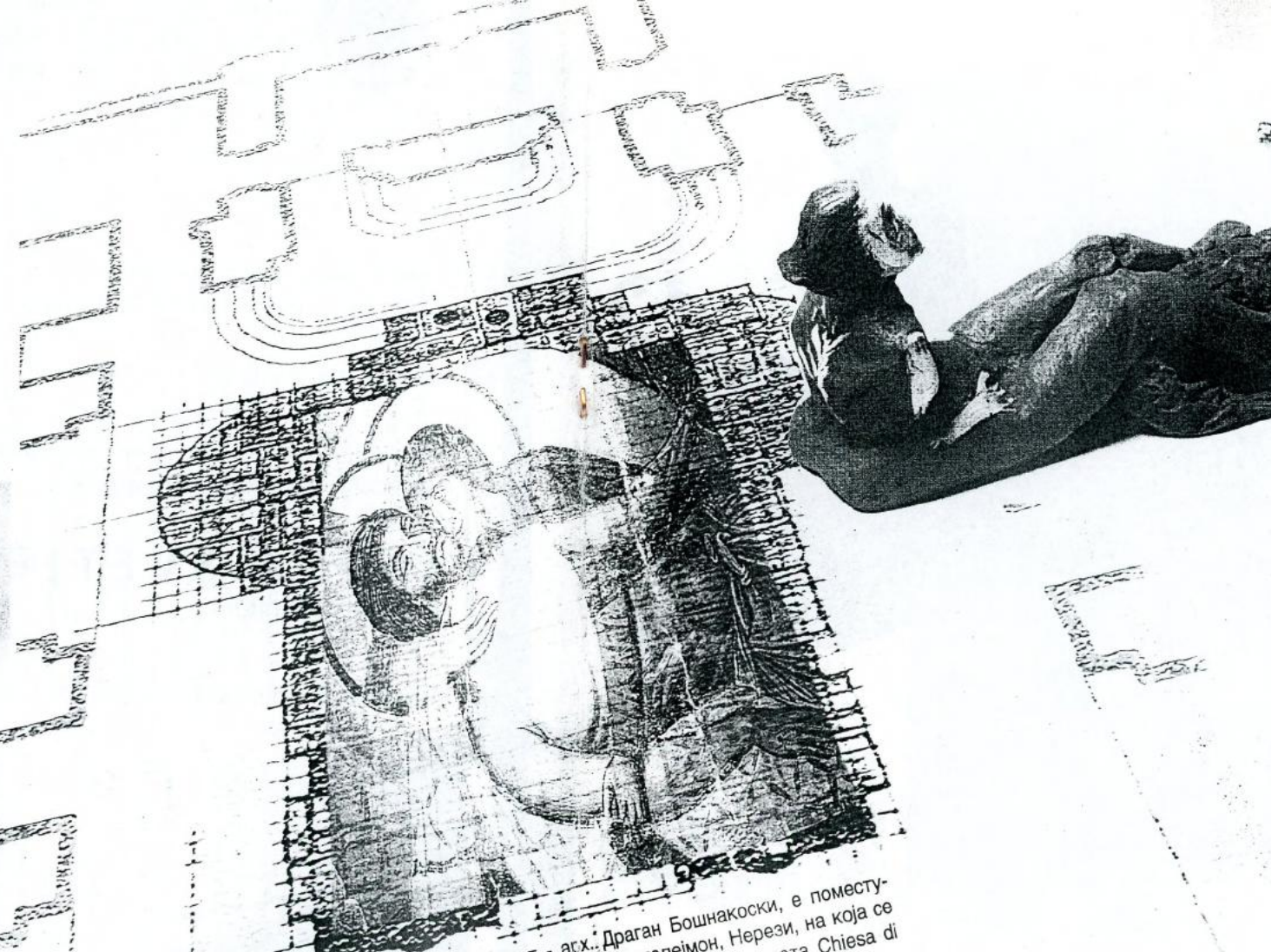
arch. Dragan Bošnjakoski, envisages the placing
Church of St Pantelejmon, Nerezi (where the sculp-
eva will be placed), inside the Church of San

St Pantelejmon, Nerezi, was built and fresco-paint-
dred and forty years before the emergence of Giotto
works are sublimation of the artist's extensive research
knowledge of the arts and history of this region.

