



La Biennale di Venezia

Arte
Architettura
Cinema
Danza
Musica
Teatro
Archivio Storico



THE
MILK OF
DREAMS

BIENNALE
ARTE 2022



59. Esposizione Internazionale d'Arte -
La Biennale di Venezia,
Il latte dei sogni
Photo by: Andrea Avezù, Roberto Marossi,
Marco Cappelletti, Filippo Rossi, Jacopo Salvi,
Ela Bialkowska
Courtesy: La Biennale di Venezia

Il latte dei sogni

Cecilia Alemani Curatrice della 59. Esposizione Internazionale d'Arte

La mostra *Il latte dei sogni* prende il titolo da un libro di favole di Leonora Carrington (1917-2011), in cui l'artista surrealista descrive un mondo magico nel quale la vita viene costantemente reinventata attraverso il prisma dell'immaginazione e nel quale è concesso cambiare, trasformarsi, diventare altri da sé. È un universo libero e pieno di infinite possibilità, ma è anche l'allegoria di un secolo che impone una pressione intollerabile sull'identità, forzando Carrington a vivere come un'esiliata, rinchiusa in ospedali psichiatrici, perenne oggetto di fascinazione e desiderio ma anche figura di rara forza e mistero, sempre in fuga dalle costrizioni di un'identità fissa e coerente. A chi le chiedesse quando fosse nata, Carrington rispondeva che era stata generata dall'incontro tra sua madre e una macchina, in una bizzarra comunione di umano, animale e meccanico che contraddistingue molte delle sue opere.

L'esposizione *Il latte dei sogni* sceglie le creature fantastiche di Carrington, insieme a molte altre figure della trasformazione, come compagne di un viaggio immaginario attraverso le metamorfosi dei corpi e delle definizioni dell'umano.

La mostra nasce dalle numerose conversazioni intercorse con molte artiste e artisti in questi ultimi mesi. Da questi dialoghi sono emerse con insistenza molte domande che evocano non solo questo preciso momento storico in cui la sopravvivenza stessa dell'umanità è minacciata, ma riassumono anche molte altre questioni che hanno dominato le scienze, le arti e i miti del nostro tempo. Come sta cambiando la definizione di umano? Quali sono le differenze che separano il vegetale, l'animale, l'umano e il non-umano? Quali sono le nostre responsabilità nei confronti dei nostri simili, delle altre forme di vita e del pianeta che abitiamo? E come sarebbe la vita senza di noi?

Questi sono alcuni degli interrogativi che fanno da guida a questa edizione della Biennale Arte, la cui ricerca si concentra in particolare attorno a tre aree tematiche: la rappresentazione dei corpi e le loro metamorfosi; la relazione tra gli individui e le tecnologie; i legami che si intrecciano tra i corpi e la Terra.

Molte artiste e artisti contemporanei stanno immaginando una condizione postumana, mettendo in discussione la visione moderna e occidentale dell'essere umano – in particolare la presunta idea universale di un soggetto bianco e maschio, “uomo della ragione” – come il centro dell'universo e come misura di tutte le cose.

59. Esposizione Internazionale di Arte

Al suo posto, contrappongono mondi fatti di nuove alleanze tra specie diverse, abitati da esseri permeabili, ibridi e molteplici, come le creature fantastiche inventate da Carrington. Sotto la pressione di tecnologie sempre più invasive, i confini tra corpi e oggetti sono stati completamente trasformati, imponendo profonde mutazioni che ridisegnano nuove forme di soggettività e nuove anatomie.

Oggi il mondo appare drammaticamente diviso tra ottimismo tecnologico – che promette il perfezionamento all’infinito del corpo umano attraverso la scienza – e lo spettro di una totale presa di controllo da parte delle macchine per mezzo dell’automazione e dell’intelligenza artificiale. Questa frattura si è acuita ulteriormente con la pandemia da Covid-19, che ha intensificato ulteriormente le distanze sociali e ha intrappolato gran parte delle interazioni umane dietro le superfici di schermi e dispositivi elettronici.

La pressione della tecnologia, l’acutizzarsi di tensioni sociali, lo scoppio della pandemia e la minaccia di incipienti disastri ambientali ci ricordano ogni giorno che, in quanto corpi mortali, non siamo né invincibili né autosufficienti, piuttosto siamo parte di un sistema di dipendenze simbiotiche che ci legano gli uni con gli altri, ad altre specie e all’intero pianeta.

In questo clima, sono molte le artiste e gli artisti che ritraggono la fine dell’antropocentrismo, celebrando una nuova comunione con il non-umano, con l’animale e con la Terra, esaltando un senso di affinità fra specie e tra l’organico e l’inorganico, l’animato e l’inanimato. Altri reagiscono alla dissoluzione di presunti sistemi universali riscoprendo forme di conoscenza locali e nuove politiche identitarie. Altri ancora praticano ciò che la filosofa femminista Silvia Federici descrive come il “re-incantesimo del mondo”, mescolando saperi indigeni e mitologie individuali, in modi non dissimili da quelli immaginati da Leonora Carrington.

Il latte dei sogni



MOSTRA

PADIGLIONE CENTRALE

Katharina Fritsch
Elefant / Elephant, 1987
Polyester, wood, paint
420 × 160 × 380 cm

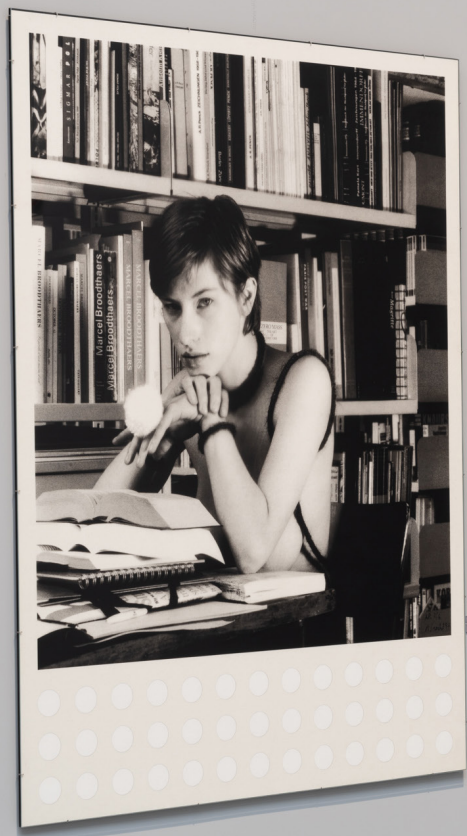


Andra Ursuta
View of the works
59th International Art Exhibition
La Biennale di Venezia
The Milk of Dreams





Rosemarie Trockel
View of the works
59th International Art Exhibition
La Biennale di Venezia
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Cecilia Vicuña
View of the works
59th International Art Exhibition
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Mrinalini Mukherjee
View of the works
59th International Art Exhibition
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Merikokeb Berhanu
View of the works
59th International Art Exhibition
La Biennale di Venezia
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Akosua Adoma Owusu
Kwaku Ananse, 2013
Video 26 mins
La Biennale di Venezia,
The Milk of Dreams





Kudzanai-Violet Hwami
The wedding of the astronauts, 2022
acrylic and oil on canvas



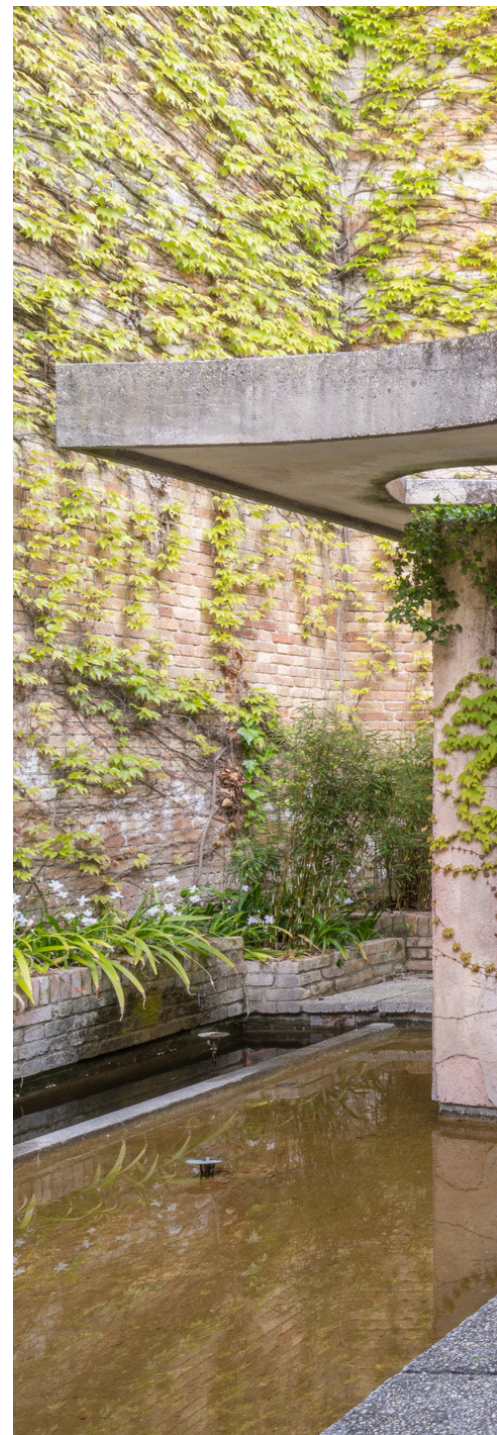


Gabrielle L'Hirondelle Hill
The wedding of the astronauts 1, 2022
acrylic and oil on canvas



