All The World's Futures
多棱面的未来
第56届威尼斯双年展特别报道
封面故事

时间两个月，威尼斯双年展又迎来了国际上最重要的当代艺术盛会。2015年5月9日至11月22日，第56届威尼斯双年展正式向公众开放。位于意大利威尼斯的Okevui Enwezor策划的主题为“全球世界的未来”。“全球世界的未来”并不只是指未来，而是要回答如何使未来成为可能。展览由威尼斯双年展负责，展览的主题是“全球世界的未来”。展览开幕前，威尼斯双年展赵文龙表示，展览并非关于梦想未来，而是关于对世界的关注和思考的可能性。
其他作品对肖像的复杂表达方式，如Melvin Edwards接受20世纪60年代初的小型现代艺术装置作品，表明其对雕塑、关系的探索。后者试图通过形式的描述来质疑其功能和美观。位置在Monica Vrejoiu和他与黑色主题的融合，结合在场的人的对话，使观众对作品产生的影响和参与感到惊讶。《Dead Tree》(一棵干枯的树)是另外一件作品。它用树枝和树干创造出一种形式的复杂性，而树干的形状和树干的枝叶被用于表达力量和光的运动。这样的表达方式要求观众的参与和参与者的介入，使作品成为一种动态的展示，而不是静态的展示。
National Pavilions

伊拉克馆：隐形之美

“隐形之美”（Invisible Beauty）是伊拉克馆的名称，由伊拉克国家馆设计师Ala Al Amri和艺术家Nabil Kanso合作设计。该展览以“M.A.L.K.当代艺术实验室”和艺术家Philippe Van Haeren的作品为核心，展现了一个关于自然、艺术和人类社会的丰富多样的展览。展览中包括了各种自然材料和现代艺术作品，旨在传达伊拉克文化的独特魅力。

美国馆：他们将无声地感谢我们身边

美国馆的名称是“他们将无声地感谢我们身边”，由建筑师Jen Jones和艺术家Kathryn Rainwater合作设计。该展览以“纽约州立大学设计学院”为主题，展示了一系列现代艺术和设计作品，旨在传达美国文化和设计的多样性。展览中包括了各种现代艺术和设计作品，旨在传达美国文化和设计的多样性。
法国馆：智能树的革命

Celeste Bourner-Mougenot带来的法国馆的主导是三棵真真的树——一棵在室内，两棵在室外。三棵树代表生活和工作。艺术家的团队还用其他各种材料，比如塑料水桶做的桌脚等。"我希望看到这些植物也变得更有活力。"这是法国艺术家，他与法国国家研究委员会OLAS-CNRS合作，研究如何控制植物生长。"我们希望这些树在Giardini园艺区域中——这些是及其它由这些植物组成的，是歌亚巴的代表。"这些艺术家希望创造一种"智能树"，研究"智能树"可能形式和概念。"这是法国馆。

日本馆：手中的银盘

日本馆是用银色组成的，上面有一棵银色的树。这棵由银制成的树是三棵真真的树中的一棵，它代表了生活和工作的平衡。每一棵都是一棵银色的树，它们反映了日本传统美学的精髓。这棵银树代表了日本传统文化和现代技术的融合。"我希望看到这些植物也变得更有活力。"这是日本艺术家，他与日本国家研究委员会OLAS-CNRS合作，研究如何控制植物生长。"我们希望这些树在Giardini园艺区域中——这些是及其它由这些植物组成的，是歌亚巴的代表。"这些艺术家希望创造一种"智能树"，研究"智能树"可能形式和概念。"这是日本馆。

美国馆：大地之母

美国馆的主导是美国艺术家Bandscape的"大地之母"。这是一件由沙和水构成的作品，它代表了美国的自然和精神。这幅作品由美国艺术家、同时又是美国国家研究委员会OLAS-CNRS合作伙伴的艺术家创作。"我希望看到这些植物也变得更有活力。"这是美国艺术家，他与美国国家研究委员会OLAS-CNRS合作，研究如何控制植物生长。"我们希望这些树在Giardini园艺区域中——这些是及其它由这些植物组成的，是歌亚巴的代表。"这些艺术家希望创造一种"智能树"，研究"智能树"可能形式和概念。"这是美国馆。
Collateral Events