LA BAGNANTE III, 1983
terracotta
56 x 140 x 56 cm

WOMAN BATHING III, 1983





Проектот на авторот - арх. Драган Бошнакоски, е поместување на основата на црквата Св. Пантелејмон, Нерези, на која се поставени скулптурите на Анета Светиева, во црквата Chiesa di San Giovanni-Novo во Венеција.

Црквата Св. Пантелејмон, Нерези е изградена и живописана во 1164 година, 140 години пред појавата на Гото во Италија. Делата на Светиева претставуваат сублимација на нејзиното обемно истражување и длабоко познавање на уметноста и историјата на ова тло.

Il progetto del arch. Dragan Bošnjakoski, prevede il trasporto del pavimento della chiesa di San Pantaleone del villaggio Nerezi (dove sono poste le sculture di Aneta Svetieva), nella chiesa di San Giovanni Novo a Venezia.

La chiesa di San Pantaleone a Nerezi fu costruita ed affrescata nel 1164, centoquarantanni prima dell'apparizione di Giotto, in Italia. Le opere di Svetieva sono il risultato della vasta ricerca dell'artista e della sua profonda conoscenza dell'arte e della storia di questa regione.

The project of the arch. Dragan Bošnjakoski, envisages the placing of the floor of the Church of St Pantaleimon, Nerezi (where the sculptures of Aneta Svetieva will be placed), inside the Church of San Giovanni-Novo in Venice.

The Church of St Pantaleimon, Nerezi, was built and fresco-painted in 1164, one hundred and forty years before the emergence of Giotto in Italy. Svetieva's works are sublimation of the artist's extensive research and profound knowledge of the arts and history of this region.



LA BAGNANTE, 1983
terracotta
90 x 60 x 80 cm

WOMAN BATHING, 1983



LE INDOVINE, 1984
terracotta
28 x 40 x 24 cm

THE FATES, 1984



Dal ciclo:
LA CITTÀ ALTA, 1986 (particolare)
terracotta

From the cycle:
THE HIGH TOWN, 1986 (detail)