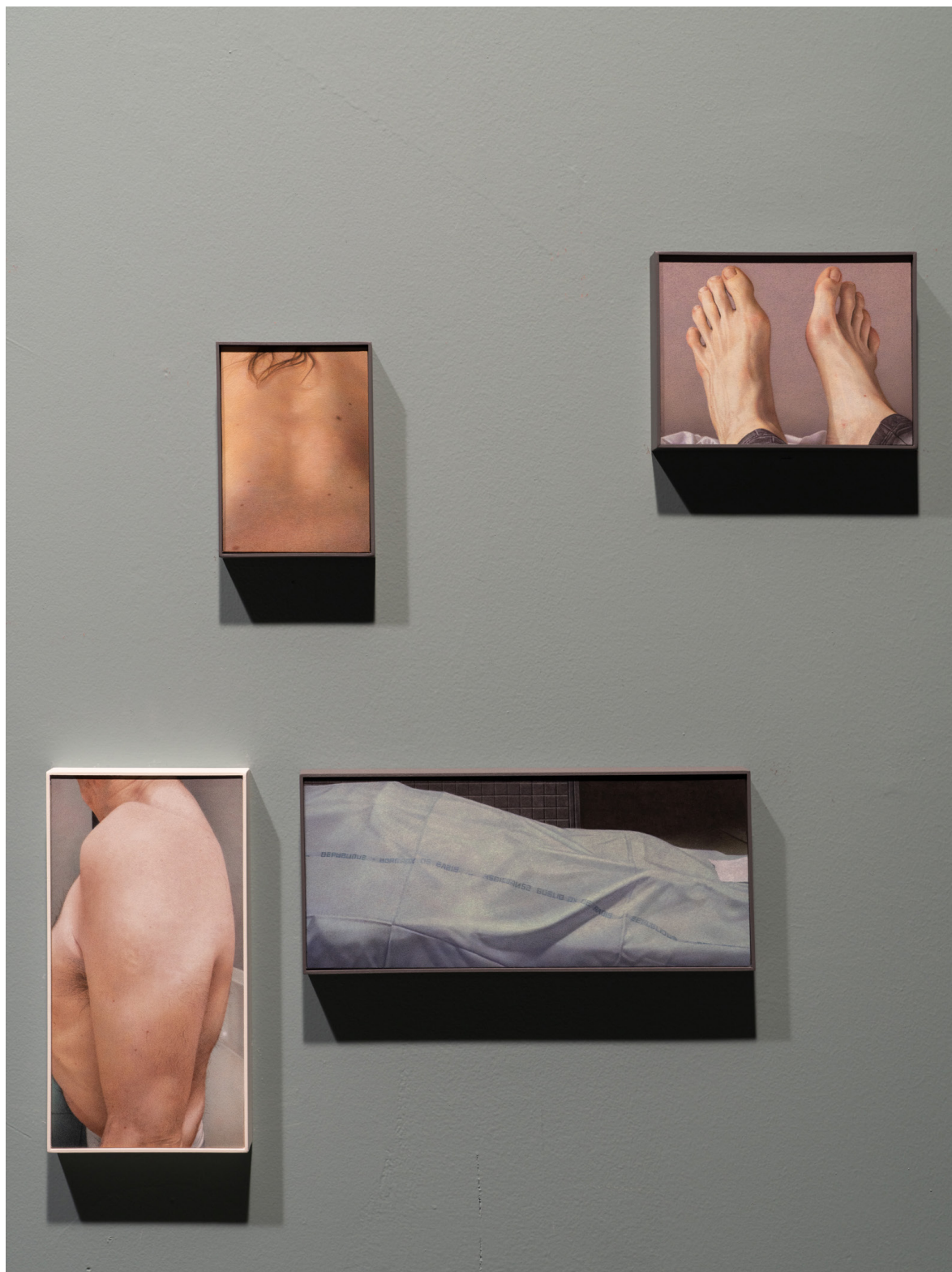


Simone Fattal
View of the works
59th International Art Exhibition
La Biennale di Venezia
The Milk of Dreams



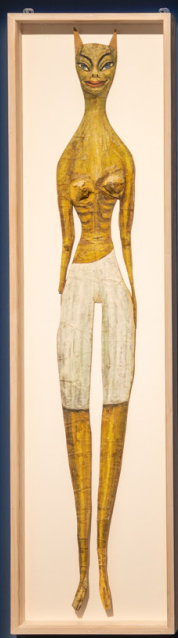


Chiara Enzo
View of the works
59th International Art Exhibition
La Biennale di Venezia
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Ovartaci
View of the works
59th International Art Exhibition
La Biennale di Venezia
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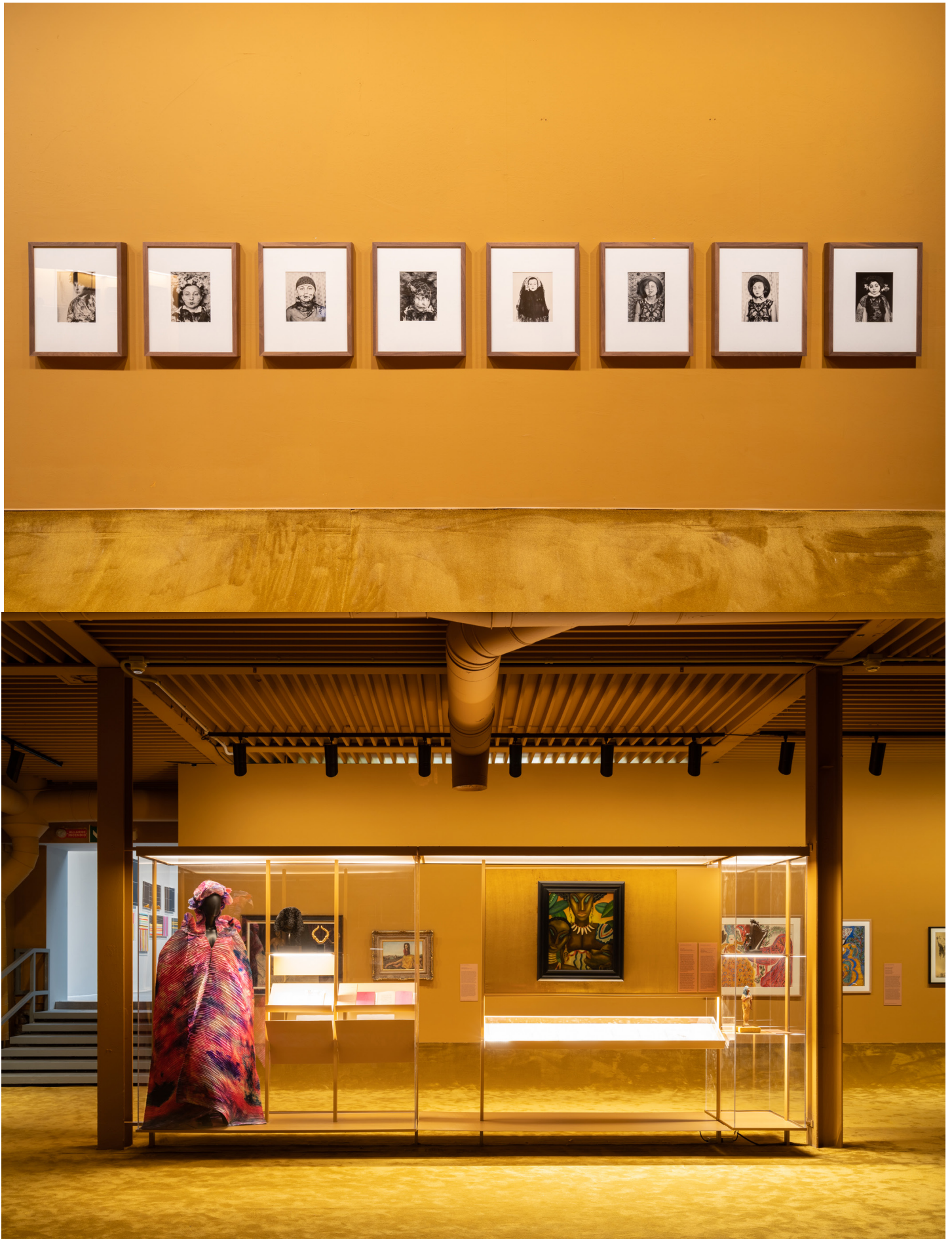


La Culla della Strega

Eileen Agar
Gertrud Arndt
Josephine Baker
Benedetta
Claude Cahun
Leonora Carrington
Ithell Colquhoun
Valentine de Saint-Point
Lise Deharme
Maya Deren
Leonor Fini
Jane Graverol
Florence Henri
Lois Mailou Jones
Ida Kar
Antoinette Lubaki
Baya Mahieddine
Nadja
Amy Nimr
Meret Oppenheim
Valentine Penrose
Rachilde
Alice Rahon
Carol Rama
Edith Rimmington
Enif Robert
Rosa Rosa
Augusta Savage
Dorothea Tanning
Toyen
Remedios Varo
Meta Vaux Warrick Fuller
Laura Wheeler Waring
Mary Wigman