Palazzo Benzon: 我的东方在你的西方

展览“Glories, Attractiones和吸附在成龙唐帕斯的《东方在你的西方》”将展示意大利艺术家Etel Adnan的个展作品，以及 mash up作品《Palazzo Benzon》，并由Ships & Details的艺术家Rashid Rana的个展作品组成。该展览的艺术家Anish Kapoor和大卫·林奇的合作也将在这场展览中展出。

Academia: Mario Merz的个展

巴西里亚美术学院美术馆（Gallerie dell’Academia）正在展出意大利艺术家Mario Merz的个展作品。展览以“Citta creatrice”（创造城市）为主题，展示自1966年至1989年的艺术作品，以及自然与社会环境之间奇妙关系的思考，通过艺术家本人的画作和装置作品来展示。

Palazzo Fortuny: 比车

该展览由Lessing（Lessing Fortuny）和Dania Farrel策划，探讨了艺术、科学研究和音乐在比车的影响。在入口处展示了一批19世纪的日本艺术，以及19世纪的泰国艺术作品。该展览的特色是印度和巴基斯坦之间的文化交流，以及它们在艺术和建筑中的贡献。

Palazzo Contarini-Polignac: Damsaakhave

最近在意大利威尼斯，美国艺术家Palazzo Contarini-Polignac正在展出以中国艺术为主题的个展。该展览由莱比锡艺术馆策展，探讨了亚洲艺术和欧洲艺术之间的联系，以及它们在文化上的贡献。
National Pavilions at the 56th International Art Exhibition of the Venice Biennale
Two weeks after the 100th commemoration of the Armenian Genocide, Armenia scooped the Golden Lion for the national pavilion. Situated on the Mekhitarist Monastery and Island of San Lazzaro degli Armeni in the Venetian lagoon, it features the work of 16 artists living internationally whose grandparents survived the genocide. The jury praised the pavilion, curated by Adelina Cüberyan von Fürstenberg, for “forming a pavilion based on a people in diaspora, each artist engaging their specific locality as well as their heritage.” Poignantly, the exhibition, titled 'armenity', is on a tiny island in the lagoon facing the Giardini where an Armenian monk established the Mekhitarist Order in 1717. In the garden is a sculpture, 'Streetlights of Memory – A Stand of Memorial, 2010-2015' by Paris-based Melik Ohanian. Conceived for the City of Geneva at the request of its Armenian community (but not installed yet due to ongoing political problems), the piece is a homage to the victims of the Armenian genocide. Its 87 elements in bronze and aluminium are displayed on the ground.

A special mention was awarded by the Venice Biennale's jury to Joan Jonas in the United States Pavilion. The 78-year-old pioneer of video and performance art has made a multimedia installation, 'They Come to Us Without a Word'. It explores her concerns about climate change in a lyrical, mythological way through videos, paintings and vitrines of objects. Two video projections are in each room – one presenting the room's main motif (such as a bee or a fish) and the other featuring children wearing white paper hats or papier-mâché masks reciting ghost stories. Jonas organised workshops with the children in New York, getting them to perform against her video backdrops of landscapes shot in Canada and New York. Rippled mirrors handcrafted in Murano are placed alongside her drawings and kites. The theme continues in the courtyard, where tree trunks from Certosa Island in the Venetian lagoon are held together by copper wire. The artist will be making a video performance with music by Jason Moran at Teatro Piccolo Arsenale, Campo della Tana, in Venice on July 20, 21 and 22 (ticket information will be available in June).

Issues of war, migration, colonialism and the environment are among the diversity of subjects explored by other pavilions. 'Invisible Beauty' is the title of the Iraq Pavilion in Ca' Dandolo on the Canal Grande, funded by the Ruya Foundation for Contemporary Culture in Iraq. Curated by Philippe Van Cauteren, artistic director of the S.M.A.K. museum for contemporary art in Ghent, it features work by the founder of Iraqi photography Latif Al Ani and four other artists living in Iraq or the diaspora. “I do believe that artists in Iraq can help rebuild society,” says Cauteren, who travelled to Iraq last November to meet artists in their studios. Also on display are over 500 drawings made by refugees in northern Iraq who fled the onslaught of ISIS. One drawing depicts the city of Mosul which a man fled from when ISIS took over; another by him depicts his flooded refugee camp. A third drawing by an 18-year-old girl depicts her best friend dead and bloodied after having being raped on Mount Sinjar. All the drawings were sent to Ai Weiwei in Beijing who made a selection for a book, 'Traces of Survival: Drawings by Refugees in Iraq selected by Ai Weiwei', published by the Ruya Foundation.