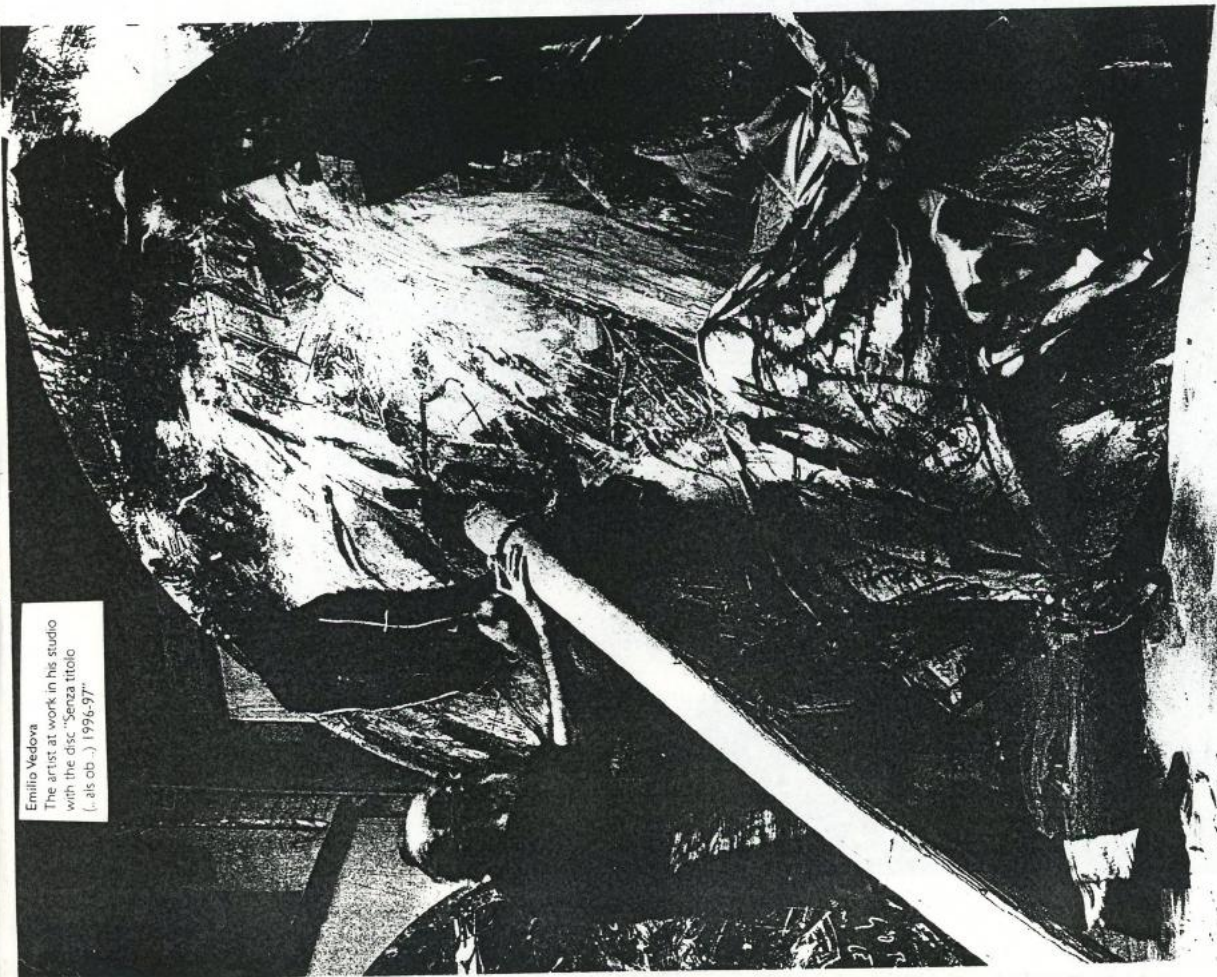


LA BAGNANTE COLOMBA II, 1983
terracotta
27 x 63 x 50 cm

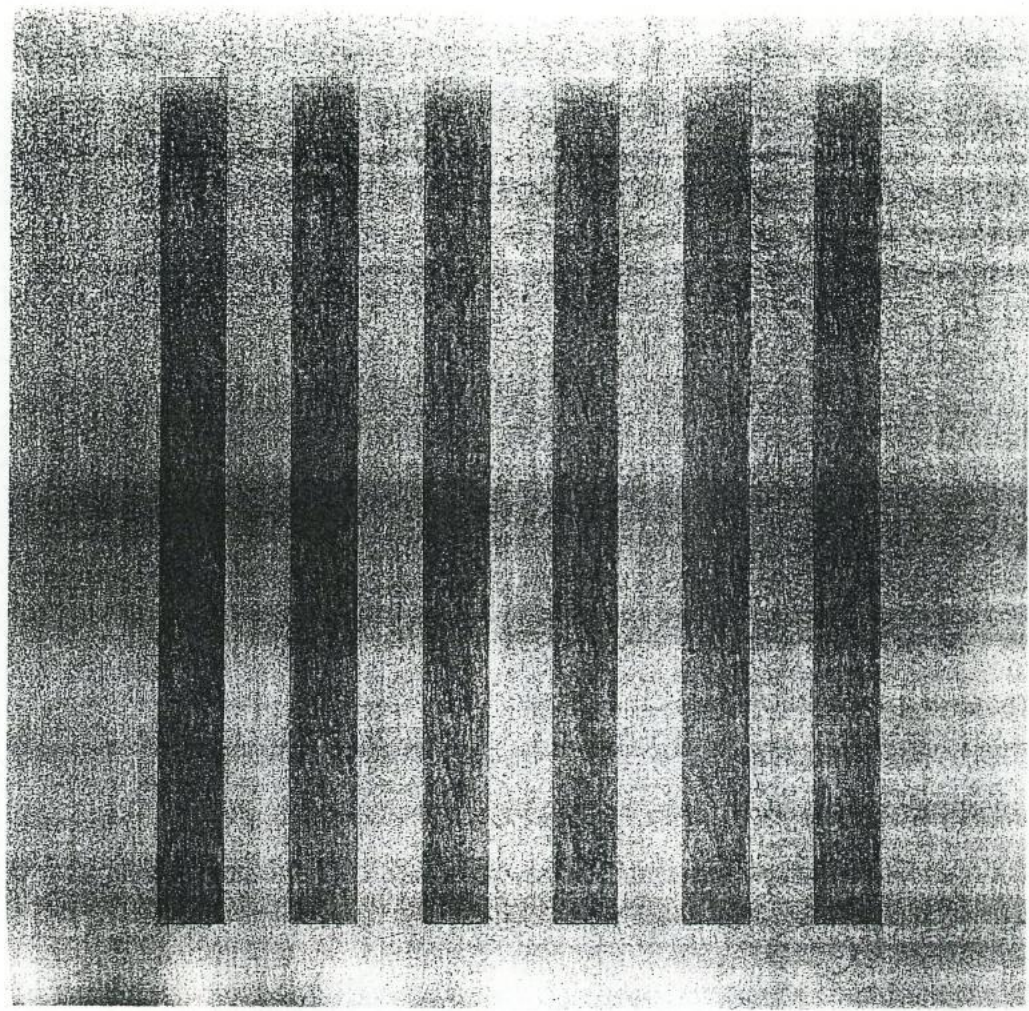
WOMAN BATHING - DOVE II, 1983



Emilio Vedova
The artist at work in his studio
with the disc "Senza titolo
(-als ob-)" 1996-97"



