

PERROTIN

LA BIENNALE DI VENEZIA 2024
60TH INTERNATIONAL ART EXHIBITION



Portrait of Iván Argote. Photo: Claire Dorn. Courtesy of the artist and Perrotin.

IVÁN ARGOTE
*STRANIERI OVUNQUE -
FOREIGNERS EVERYWHERE*

April 20 — November 24
The Central Pavilion (Giardini) and in the Arsenale

His participation at the Biennale Arte 2024 highlights the relevance of Argote's work, which since the mid-2000s has been developing a wide-ranging practice focused on historical and political issues using strategies of collectiveness, affection and radical tenderness. Argote's prolific oeuvre has expanded in recent years, with major public installations, institutional exhibitions, and films featured at key festivals.

THE HOLY SEE PAVILION



Maurizio Cattelan, *Mother*, 1999. Performance performed during the XLVIII Venice Biennale. Photo: Attilio Maranzano.

MAURIZIO CATTELAN, CLAIRE TABOURET *WITH MY EYES* – GROUP SHOW

April 20 — November 24
Venice-Giudecca Women's Prison

Commissioner: His Eminence Cardinal José Tolentino de Mendonça, Prefect of the Dicastery for Culture and Education of the Holy See

Curators: Chiara Parisi and Bruno Racine

The Holy See Pavilion stands as an unprecedented and groundbreaking reality for the Venice Biennale, thanks to the physical and conceptual opening of the Venice-Giudecca Women's Prison, where art, humanity poetry and the act of caring will be in conversation.

The title of the Holy See Pavilion curated by Chiara Parisi and Bruno Racine, "With My Eyes", is borrowed from a fragment of poetry that references an ancient sacred text and an Elizabethan poem: "I love thee not with mine eyes" (Shakespeare, Sonnet 141) echoing the verses 42.5 of the Book of Job, "Mine eyes have seen thee." A cross-fading that blurs into an action where seeing becomes synonymous of touching with the gaze, of embracing with the eye, of allowing a dialogue between sight and perception.

The Pavilion content spans across workshops, installations, dance, cinema, performance and painting. Inside it, everything is the result of an energy that challenges artistic and prison conventions, where pragmatic projects intertwine with the creativity of worlds usually lying parallel,



Claire Tabouret, *Untitled*. Photo: Marten Elder. ©Claire Tabouret/ ADAGP Paris, 2023. Courtesy of the artist and Almine Rech.

strangers to each other. This concept aligns perfectly with the urge for the multifaceted dialogue proposed by Pope Francis.

Words and images come together through the women inmates, artists and poets contributing to the artistic and historical narrative of the place. The visit to the Pavilion, available upon reservation only, is a guided tour led by the women inmates. This project opens unprecedented perspectives on social and artistic dynamics, challenging prejudices and conventions, reflecting on power structures within art and institutions.

The Holy See Pavilion establishes itself as a place of life and encounter, a cosmos where artistic and social norms are reinterpreted, representing a heterotopia that reflects and subverts traditional spaces.

Maurizio Cattelan's work involves the presence of a large outdoor artwork on the facade of the Chapel that is striking in both its size and emotional impact. The artist will contribute to the special issue dedicated to the Venice Biennale of "L'Osservatore di Strada", an editorial proposal that will feature a direct collaboration with women prisoners, transforming them into the actors of the editorial process.

Claire Tabouret crafts portraits of inmates as children and of their younger loved ones. Each portrait is a reminder of dignity, identity and beauty: art becomes a vehicle for personal rediscovery, a way to see themselves through a different lens, celebrating their uniqueness. The portraits, inspired by real photographs provided by the female inmates, arise as symbols of rediscovery and reappropriation of the self, and will be installed in a large picture gallery, hosted in the room adjacent to the Chapel.

The presentation also includes Bintou Dembélé, Simone Fattal, Claire Fontaine, Sonia Gomes, Corita Kent, Marco Perego and Zoe Saldana.