A blackened installation about a toxic landscape, 'Hours, Years, Aeons' by IC-98 (the artist duo Visa Suonpää and Patrik Söderlund), is in the Finnish Pavilion. Next to a heap of charcoal, a black-and-white, pencil-animation video shows a tree sucking long-buried matter through its roots, then reproducing parasitical insects, imitating the cycle of life and death. “It's a poisonous landscape set in the distant future after mankind has disappeared, and the tree is thriving off nuclear waste,” says Söderlund. Finland is the most densely forested country in Europe and its forests plantations finance the country's welfare society, Söderlund explains. The project echoes how nature was destroyed in the Giardini to make way for the pavilions, including Finland's wooden one designed by Alvar Aalto. The dramatic landscape unfurls in a lingering destruction of beauty, the ghosts of the branches swaying menacingly, insects fluttering in a frenzy around the trunk. “The aesthetics of the drawings were inspired by Chinese landscape painting and the 19th century romantic tradition in European art,” says Suonpää.

Three robotic pine trees – one inside and two outside, circulating near the British, German and Canadian pavilions – are by Céleste Boursier-Mougenot, representing France. The artist's team had to negotiate “more than expected” with the other pavilions so that the two exterior trees could move around. “I wanted to see what the plants could do on their own,” says the French artist, who worked with LAAS-CNRS, France's national research laboratory on how to motorise the pine trees. “We wanted trees everywhere in the Giardini – it was the idea of free circulation of people, a principle of the European Constitution,” he
adds. The artist wanted to create an “experimental situation” to find out whether “a new form of determinism or a new intelligence in trees” could happen.

The **Japan Pavilion** is enmeshed in criss-crossing red threads from which 50,000 rusty keys jangle down, courtesy of Chiharu Shiota. In this immersive installation titled 'The Key in the Hand', two old Venetian fishing boats are entrapped among the threads and have 130,000 keys inside them. Shiota made an open-call asking people to donate the keys and received 180,000 from around the world. As she explains, the key is a metaphor for transmitting feelings and the human body; the red threads symbolise blood, destiny, love and family; while the boats are about carrying people, time and memory. “I want to connect people's memory and if you have a key in your hand, you have a chance in life,” says Shiota, the first expatriate artist (she has been living in Berlin for 17 years) to represent Japan.

The controversial issue of land reclamation is tackled by Charles Lim in a multi-disciplinary exhibition in the **Singapore Pavilion** in the Arsenale. Lim, a former sailor who competed at national level for Singapore and China, has a process-based approach to explore maritime affairs. In the middle of the space is a rusty buoy, a replica of the Sajahat Buoy that disappeared off Singapore's southern coast around 2008 after the Sajahat island had been absorbed into the surrounding land masses. Maritime charts show how the sea state has grown from 224.5 to 276.5 square miles since 1965 through the movement of sand to outlying islands and coasts. Another exhibit details a competition by the tourist board in 1972, asking residents to propose a new name for Pulau Blakang Mati (the island's name meant “evil”), resulting in it being renamed Sentosa, meaning tranquillity. “Artists are complicit in furthering this image of the sea being sublime when it is the corporates and military that control it,” says Lim. “We need to have new ways of looking at the sea.”

In contrast to these political offerings, Sarah Lucas in the **British Pavilion** has opted for slick obscenity. Against a gaudy yellow backdrop, there are ironic sculptures evoking male and female genitalia and a cigarette poking out of a woman's bottom. Some hate it, some love it. It sees Lucas using her usual tropes about sexual identity but in different materials, such as bronze. But this new group of audacious pieces lacks the urgency of her earlier work.