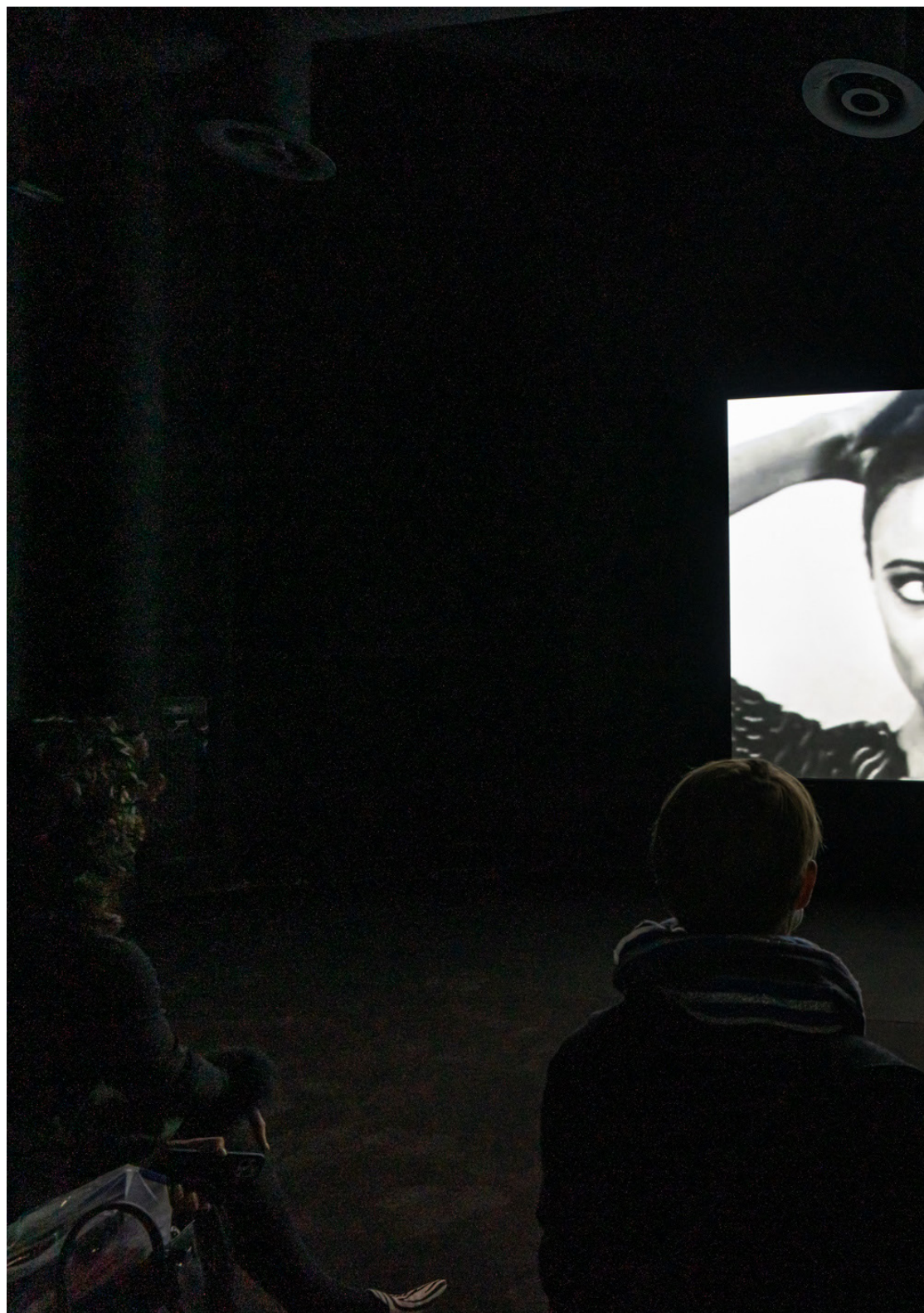








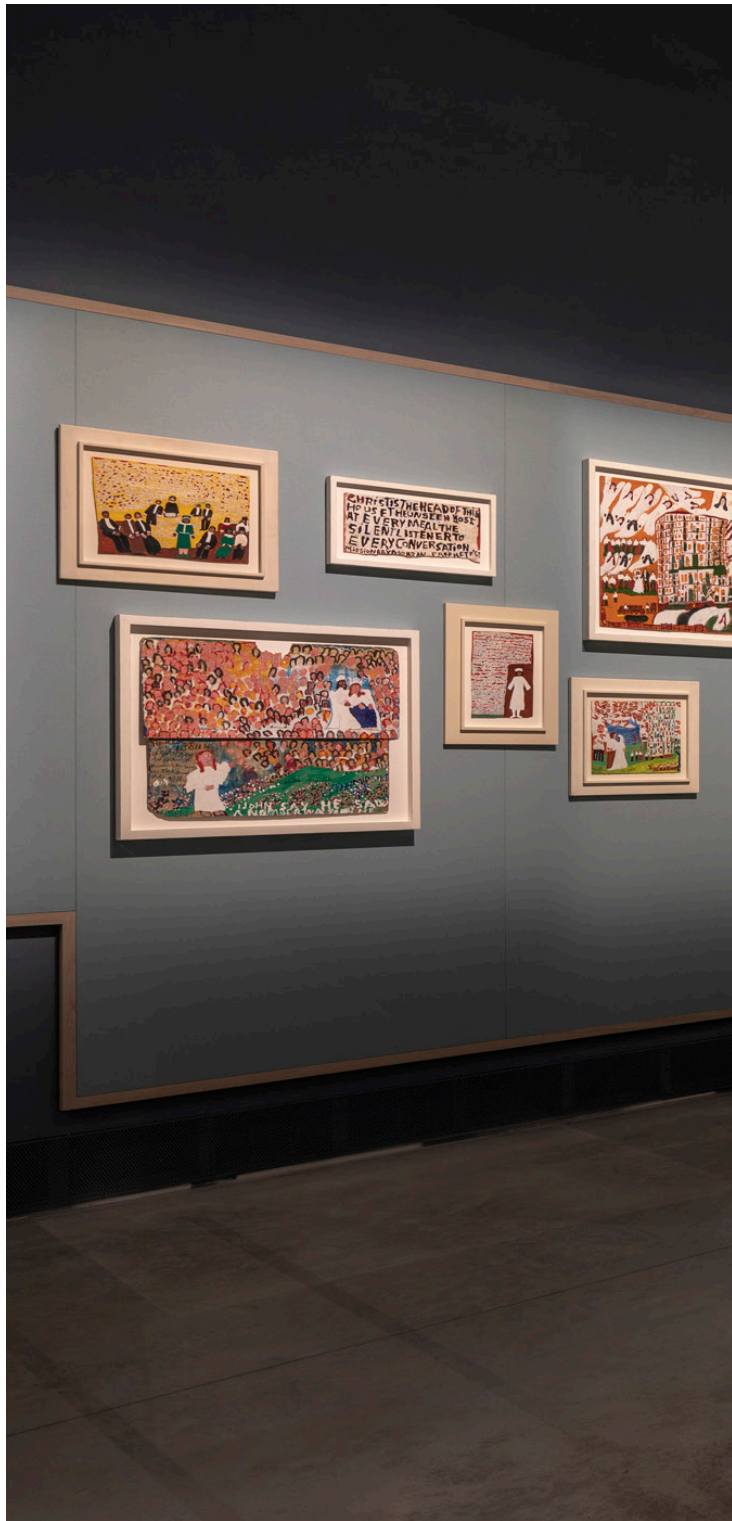
Nan Goldin
Sirens, 2019-2021
Single-channel video
16 mins 1 sec





Corpo Orbita

Djuna Barnes
Mirella Bentivoglio
in collaborazione con / in
collaboration with Annalisa
Alloatti
Tomaso Binga
Milly Canavero
Minnie Evans
Ilse Garnier
Linda Gazzera
Georgiana Houghton
Mina Loy
Joyce Mansour
Sister Gertrude Morgan
Eusapia Palladino
Gisele Prassinis
Alice Rahon
Giovanna Sandri
Hélène Smith
Mary Ellen Solt
Josefa Tolra
Unica Zürn









Sheree Hovsepian
View of the works
59th International Art Exhibition
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Amy Sillman
Untitled (Frieze for Venice), 2021
32 drawings
Acrylic, ink, and silkscreen





Bronwyn Katz
Gōegōe, 2022
Salvaged bedsprings, wire, pot scoures, spirits of salt and rust
80 × 600 × 200 cm





Alexandra Pirici
Encyclopedia of Relations, 2022
Ongoing performative action





Louise Lawler
No Exit, 2022
Installation composed of following works



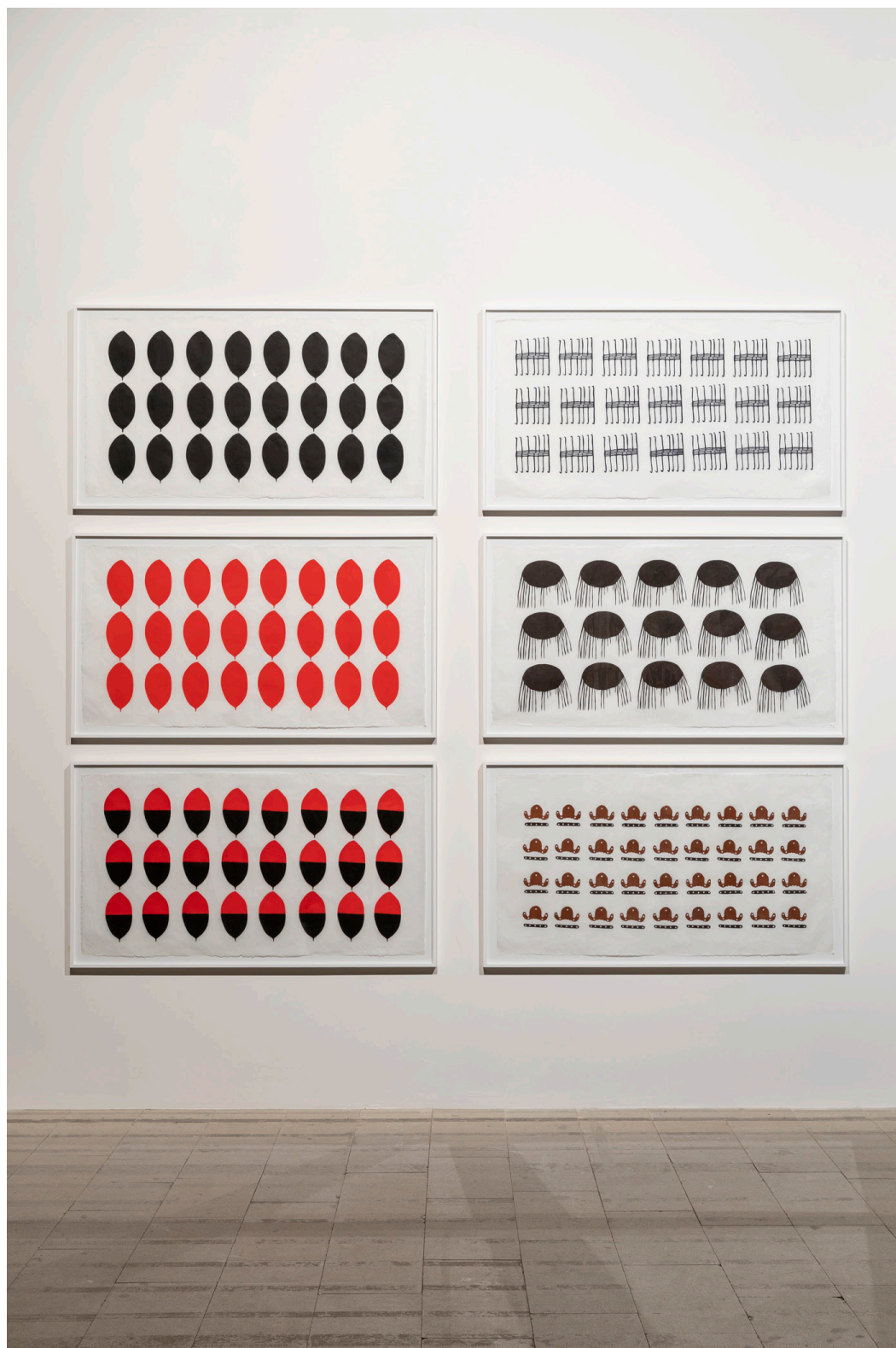


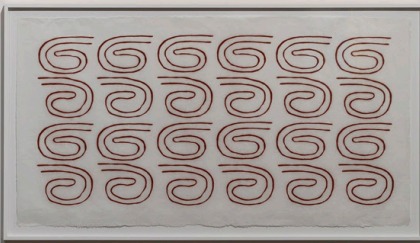
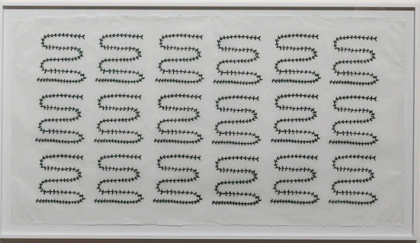
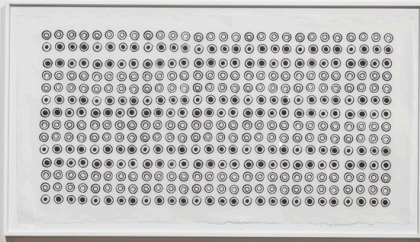
Jadé Fadojutim
View of the works
59th International Art Exhibition
La Biennale di Venezia
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Shuvinai Ashoona
View of the works
59th International Art Exhibition
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Jana Euler
View of the works
59th International Art Exhibition
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Paula Rego
View of the works
59th International Art Exhibition
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Claude Cahun e Lise Deharme
View of the works
59th International Art Exhibition
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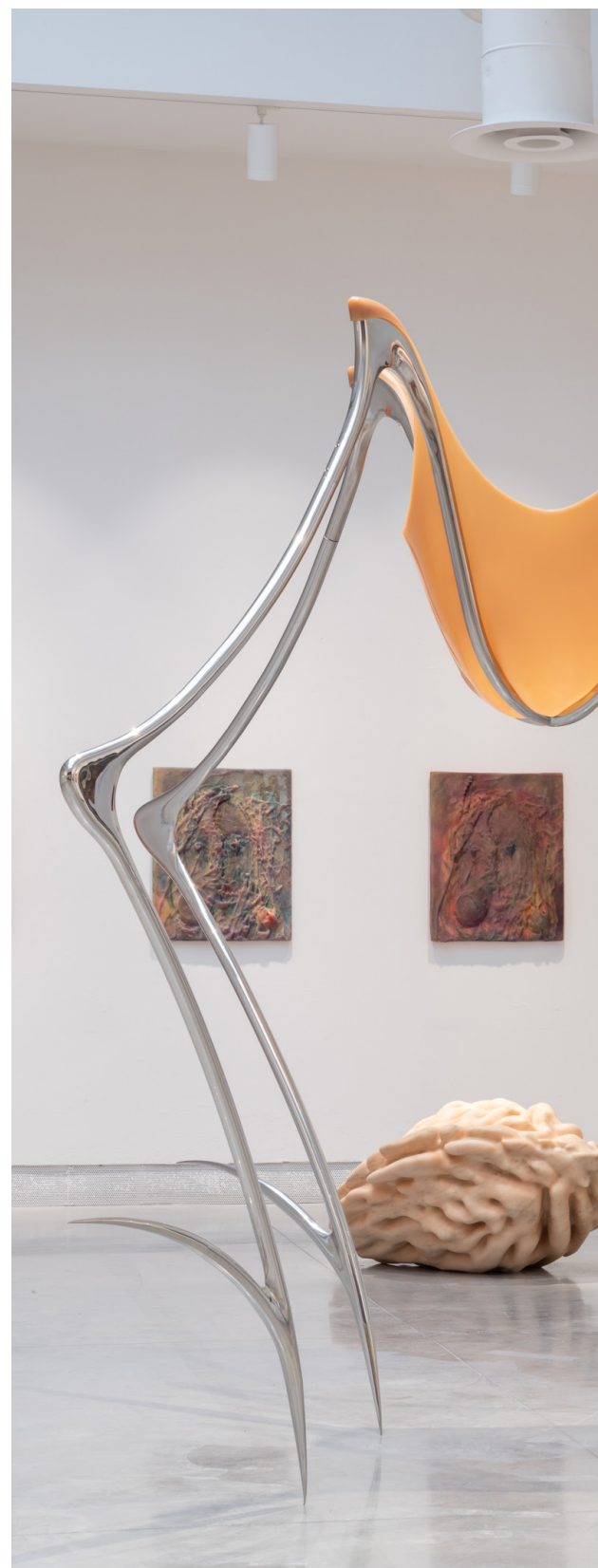


