

## Alexandra Dementieva : Some notes about the 56th Biennale

The 56th Venice Biennale, which started on May 9th, brought the whole city into reflections on the future and an endless discoveries, public lectures, readings from the "Capital" of Karl Marx and carefree parties.

The chief curator of the Biennale, Okwui Enwezor, highlighted the magnitude of the program this year, which went far beyond the main venues and reached even the islands of Murano and Giudecca, remote from the center of Venice. He dreamed of creating a review that would become the so-called "parliament of forms" and, like the idea put in last year's architectural biennale by Rem Koolhaas, would reveal the whole range of elements that make up contemporary art, starting with the very foundations that laid the foundation for "The whole future world". Trying to tell all about the latest trends and topical problems of different countries, and also to run far ahead, Enwezor, among other things, turned to the works of Karl Marx: the brightest excerpts from "Capital" were read in the lecture hall of the central pavilion of Giardini during the Biennale. Italian online publications also supported this topic: theTomorrow, for example, selected key words from Marx's work and suggested that users find online illustrations associated with them. In the rest, the curator was helped by 136 artists from 53 countries, most of whom participated in the Biennale for the first time. He gathered the most active and fearless authors, who do not hesitate to talk about politics and purely personal.

The results of the Biennale, announced on the eve of the public opening, were the most pleasant for the pavilion of Armenia, whose exhibition was recognized as the best of all 53 countries participating in the competition. The Armenty project was made up of works by Armenian diaspora artists whose relatives were genocide, but survived. The victory of this pavilion became an important reminder of the Armenian Genocide in the former Ottoman Empire and emphasized the general context of the Biennale.

Another "Golden Lion" went into the hands of American artist Adrian Piper. Her works, boldly speaking about the most personal and united by the phrase Everything Will Be Taken Away, can be seen in the central pavilion of Giardini next to the rooms of Andreas Gursky and Marlene Dumas. "The silver" was taken by the artist of their South Korea, He Him-sung, who dedicated his video work to the Factory Complex to Asian women and in the form of a documentary film told about the conditions in which they have to work. Especially noted three more artists: Harun Farocki from Germany, Massinissa Selmani from Algeria and the Abounaddara team, who objectively documented the current socio-political situation in Syria.

Now about those pavilions and artists who, although they did not win the Biennale awards, were among our undisputed favorites.

Artist Camille Norment, representing Norway, gave a name 'Rapture' to her sound installation. The work is based on a glass harmonica, an almost forgotten musical instrument popular in Europe as far back as the 18th century and invented by Benjamin Franklin and once played by Mozart and Marie Antoinette. However, shortly thereafter, the instrument was banned under the pretext of negative impact on the mental and physical health of listeners and musicians, and today Norment sees her task in "rehabilitating" it.

The artist from Switzerland with Shakespeare's surname Pamela Rosenkranz presents in the national pavilion a project with the spoken title 'Our Product' - a series of paintings in the spirit of "anthropometry" of Yves Klein. But, the work of Rosencrantz is distinguished by a scientific approach: the artist not only uses medical materials (for example, soluble surgical threads) in her compositions, but also takes special medicines that stimulate sexual arousal before starting work.

A dramatic change in the exterior is part of the concept of the artist Irina Nakhova, who represents Russia in Venice this year. She relied on the idea of Shchusev himself, who originally wanted to paint the walls with green paint. Color change is not just a tribute to history. This is part of the concept presented in Venice. The artistic project of Russia is called "The Green Pavilion".

The interior of the pavilion was originally divided into several enclosed spaces. In each of them, Irina Nakhova posted on the installation, and painted the walls in unusual colors. The first one presents a huge head in a helmet - according to the author's intention, the image of an artist who hears everything, but does not speak. In the second - the central hall on the second floor - it is absolutely dark, and only on the floor is a transparent square, through which the images of nature projected on the first floor are visible. When a person stands on the glass, a hatch opens above him, and the viewer hangs between the sky and the earth. Another room on the second floor is painted in red and green camouflage colors, symbolizing the revolution and war. Here the artist wants to recall the catastrophes through which our country passed. In another room, a video projection from the

archive of Irina Nakhova is shown, in which personal stories of her family (for example, the way of communicating a mother suffering from Alzheimer's disease) are combined with events in the country (shooting protest rallies in Moscow).

Belgium brought the exhibition 'Personne et les autres' by Vincent Meessen and guests, whose title - "Nobody / Someone and Others" - is borrowed from a play of Belgian critic Andre Franken, who was close to the situationists. The project is based on the performance of a rumba on the verses of the Congolese poet-situationist, the text of which was discovered by the artist Vincent Meessen, who invited ten more authors from all continents of the Earth, including the Congo, the former Belgian colony.

Great Britain dedicated its pavilion to Sarah Lucas, who became famous for provocative works since the time of "Young British Artists". At the new exhibition I scream daddio she again presented sculptures in the genre of nude with elements in the form of cigarettes, which can be seen in figures that have only the lower half of the body. In the first hall, visitors are greeted by an explosion of warm yellow color, allowing the first sculpture to merge with the walls. The same designation of a female body made of yellow material is placed by the UK before entering its pavilion.

France distinguished itself by the perfect "cleanliness" of the pavilion and introduced the project of revolutions to Céleste Boursier-Mougenot. Created by him mobile trees, which, among other things, also make sounds, made the exhibition poetic, and also became the embodiment of modern French art. One of them is installed in the very center of the pavilion, and around it are arranged lounge zones.

An unforgettable show in the Arsenal, where in the dimly lit gallery are the works of Bruce Naumann and Adel Abdessamed. Naumann is undoubtedly one of the greatest living artists nowadays. His works were created in different years, but they are made of the same material. Then, through the composition of the sculptures of Mel Edwards, which evoke atrocities in the world, we approach the soul of the exhibition, and then we are saddened by the drums and musical instruments / sculptures of Terry Adkins.