In the **Danish Pavilion** is the understated, curious proposal of Danh Vo, an artist born in Vietnam who grew up in Denmark. Vo has collected fragments of historical art and matched them up to create unusual juxtapositions, such as a Greek-marble sarcophagus fragment from Rome with a 14th century Italian wood carving. Vo's witticisms continue at the Punta della Dogana – the vast exhibition space owned by French collector François Pinault. In collaboration with Caroline Bourgeois, Vo has deftly curated a group show, titled 'Slip of the Tongue', featuring his own work and that of other artists such as Tetsumi Kudo, Nancy Spero, Fischli & Weiss and Ugo Rondinone.

**Collateral Events**

**Palazzo Benzon: 'My East is Your West'**

Besides the 89 national pavilions in the Giardini, the Arsenale and the city of Venice, there are countless exhibitions. In Palazzo Benzon, one of Venice's many historical palaces, is 'My East is Your West' which brings together work by the Indian artist Shilpa Gupta and the Pakistani artist Rashid Rana. It is organised by the Gujral Foundation, founded by the son and daughter-in-law of Indian Modernist artist Satish Gujral. One highlight of this multimedia show is Rana's interactive piece 'The viewing, the viewer and the viewed'. Rana painted and decorated a room in Lahore, Pakistan, in a way that mirrors a room in the palazzo. Thanks to a real-time projection screen, visitors can have a conversation with people standing in the identical-looking room in Lahore. In the last room is an installation piece by Gupta. A man sitting at a table is drawing lines on a piece of hand-woven cloth that is nearly 4km long. Its length represents the border between India and Bangladesh and the security fence that has been under construction for over a decade.

**Palazzo Fortuny: 'Proportio'**

At the splendid Palazzo Fortuny is the exhibition 'Proportio'. Curated by Axel Vervoordt and Daniela Ferretti, it explores universal proportions in art, science, music and architecture. Japanese artist Shuji Mukai, 76, has covered the walls and mirrors in a space near the entrance with his distinctive calligraphy in black ink. Works by architects Richard Meier and Le Corbusier and by artists from the 1950s-1960s Zero group are displayed on a table on the first floor. Anish Kapoor's concave sculptures are juxtaposed with
Giacometti's black cube. A video, 'Night Time', is of exquisite watercolour drawings by Hans Op de Beeck. Mainly white works are on the second floor. Among pieces relating to the cosmos are on the third floor is Maaria Wirkkala's 'Depending on' – comprising three swings with a glass of water precariously balanced on each one. On the day I visited, one of the glasses had smashed, undoubtedly signifying the universe's unpredictability.

Accademia: Mario Merz
A solo show by Mario Merz, who was a leading member of the Italian artistic movement Arte Povera, is at the Gallerie dell'Accademia. Titled 'Città Irreale' (Unreal City), it's an insightful introduction to the diversity of Merz's work from the 1960s-1990s and his reflections on nature versus innovation in society, leading him to combine metal, stone, wood and neons in his pieces. Merz had a longstanding interest in making igloos. There's one from 1972 made from cloth bundles and neons, another from 1994 made from metal structures, stone and neons, and a series of iron igloos resting on slabs of stone from 1992 in the courtyard. Also on display are his drawings, a concentric floor sculpture, and neon writing about two trees occupying the same space of time on an earthy floor.

Palazzo Contarini-Polignac: Dansaekhwa
The contemplative exhibition Dansaekhwa at Palazzo Contarini-Polignac is curated by and features the work of Korean artist Lee Ufan. The word dansaekhwa means “single-colour painting” and refers to an art form begun in the early 1970s when Korean artists began making monochromatic, minimalistic works. Lee has chosen intricate works by Chung Chang Sup, Chung Sang-Hwa, Ha Chong-Hyun, Kim Whanki and Kwon Young-Woo ranging from oil paintings on canvas, rice paper, cotton and hemp cloth to gouaches. Looking at the subtlety of Lee's new sculptures and paintings on the first floor and his rock installations on the ground floor, it's clear how his work has been inspired by the generation before him.

The Venice Biennale, 'All the World's Futures', runs until 22 November 2015. www.labiennale.org