Christina Quarles
View of the works
59th International Art Exhibition
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Hannah Levy
View of the works
59th International Art Exhibition
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Kaari Upson
View of the works
59th International Art Exhibition
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Miriam Cahn
unser süden sommer 2021, 5.8.2021, 2021
Room installation composed of 28 paintings and works on paper
Mixed techniques
Dimensions variable



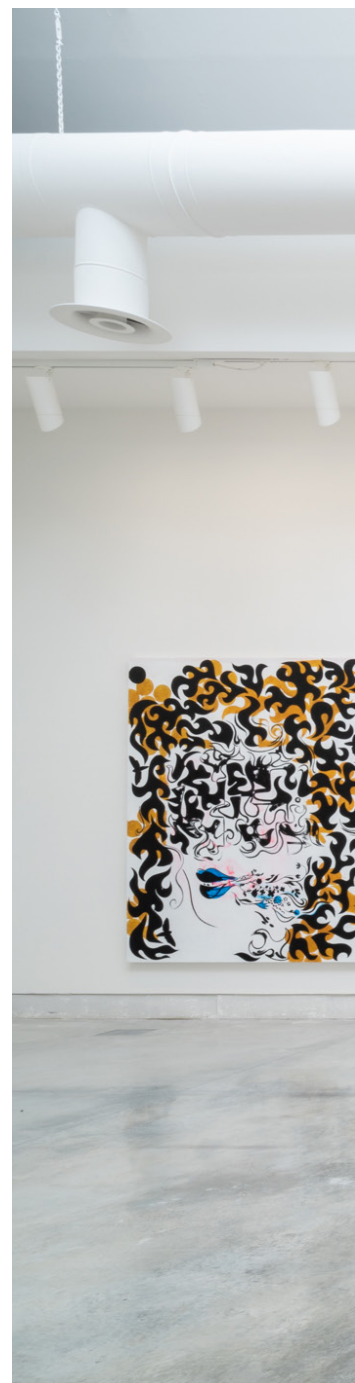


Julia Phillips
View of the works
59th International Art Exhibition
La Biennale di Venezia
The Milk of Dreams



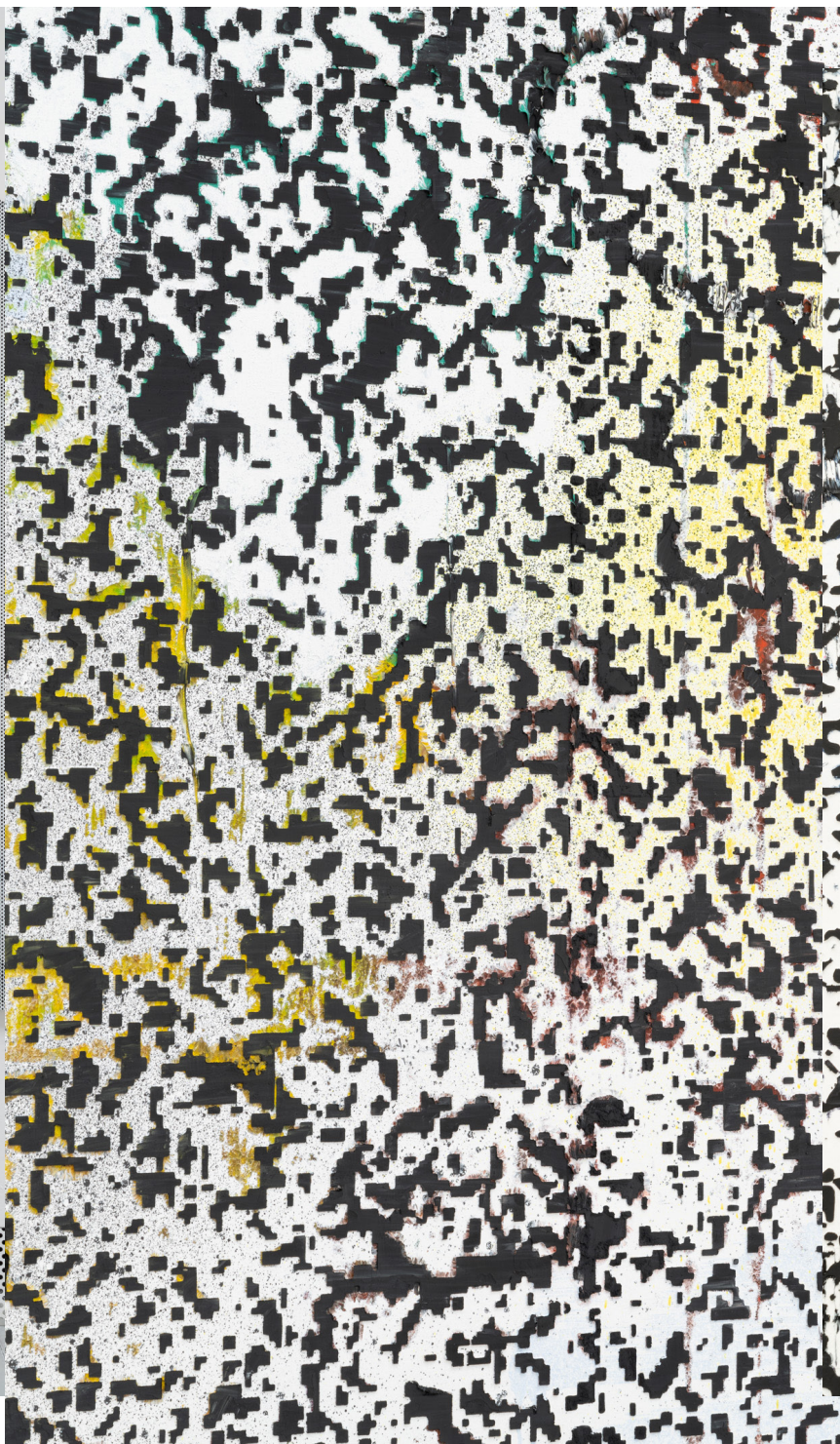


Charline von Heyl
View of the works
59th International Art Exhibition
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Jacqueline Humphries
View of the works
59th International Art Exhibition
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Carla Accardi
View of the works
59th International Art Exhibition
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all be standing here wrapped around
kites begging: it has to be the same
yet light standing like
with other's shoulders. A link-n-lag conne
y there in each other's slot
n T-shirts slipping down around t
near there myself but still somehow try
it shit up just a
y arms up over my head

© 2000
B&B
B&B



Sonia Delaunay
View of the works
59th International Art Exhibition
La Biennale di Venezia
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ABSTRACT ART

Abstract art is a style of visual art that does not represent any recognizable objects or figures. It is often characterized by the use of geometric shapes, lines, and colors to create a composition that is non-representational. Abstract art can be found in a wide variety of media, including painting, sculpture, and printmaking. It is often used to explore concepts such as form, color, and space, and to create a sense of movement and rhythm. Abstract art is a highly subjective and personal form of expression, and it can be used to convey a wide range of emotions and ideas.

Vera Molnár
View of the works
59th International Art Exhibition
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Tecnologie dell'incanto

Enchantment
Marina Apollonio
Dadamaino
Lucia Di Luciano
Laura Grisi
Grazia Varisco
Nanda Vigo









Sara Enrico
The Jumpsuit Theme, 2022
Concrete, pigment





Sable Elyse Smith
Landscape VI, 2022
Neon 220.98 × 506.73 cm



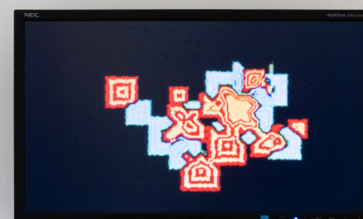
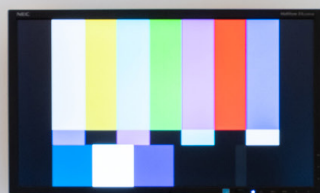
re wrapped around this fist tonight
as to be the same old shit again
standing like 36 Tyrones
A link-n-log connection —meaning
ch other's slots yet empty
down around the collar bone
ut still somehow trying to shoulder it
just a little longer
ver my head and panting

P. Staff
On Venus, 2019
Video installation
13 mins 6 sec





Lillian Schwartz
View of the works
59th International Art Exhibition
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The human proportions are the vertical proportions, the animal proportions are the horizontal proportions.

Ulla Wiggen
View of the works
59th International Art Exhibition
La Biennale di Venezia
The Milk of Dreams





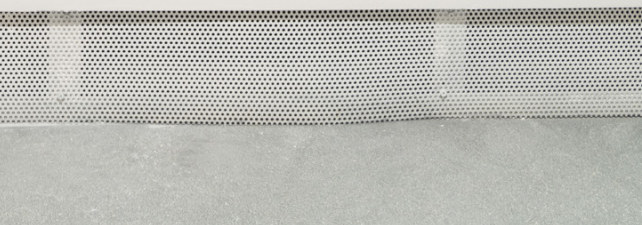
Ulla Wiggen
View of the works
59th International Art Exhibition
La Biennale di Venezia
The Milk of Dreams