OFFICIAL COLLATERAL EVENT



Lee Bae. Photo by Noh Chiwook. Courtesy of the artist and Johyun Gallery.

LEE BAE

LA MAISON DE LA LUNE BRÛLÉE

April 20 — November 24
Willmotte Foundation

Organized by the Hansol Foundation - Museum SAN, the Fondation d'Entreprise Wilmotte, with the support of Johyun Gallery, the Embassy of the Republic of Korea in Italy, the Korean Cultural Center in Italy, the Italian Cultural Institute in Seoul, Perrotin, the City of Cheong do, and Fabriano.

Curator: Valentina Buzzi

La Bella Carta dal 1264, the exhibition curated by Valentina Buzzi presents Lee Bae's homage and exploration of a century-old Korean ritual known as Moonhouse Burning or daljip taegi deeply rooted in the land of morning calm. Held annually on the first full moon of the year, this ritual, which coincides with the 15th day of the lunar calendar's first month, brings the entire community together to engage in a unique and symbolic celebration of cyclical cosmology.

The solo presentation of Korean renowned artist Lee Bae serves as a captivating and participatory experience that seamlessly intertwines folklore knowledge and heritage with contemporary art. At its core, the exhibition delves into the profound connection between humans and the natural world, exploring themes of renewal, circularity, and the harmonious rhythms of nature, going beyond the nature/culture dichotomy of modern times to rethink our interconnectedness.

The three-part exhibition unfolds before, during, and after the Biennale, offering a rich narrative that engages both local and global communities. Before the opening, Lee Bae gathers messages from around the world, which are transcribed onto hanji paper, a traditional Korean paper. These messages, embodying wishes for the new year, become part of the Moonhouse Burning ritual taking place on February 24th in the city of Cheong-do, a ceremony recorded and later projected onto the walls that precede the exhibition hall in April 2024.

The video-art piece, titled *Burning (2024)*, is projected onto the walls of the entrance corridor of the Wilmotte Foundation that leads to the exhibition hall, through 7 projectors, and offers a first glimpse into the vocabulary of Lee Bae and the tradition of the Moonhouse Burning through both visual and sound.

Inside the exhibition hall, visitors encounter various Brushstroke installations (2024) unfolding on both the floor and the walls of the foundation, which are coated with white paper from Fabriano through a special technique called "marouflage". The Brushstroke installations are painted using charcoal paint derived from the Moonhouse combustion. The exhibition space becomes a symbolic representation of hope emerging from collective aspirations, as well as a moment to experience what Asian philosophies recognize as the "negative space": our and others essence are manifested through an absence that is complementary to the burning force of the video piece. The journey continues with a striking monolith carved from Zimbabwean black granite, serving as a focal point for meditation and reflection. This monumental sculpture which measures 4.6 meters in height and is titled Meok (2024), evokes the traditional Korean ink-stick, used historically in Korean academic and cultural circles as a way to transmit knowledge amongst generations. Lastly, the space is complemented by the work on canvas Issu du Feu (2024), where charcoal flakes are transformed into mosaics of contrasting highlights and opacities.

Exiting the exhibition hall, visitors traverse Moon (2024), an ephemeral structure whose path leads to the Venetian waters. Enveloped in paper through the marouflage technique, and illuminated by a ceiling in yellow glass panel, the path symbolizes renewal and connection, for the audience to feel and contemplate not only the Venetian Laguna, but also the moonlight that reconnects them with the atmosphere unfolding in Cheong-do during the burning ritual.

In an era marked by complexity and estrangement from nature, "La Maison de la Lune Brûlée" delivers a powerful message of reconnection with nature's rhythms, celebrating lunar cosmologies and folklore traditions. The exhibition not only explores the timeless wisdom of Korean philosophy but also raises essential questions about the pivotal role of ancient traditions in contemporary times. Through the synthesis of art and ritual, Lee Bae's exhibition invites visitors to embark a profound exploration of our shared humanity and the possibilities of re-discovery and hope.