**- Golden Lions for the Contribution to Contemporary Art:
Agnes Martin and Emilio Vedova;**

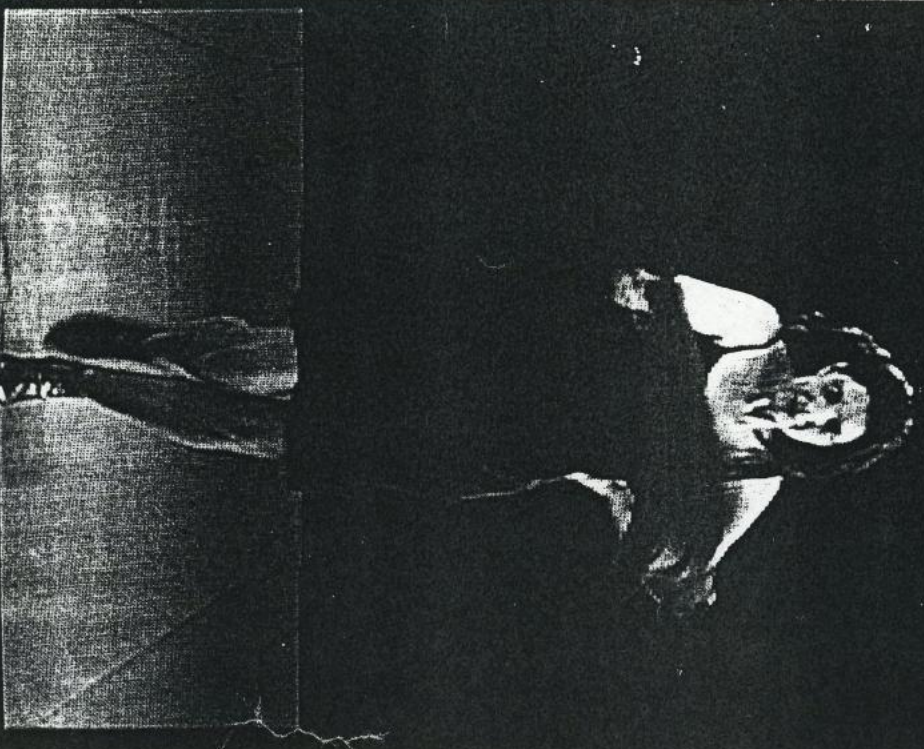


Agnes Martin
Untitled # 4
1983

Marina Abramović

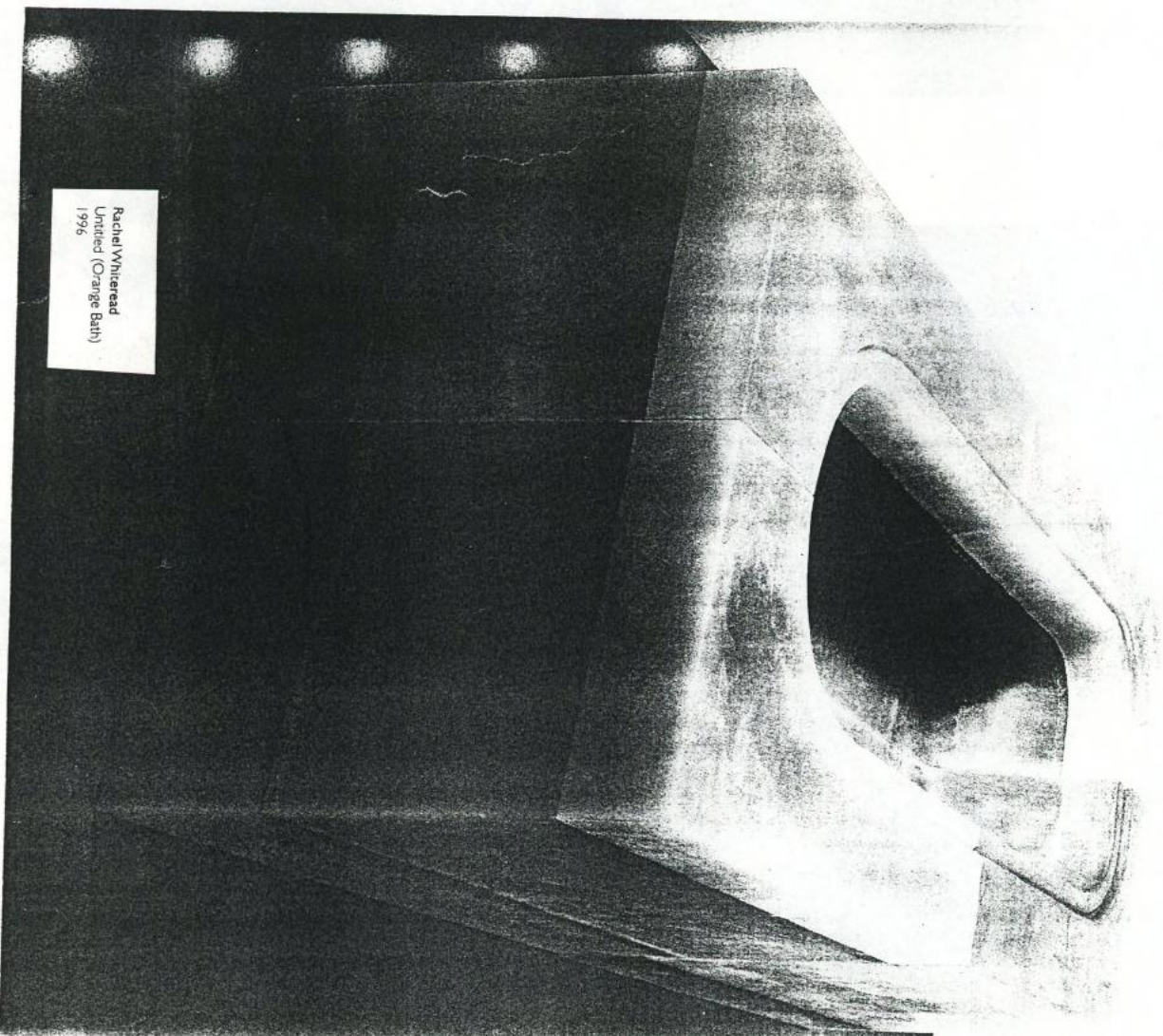
Balkan Baroque

(Work in Progress)



La Biennale di Venezia

June-November 1997



Rachel Whiteread
Untitled (Orange Bath)
1996

**große Ausstellungen Die Chronik:
Rückblick auf neun große
Vorgänger-Schauen in Kassel:
Tips und Termine**

следува:

EURO ART - INFO 19

DX

Documenta X

Kassel

documenta