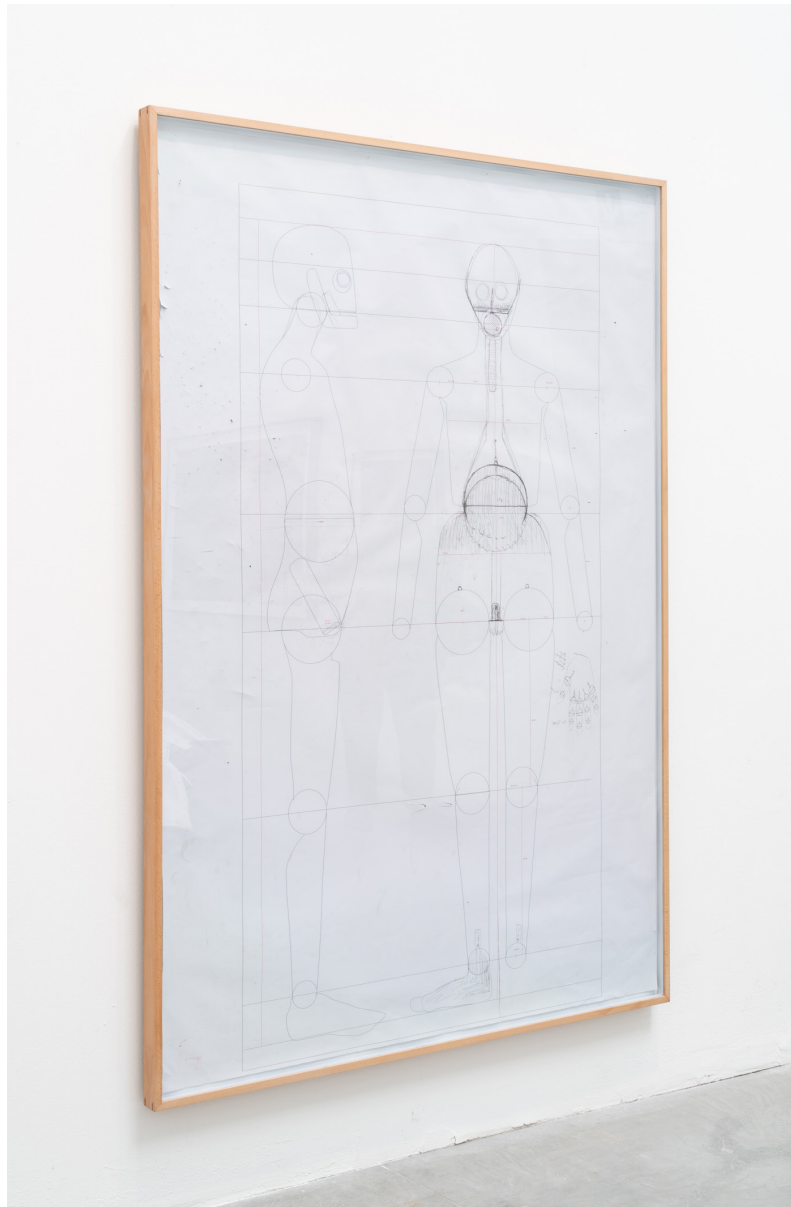
Ulla Wiggen
View of the works
59th International Art Exhibition
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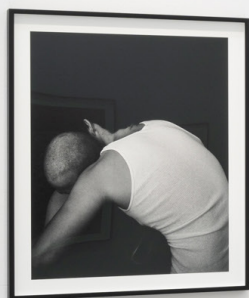


Sidsel Meineche Hansen
View of the works
59th International Art Exhibition
La Biennale di Venezia
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Elle Pérez
Yet to be titled, 2022
Installation of photographs
Archival pigment prints and digital
silver gelatin prints
Dimensions variable





Shaung Li
ÆTHER (Poor Objects), 2021
Video 18 mins 28 sec



Aneta Grzeszykowska
From Mama series, 2018
20 photographs
51.2 × 36.3 × 3.3 cm each





June Crespo
HELMETS (IX), 2022
Stainless steel, ceramic coat





Elaine Cameron-Weir
View of the works
59th International Art Exhibition
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Cosima von Bonin
View of the works
59th International Art Exhibition
La Biennale di Venezia
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ARSENAL

Simone Leigh
View of the works
59th International Art Exhibition
La Biennale di Venezia
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Belkis Ayón
View of the works
59th International Art Exhibition
La Biennale di Venezia
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Portia Zvavahera
View of the works
59th International Art Exhibition
La Biennale di Venezia
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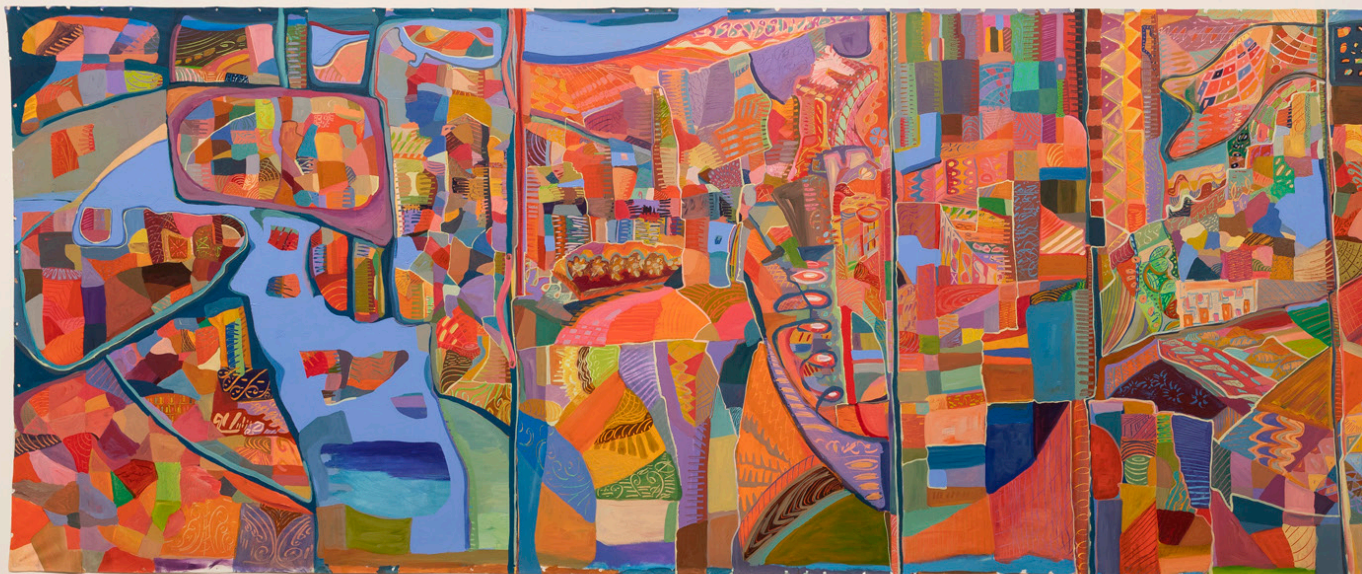


Gabriel Chaile
View of the works
59th International Art Exhibition
La Biennale di Venezia
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Ficre Ghebreyesus
View of the works
59th International Art Exhibition
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Rosana Paulino
View of the works
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Britta Marakatt-Labba
View of the works
59th International Art Exhibition
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Eglė Budvytytė
in collaboration with Marija Olšauskaitė and Julija Steponaitytė
Songs from the Compost: mutating bodies, imploding stars, 2020
4K video, 30 mins





Niki de Saint Phalle
Gwendolyn, 1966 / 1990
Painted polyester resin on a metal base
262.3 × 200.3 × 125.1 cm





Una foglia una zucca
un guscio una rete
una borsa una tracolla
una bisaccia una bottiglia
una pentola una scatola
un contenitore

Ruth Asawa
Maria Bartuszová
Aletta Jacobs
Maruja Mallo
Maria Sibylla Merian
Sophie Taeuber-Arp
Toshiko Takaezu
Bridget Tichenor
Tecla Tofano