IN VENICE DURING BIENNALE



Daniel Arsham, *Eroded Blue Calcite Superveloce 800*, 2023. Superveloce 800, blue calcite, quartz, hydrostone. 108 x 205 x 79 cm. Photographer: Guillaume Ziccarelli. Courtesy of the artist and Perrotin.

DANIEL ARSHAM

VENICE 3024

April 17 – September 15, 2024

Chiesa di Santa Caterina

Venice, Italy

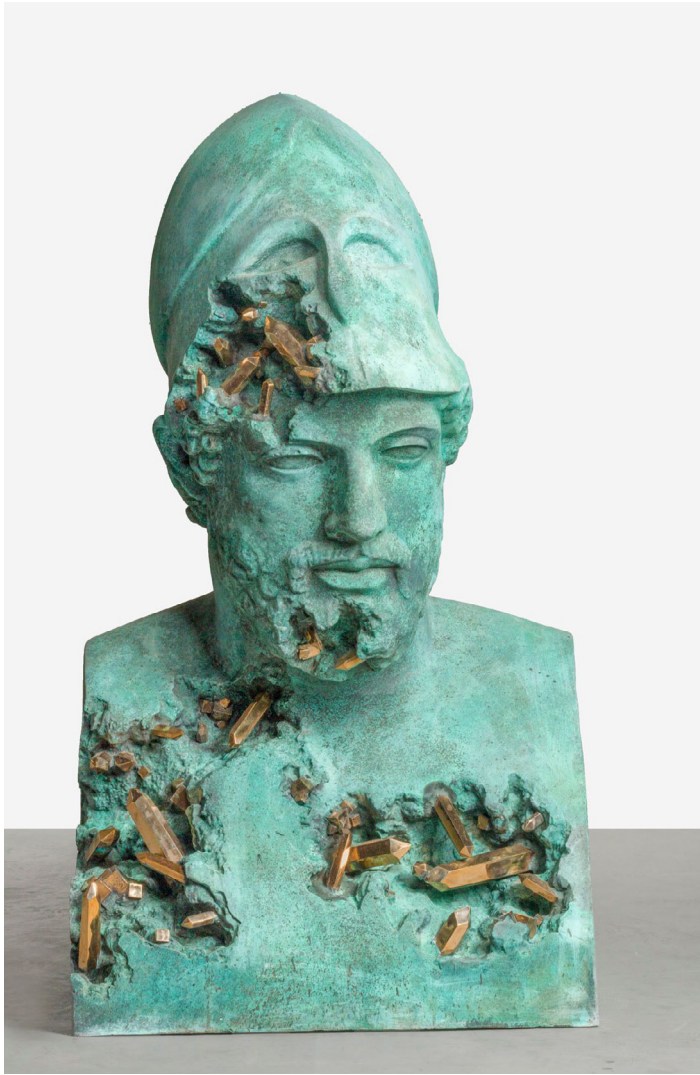
We are pleased to announce the forthcoming solo exhibition *Venice 3024* by Daniel Arsham, presented by Perrotin, in collaboration with Ronald Harrar.

Transporting viewers from the past and present into the future, Daniel Arsham transforms artifacts and images that hold significant influence to comment on and memorialize the permanence of collective cultural memory. In this exhibition, the artist introduces new techniques into his *Fractured Idols* series, alongside a survey of artwork in his signature *Fictional Archaeology* series.

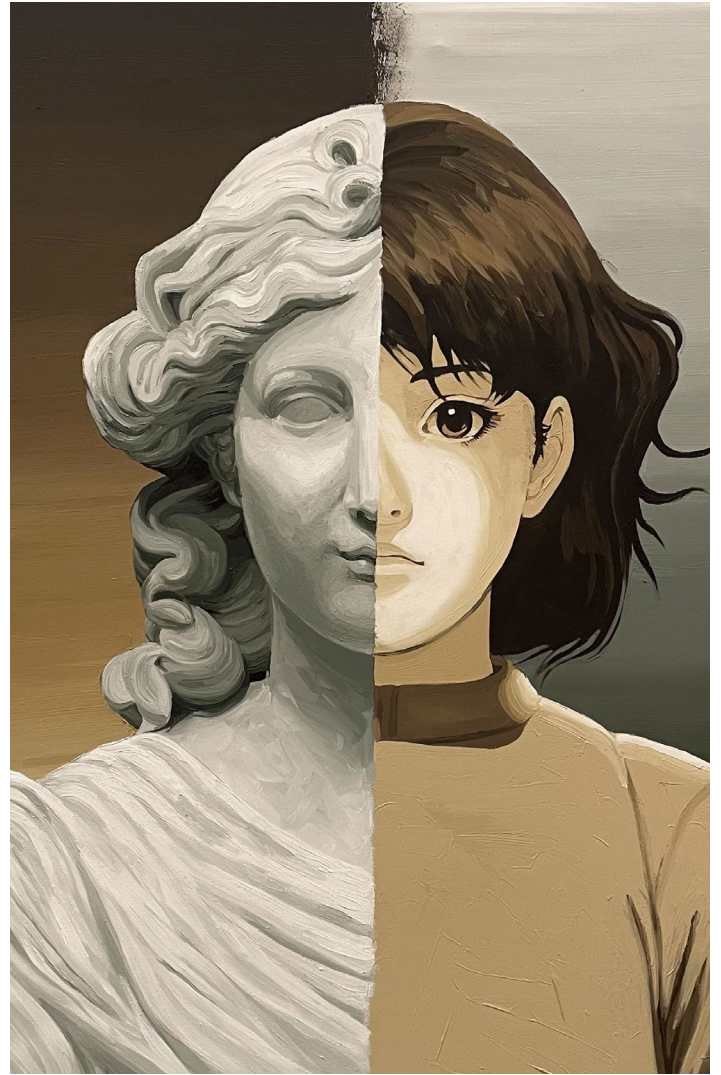
Central to the exhibition, Arsham debuts two new styles of work from his *Fractured Idols* series. Situated in the apse of the Chiesa di Santa Caterina, a large-scale bronze and stainless steel sculpture oversees the larger installation. In this body of work, the artist joins seemingly recognizable personas from both anime, cartoons and Antiquity, transforming the images through artificial intelligence and recreating and juxtaposing these fictionalized portraits. The artist also debuts a collaboration with Italian design company, Bisazza, introducing a new suite of mosaic works in glass.

Throughout the cathedral, Arsham presents a suite of sculptures inspired by artworks from Antiquity. In collaboration with the historic Réunion des Musées Nationaux – Grand Palais (RMN), a 200-year-old French molding atelier, Arsham was able to use molds and scans of some of the most iconic works from the collections of the Musée du Louvre in Paris, Acropolis Museum in Athens, the Kunsthistorisches Museum in Vienna, among others. Arsham recreates these historic works in his signature geological materials and bronze. Interested in the way that objects move through time, the works selected by Arsham are so iconic that they have eclipsed their status as mere art object, and instead have embedded themselves into our collective memory and identity.

Also on view are a selection of works from recent collaborations, an integral aspect of Arsham's practice. Iconic figures from the Star Wars franchise like figures like Stormtrooper™ and C-3PO™ are crafted from the artist's signature minerals such as rose quartz, blue calcite and hydrostone. In addition, Arsham presents the latest in his series of functional automobiles and motor sports vehicles, the "Eroded Blue Calcite Superveloce 800," which was introduced recently at Art Basel



Daniel Arsham, *Bronze Eroded Bust of Pericles*, 2021. Bronze, polished stainless steel. 199 × 107 × 97 cm. Photographer: Tanguy Beurdeley. Courtesy of the artist and Perrotin.