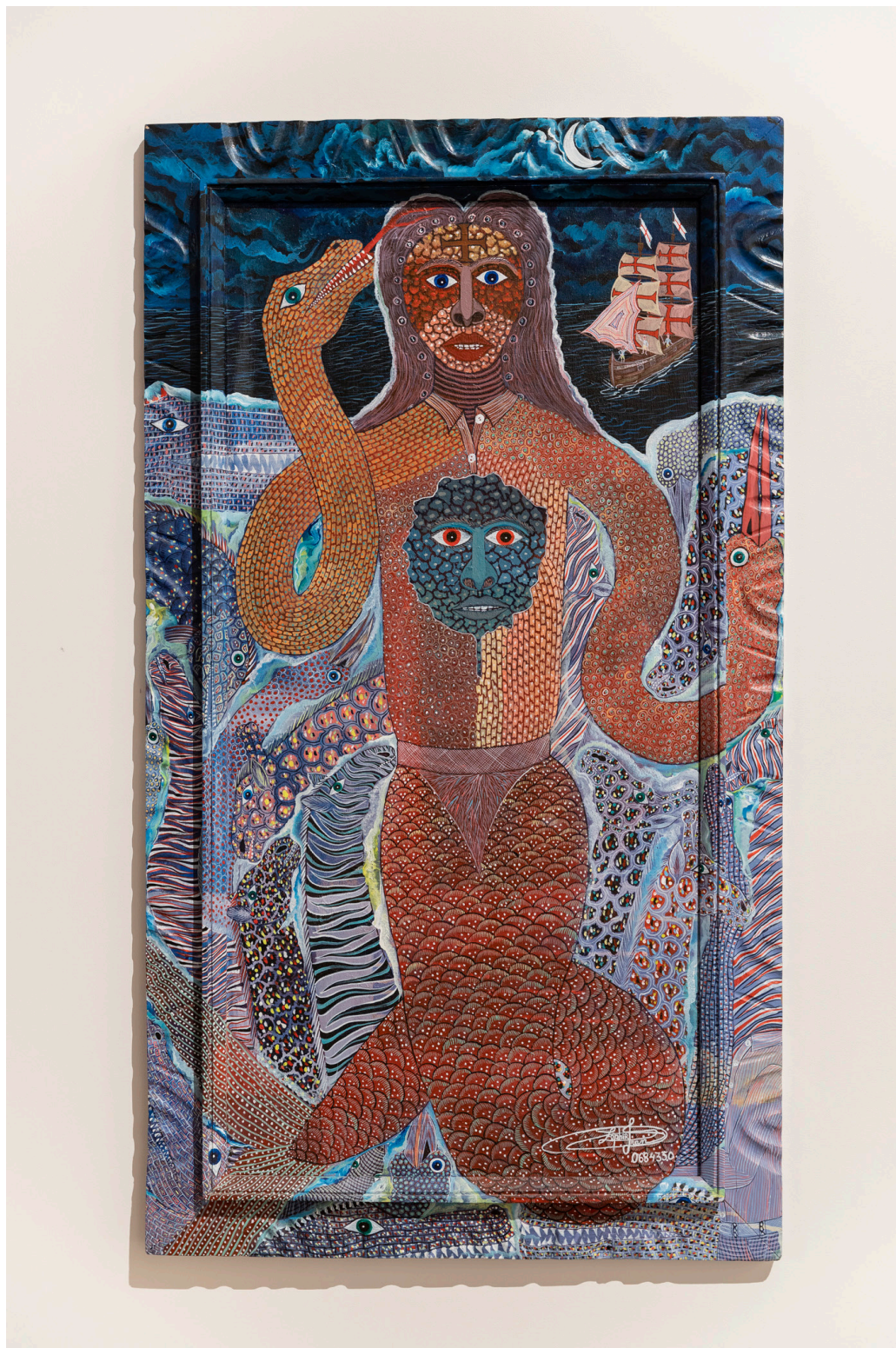


Célestin Faustin
View of the works
59th International Art Exhibition
La Biennale di Venezia
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Frantz Zéphirin
View of the works
59th International Art Exhibition
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Myrlande Constant
View of the works
59th International Art Exhibition
La Biennale di Venezia
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Felipe Baeza
View of the works
59th International Art Exhibition
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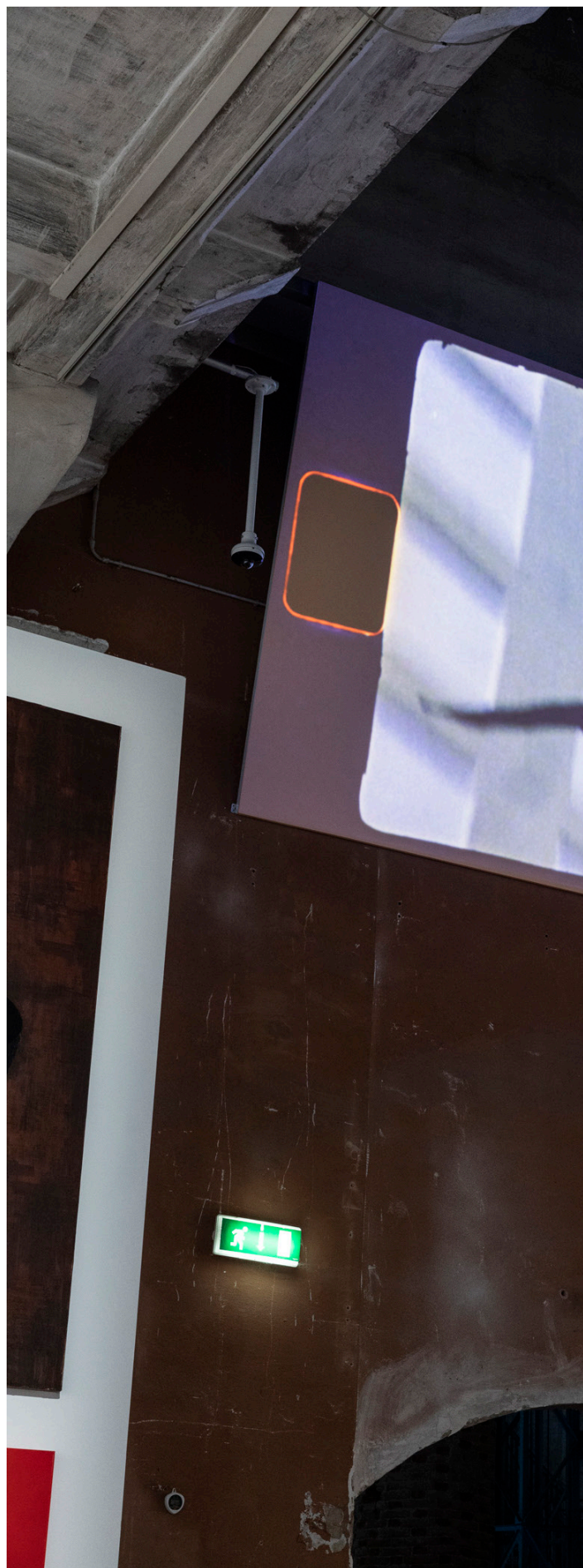


Pinaree Sanpitak
View of the works
59th International Art Exhibition
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Luiz Roque
Urubu, 2020
Full HD video transferred from Super8 film





Safia Farhat
Diptyque Gafsa & ailleurs, 1983
Tapestry
Dptych. 320 × 294 × 15 cm; 293 × 167 × 15 cm



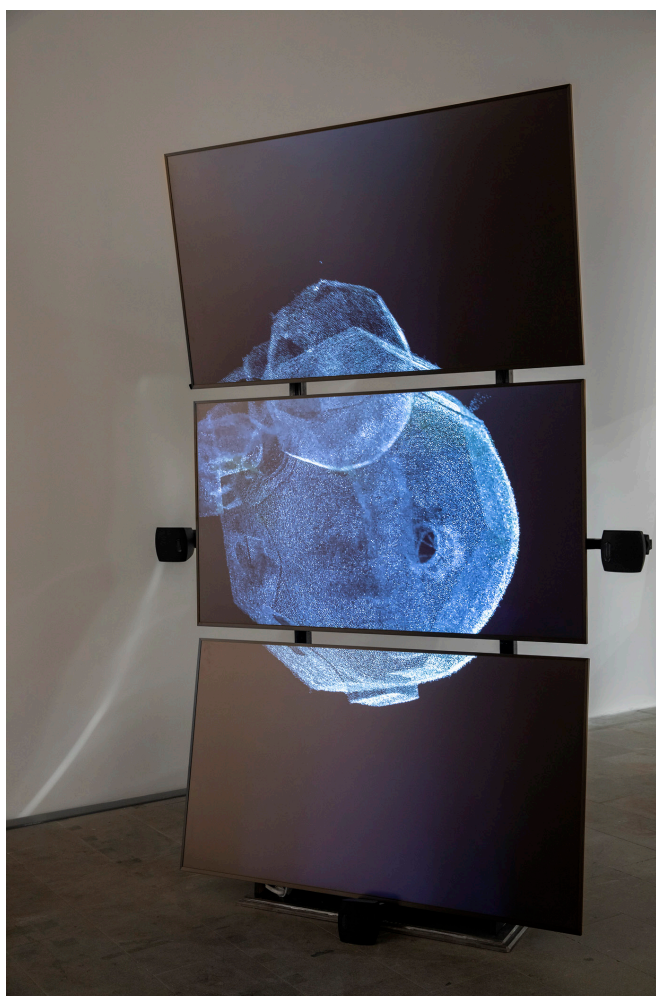


Roberto Gil de Montes
View of the works
59th International Art Exhibition
La Biennale di Venezia
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Saodat Ismailova
Chillahona, 2022
Three-channel video and embroidery with a projection
Approx. 30 mins





Violeta Parra
View of the works
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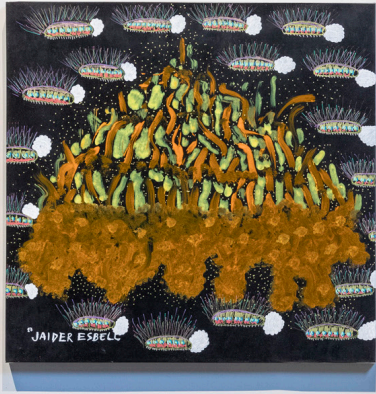
Delcy Morelos
Earthly Paradise, 2022
Site-specific installation
Mixed media: soil, clay, cinnamon, powder cloves, cocoa
powder, cassava starch, tobacco, copaiba,
baking soda and powdered charcoal
Dimensions variable





Jaider Esbell
17 paintings from the series Transmakunaimî:
o buraco é mais embaixo





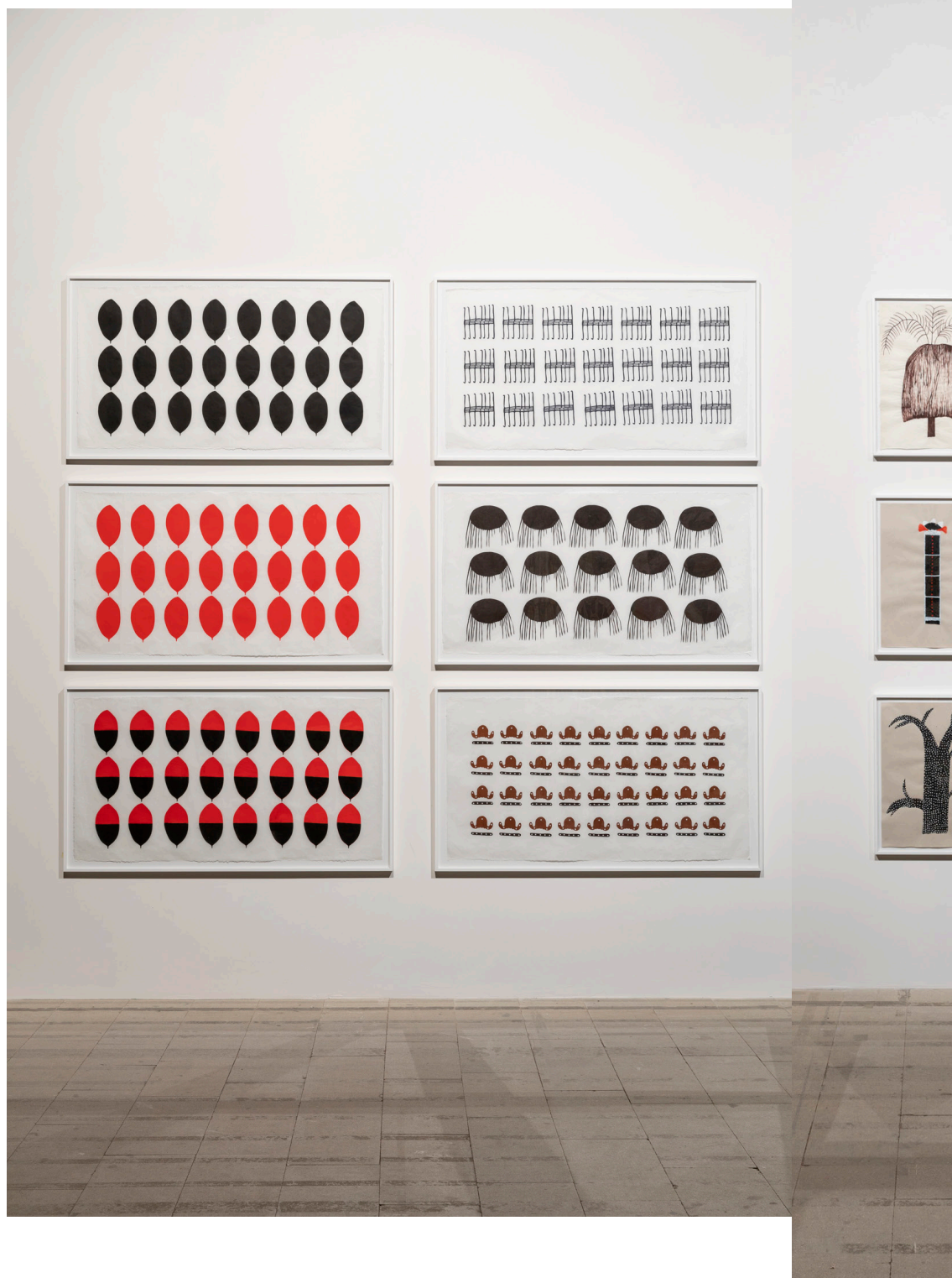
Emma Talbot
Where Do We Come From? What Are We? Where Are We Going?, 2021
Acrylic on silk
310 × 1400 cm

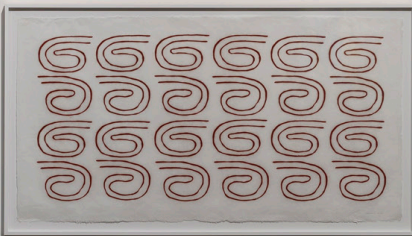
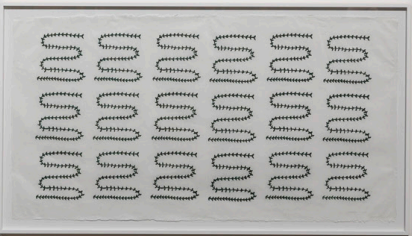
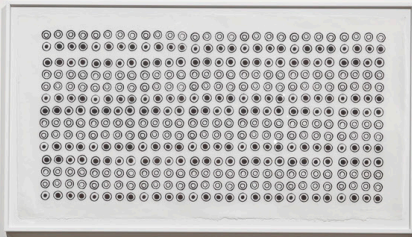
Why Do We Think We Can Outwit Nature?, 2021
Installation. Mixed media
Dimensions variable





Sheroanawe Hakihiwe
View of the works
59th International Art Exhibition
La Biennale di Venezia
The Milk of Dreams