Daniel Arsham, *Fractured Idols XI (Detail)*, 2023. Acrylic on canvas. 131 × 121 cm. Photographer: Tanguy Beurdeley. Courtesy of the artist and Perrotin

Miami Beach 2023. An MV Augusta Superveloce 800 becomes his canvas. Founded in the 1940s by Count Domenico Augusta, MV Augusta's retro design of the superveloce was made popular in the 1970s, returning to fashion in recent years as the brand has celebrated its continued success in motor competitions worldwide. Arsham further complicates the storied brand's history, adding custom erosions and crystallization, as if the motorbike has been discovered 1,000 years in the future. Fully functional, the sculpture can be driven outside as a normal motorbike.

About the artist

Daniel Arsham's uchronic aesthetics revolves around his concept of fictional archaeology. Working in sculpture, architecture, drawing and film, he creates and crystallizes ambiguous in-between spaces or situations, and further stages what he refers to as future relics of the present. They are eroded casts of modern artifacts and contemporary human figures, which he expertly makes out of some geological material such as sand, selenite or volcanic ash for them to appear as if they had just been unearthed after being buried for ages. Always iconic, most of the objects that he turns into stone refer to the late 20th century or millennial era, when technological obsolescence unprecedentedly accelerated along with the digital dematerialization of our world. While the present, the future and the past poetically collide in his haunted yet playful visions between romanticism and pop art, Daniel Arsham also experiments with the timelessness of certain symbols and gestures across cultures.

About Ronald Harrar

Ronald Harrar is an art advisor, curator and collector based between New Jersey, New York and Venezuela. Harrar has supported artists over the last two decades and is pleased to co-present this exhibition in Venice at the historic Chiesa di Santa Caterina on the occasion of the Biennale di Venezia 2024.

More about the artist >>>

BERNAR VENET

1961... LOOKING FORWARD

April 20 — June 16

Biblioteca Nazionale Marciana

Curators: Beate Reifenscheid, Ludwig Museum Director, Koblenz, Germany.

Artistic Director: Dirk Geuer, Association for Art in Public, Düsseldorf, Germany

A panorama of the early works by Bernar Venet executed between 1961 and 1965 will be exhibited in the Sale Monumentali.

These proto-conceptual works already announce the dynamic of constant questioning that characterizes the artist's entire oeuvre.



Bernar Venet in front of a pile of coal mixed with tar, avenue Albert 1er, Nice, 1963.
Photo: Philippe Bompuis.

AYA TAKANO

JANUS GROUP SHOW

April 20 — November 24

Palazzo Diedo

Curated by Mario Codognato, Director of Berggruen Arts & Culture and Adriana Rispoli, Curator of Berggruen Arts & Culture.

Palazzo Diedo launches with the unveiling of site-specific commissions by 11 internationally acclaimed artists including AYA TAKANO.

The artists' interventions have been conceived in response to the architecture and original features of the 18th-century building by architect Andrea Tirali, once home to one of Venice's most powerful families and formerly a primary school and court. The works are often inspired by traditional crafts associated with Venice, such as frescos, Murano glass, precious fabrics and Venetian floor design. And, the exhibition takes its name from Janus, the Roman god of beginnings, often seen with two faces, one looking forward and the other backwards, symbolic of the exhibition's aims to bring the historical and contemporary together.

The group exhibition also includes Urs Fischer, Piero Golia, Carsten Höller, Ibrahim Mahama, Mariko Mori, Sterling Ruby, Jim Shaw, Hiroshi Sugimoto, Lee Ufan and Liu Wei.



AYA TAKANO, *Untitled*, 2023. Photo: Yuta Saito. ©2023 AYA TAKANO/Kaikai Kiki Co., Ltd. All Rights Reserved. Courtesy Perrotin.

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