Firelei Báez
something ephemeral and beautifully whole,
when seen from the edge of one's vision, too
full when taken head on, 2022
Oil on canvas
249.4 × 587.12 cm





Sandra Vásquez de la Horra
Las Cordilleras Encontradas, 2017-2021
Installation composed of the following works





Noah Davis
View of the works
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Candice Lin
Xternesta, 2022
Installation





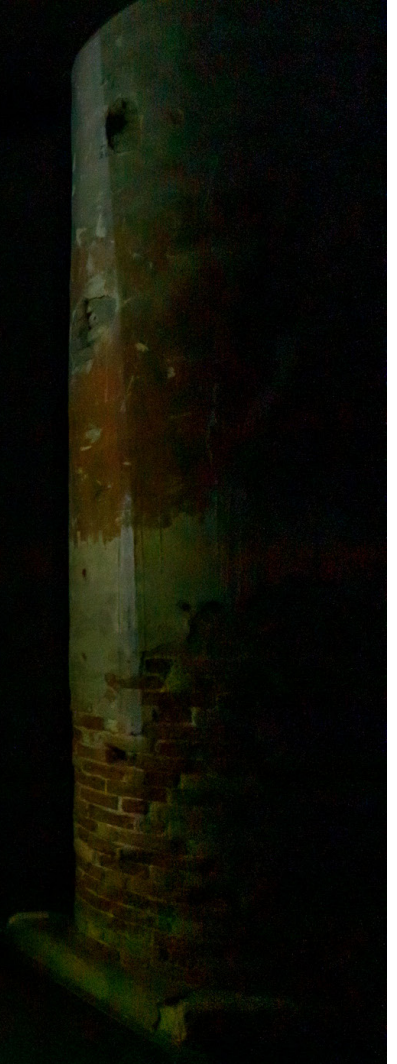
Aage Gaup
Sculpture I & II, 1979
Wood, paint, screws, and wires
62 × 78 × 274 cm and 65 × 75 × 298 cm





Zheng Bo
View of the works
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Solange Pessoa
Sonhíferas, 2020-2021
Oil on canvas
14 elements. 158 × 150 × 5 cm each





Prabhakar Pachpute
View of the works
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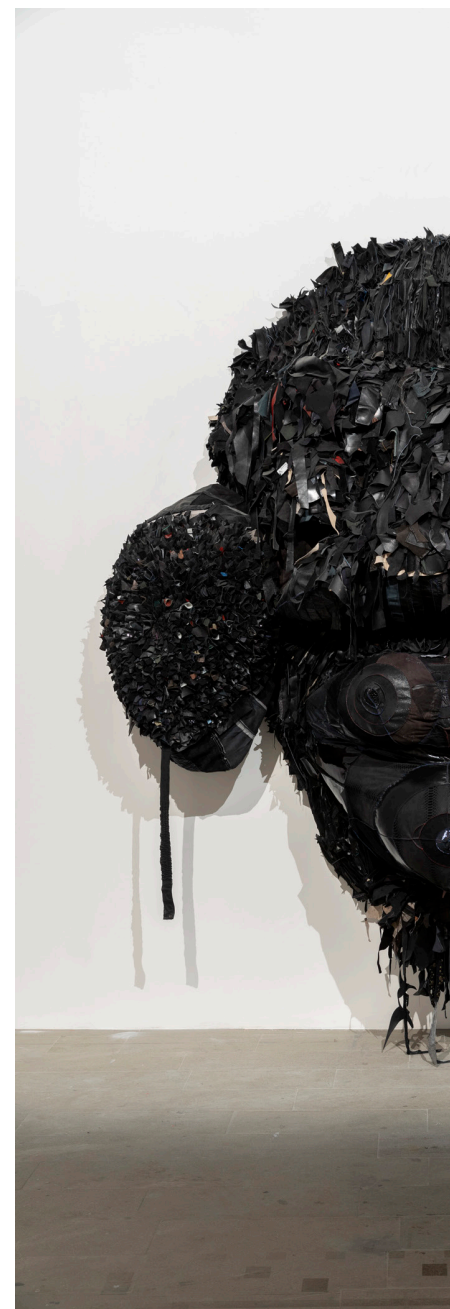


Igshaan Adams
View of the works
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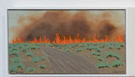


Tau Lewis
View of the works
59th International Art Exhibition
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Ibrahim El-Salahi
View of the works
59th International Art Exhibition
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La seduzione del cyborg

Marianne Brandt
Regina Cassolo Bracchi
Giannina Censi
Anna Coleman Ladd
Alexandra Exter
Elsa von
Freytag-Loringhoven
Karla Grosch
Florence Henri
Hannah Höch
Rebecca Horn
Kiki Kogelnik
Liliane Lijn
Louise Nevelson
Anu Pöder
Lavinia Schulz
e / and Walter Holdt
Sophie Taeuber-Arp
Marie Vassilieff









Ali Cherri
View of the works
59th International Art Exhibition
La Biennale di Venezia
The Milk of Dreams



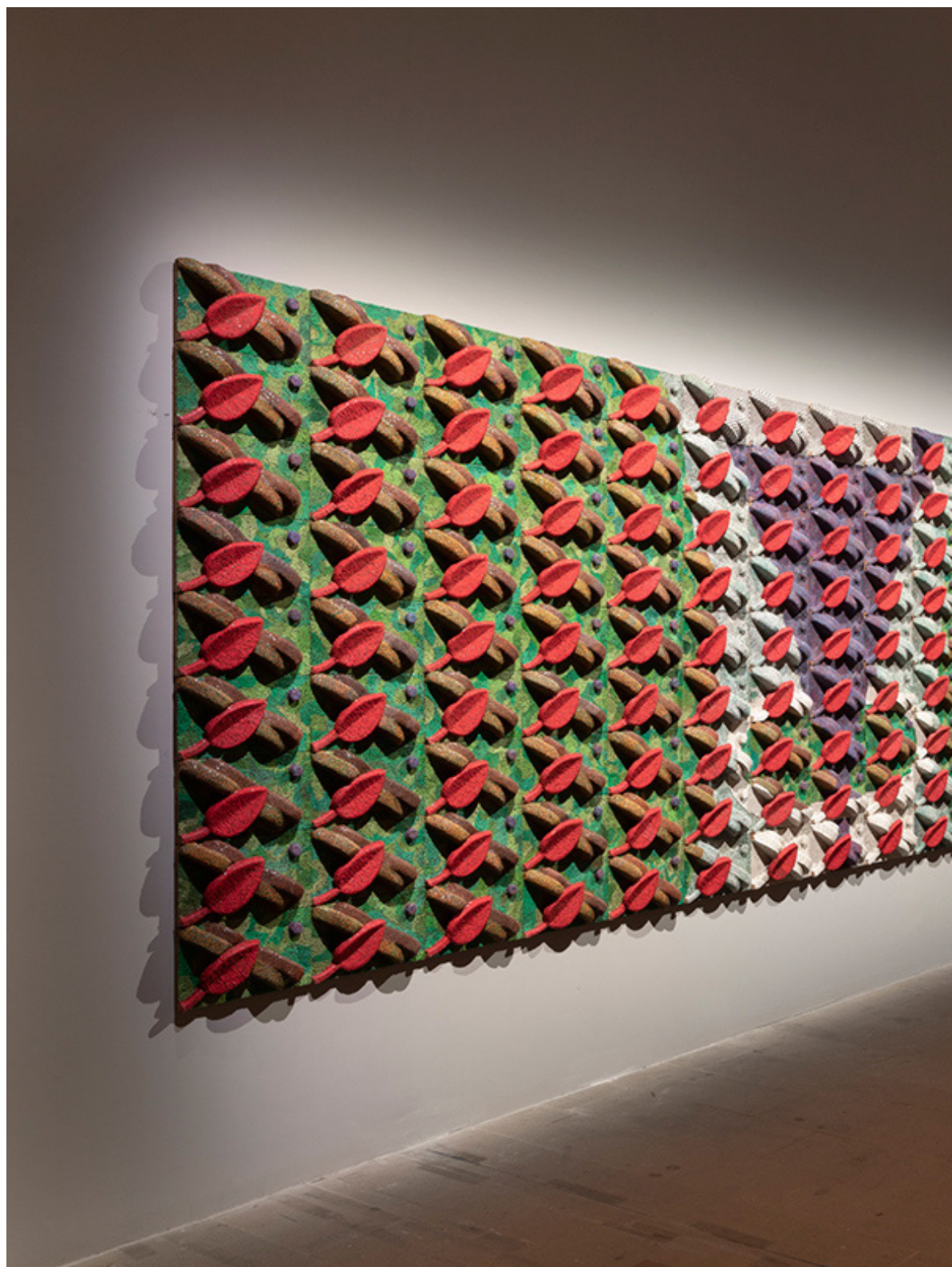


Noor Abuarafeh
View of the works
59th International Art Exhibition
La Biennale di Venezia
The Milk of Dreams





Elias Sime
View of the works
59th International Art Exhibition
La Biennale di Venezia
The Milk of Dreams





Liv Bugge
PLAY, 2019
Video installation. HD video transferred from 16mm
film, doghouses, and euro-pallets





Tatsuo Ikeda
View of the works
59th International Art Exhibition
La Biennale di Venezia
The Milk of Dreams





Dora Budor
Autophones, 2022
Tonewood, goatskin, steel, and sex toys
4 sculptures:
Developed in cooperation with Klang-Holz e.V., Berlin





Teresa Solar
Tunnel Boring Machine, 2022





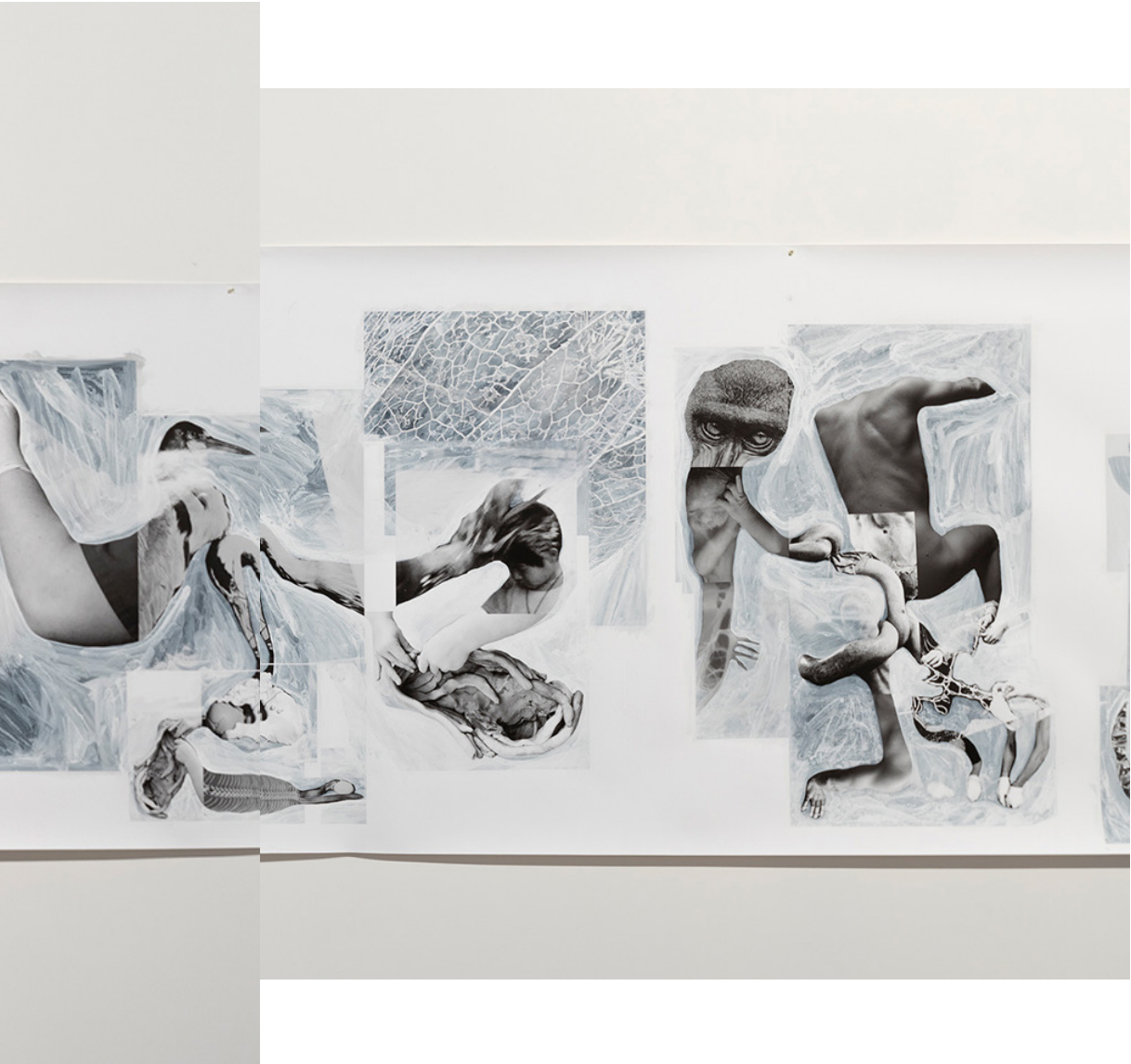
Allison Katz
View of the works
59th International Art Exhibition
La Biennale di Venezia
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Özlem Altın
Translucent shield (calling), 2022
Archival print and ink on canvas
111.7 × 600 cm
© Ozlem Altın





Jamian Juliano-Villani
View of the works
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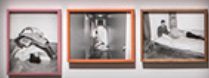


Jamian Juliano-Villani
View of the works
59th International Art Exhibition
La Biennale di Venezia
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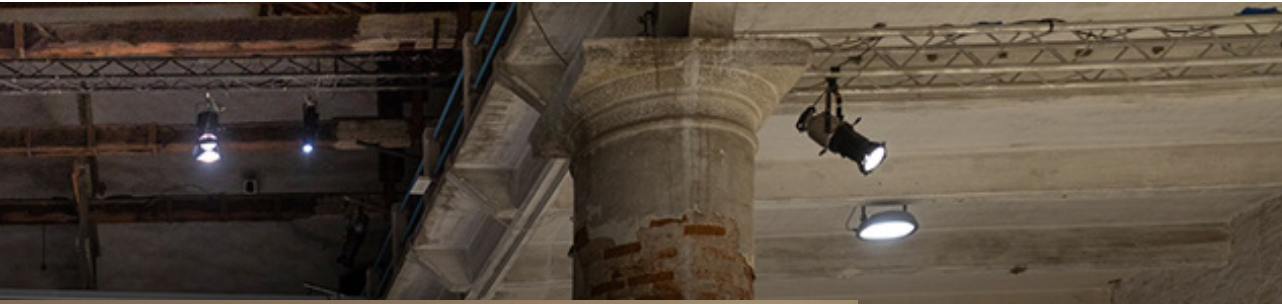
Joanna Piotrowska
View of the works
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La Biennale di Venezia
The Milk of Dreams





Louise Bonnet
Pisser Triptych, 2021-2022
Oil on linen
Overall dimensions variable





Marianna Simnett
The Severed Tail, 2022
Three-channel video installation





Carolyn Lazard
View of the works
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Raphaela Vogel
View of the works
59th International Art Exhibition
La Biennale di Venezia
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Jes Fan
View of the works
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Mire Lee
Endless House: Holes and Drips, 2022
Multiple ceramic sculptures on a scaffold, lithium carbonate and iron oxide
glaze liquid, pump, motor and other mixed media





Kerstin Brätsch
View of the works
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La Biennale di Venezia
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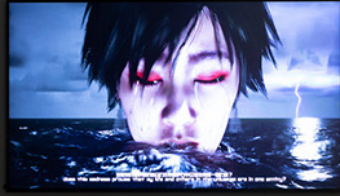
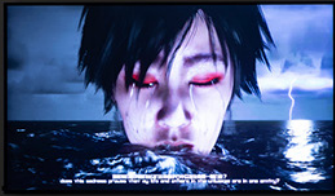
Sandra Mujinga
View of the works
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La Biennale di Venezia
The Milk of Dreams





Luyang
DOKU - Digital Descending, 2020-ongoing
4K 3D animation
25 mins





Monira Al Qadiri
Orbital, 2022
3D printed plastic, automotive paint, levitation module
3 elements, approx. 100 × 100 × 100 cm each





Sondra Perry
Lineage for a Phantom Zone, 2021-2022
Installation. Sofa with video screen, curtain, video, sound
Dimensions variable





Elisa Giardina Papa
"U Scantu": A Disorderly Tale, 2022
Video and ceramic installation
Dimensions variable





Geumhyung Jeong
Toy Prototype, 2021
Sculptures and video installation.
Various materials including aluminium profiles, medical simulators,
DC motors, Arduino boards, joysticks
Dimensions variable





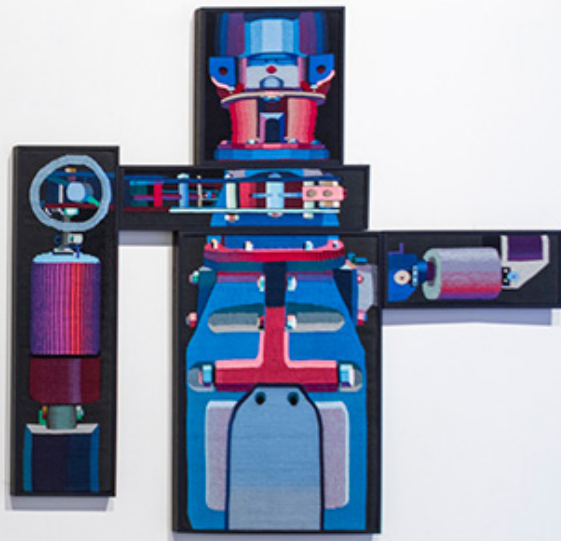
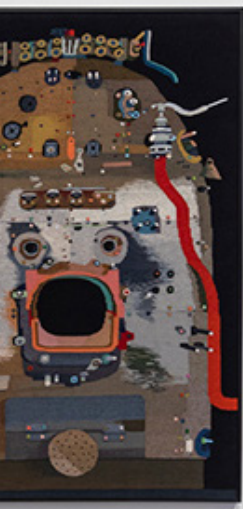
Tishan Hsu
View of the works
59th International Art Exhibition
La Biennale di Venezia
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Zhenya Machneva
View of the works
59th International Art Exhibition
La Biennale di Venezia
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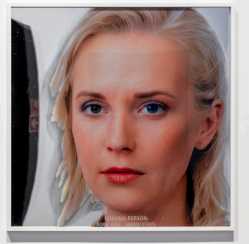
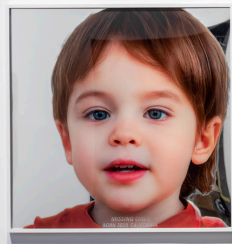
Janis Rafa
Lacerate, 2020
Single-channel video, sound
16 mins





Lynn Hershman Leeson
View of the works
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Barbara Kruger
Untitled (Beginning/Middle/End), 2022
Site-specific installation, print on vinyl
Three-channel video installation (on 3 flatscreen monitors), sound
Dimensions variable
5 mins. 35 sec.



Diego Marcon
The Parents' Room, 2021
Digital video transferred from 35mm film, CGI animation, colour, sound
6 mins 23 sec
Produced by INCURVA,
Museo Madre - Fondazione Donnaregina





Artisti

ARSENALE

CORDERIE, ARTIGLIERIE

Simone Leigh, Belkis Ayón, Portia Zvavahera, Gabriel Chaile, Ficre Ghebreyesus Rosana Paulino, Britta Marakatt-Labba, Thao Nguyen Phan, Eglè Budvytytė in collaborazione Marija Olšauskaitė e Julija Steponaitytė, Niki de Saint Phalle, Célestin Faustin, Frantz Zéphirin, Myrlande Constant, Felipe Baeza, Pinaree Sanpitak, Luiz Roque, Magdalene Odundo, Safia Farhat, Roberto Gil de Montes, Saodat Ismailova, Violeta Parra, Delcy Morelos, Jaider Esbell, Emma Talbot, Sheroanawe Hakihiiwe, Firelei Báez, Sandra Vásquez de la Horra, Noah Davis, Candice Lin, Aage Gaup, Zheng Bo, Solange Pessoa, Prabhakar Pachpute, Igshaan Adams, Tau Lewis, Ibrahim El-Salahi, Jessie Homer French, Ali Cherri, Kapwani Kiwanga, Noor Abuarafeh, Elias Sime, Liv Bugge Tatsuo Ikeda, Dora Budor, Teresa Solar, Allison Katz, Özlem Altın, Jamian Juliano-Villani, Tetsumi Kudo, Joanna Piotrowska, Louise Bonnet, Marianna Simnett, Carolyn Lazard, Raphaela Vogel, Jes Fan, Mire Lee, Kerstin Brätsch, Sandra Mujinga, Marguerite Humeau, LuYang, Monira Al Qadiri, Sondra Perry, Elisa Giardina Papa, Geumhyung Jeong, Tishan Hsu, Zhenya Machneva, Janis Rafa, Lynn Hershman Leeson, Barbara Kruger, Diego Marcon, Robert Grosvenor, Precious Okoyomon, Giulia Cenci

GIARDINI

PADIGLIONE CENTRALE /

Katharina Fritsch, Andra Ursula, Rosemarie Trockel, Cecilia Vicuna, Mrinalini Mukherjee, Merikokeb Berhanu, Akosua Adoma Owusu, Kudzanai-Violet Hwami, Gabrielle L'Hirondelle Hill, Simone Fattal, Chiara Enzo, Overtaci, Nan Goldin, Sheree Hovsepian, Amy Sillman, Bronwyn Katz, Alexandra Pirici*, Louise Lawler, Jadé Fadojutimi, Shuvinai Ashoona, Jana Euler, Paula Rego, Claude Cahun e Lise Deharme, Leonora Carrington, Christina Quarles, Hannah Levy, Kaari Upson, Miriam Cahn, Julia Phillips, Charline von Heyl, Jacqueline Humphries, Carla Accardi, Sonia Delaunay, Vera Molnár, Sara Enrico, Sable Elyse Smith, Ambra Castagnetti, P. Staff, Lillian Schwartz, Agnes Denes, Ulla Wiggen, Charlotte Johannesson, Lenora de Barros, Sidsel Meineche Hansen, Elle Pérez, Shuang Li, Aneta Grzeszykowska, June Crespo, Elaine Cameron-Weir, Birgit Jürgenssen, Cosima von Bonin, Müge Yilmaz.

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