

WHAT IF? VENICE BIENNALE 2024

We provide exclusive insights during Venice Art Biennale. All rights are reserved to www.ccollective.cc

“let me tell you”

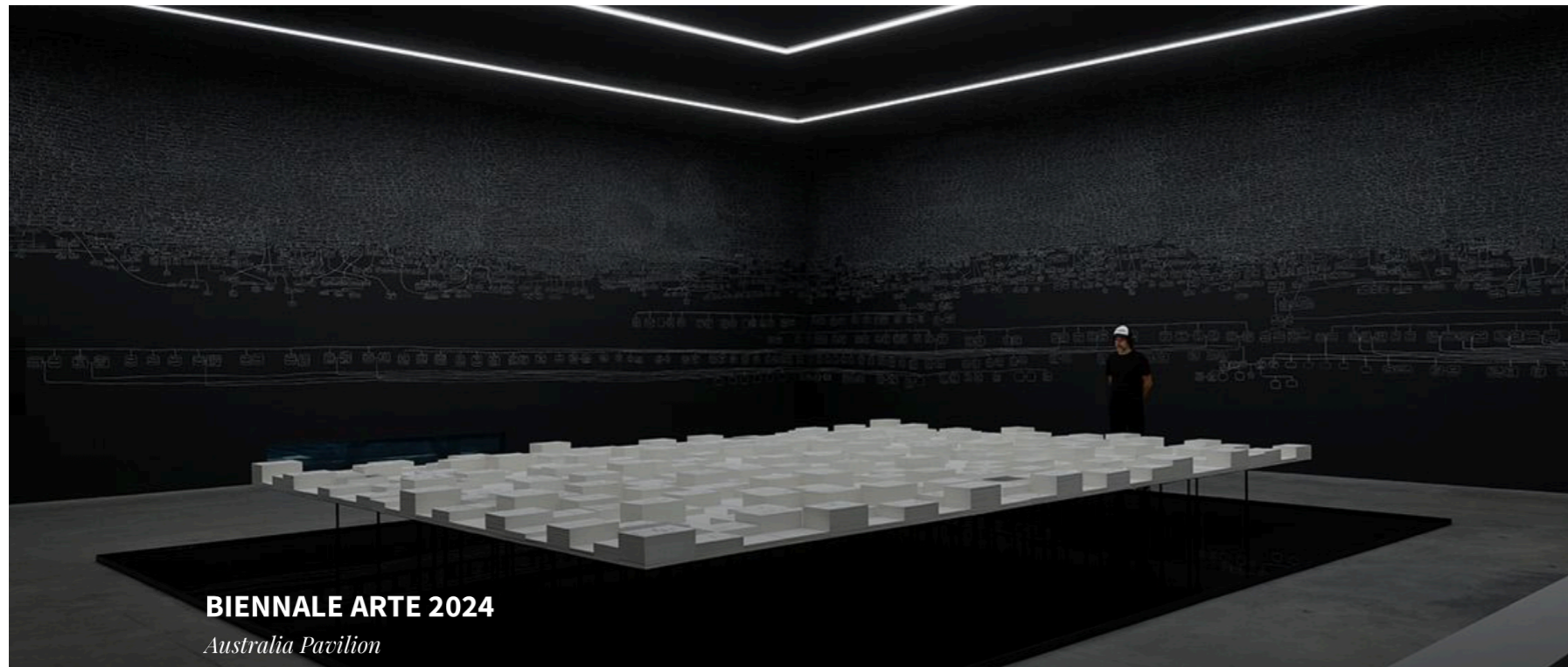
2024

WHERE ART MEETS DESIGN THE AUSTRIAN PAVILION

At the 2024 Venice Biennale, the Australian Pavilion featured "kith and kin," a solo exhibition by Indigenous artist Archie Moore. Moore, a Kamilaroi/Bigambul man, is only the second Indigenous artist to represent Australia solo at the event, following Tracey Moffatt in 2017.

'Kith and kin' presented a large-scale family tree drawn in chalk, mapping over 2,400 generations across the pavilion's walls and ceiling. Gaps in the tree highlighted disruptions caused by colonization, massacres, epidemics, and natural disasters.

The installation also included stacks of documents detailing official proceedings of inquests into Indigenous deaths in state care since 1991, emphasizing the impact of historical policies on Moore's family. This exhibition earned the Golden Lion award for Best National Participation at the Biennale, marking a significant achievement for Moore and recognition of Indigenous Australian art on the global stage.



BIENNALE ARTE 2024

Australia Pavilion

PHOTOGRAPHY BY SIMON F.

PRODUCTION



ARTISTIC RESULT BY CHOICE *The process of creating an art work is a personal journey for every artist and designer, being a creative is a long journey of searching the essential and making a choice in presenting its subject to the public.*

Archie Moore's "kith and kin" exhibition at the 2024 Venice Biennale was a deeply personal and collaborative endeavor. The creation of the expansive family tree on the pavilion's walls and ceiling took two months, during which Moore worked alongside three collaborators. This collaborative process was essential in bringing his vision to life, ensuring the artwork's scale and detail accurately represented his family's lineage and the broader Indigenous experience.

Moore's active involvement extended beyond the artwork's creation; he played a pivotal role in curating the exhibition. Collaborating closely with Ellie Buttrose, the Curator of Contemporary Australian Art at the Queensland Art Gallery & Gallery of Modern Art, Moore ensured that "kith and kin" authentically conveyed his narrative and cultural heritage.

Common Connection added value to the curated process, enhancing the process narrative and producing the concept to to the exhibition design.

“let me tell you”

2024

WHERE DESIGN IS TRANSLATED IN ARTISTIC MUSICALITY THE ITALIAN PAVILION

Playing on the homophones “two here” (in Italian, due qui) and “to hear,” the title of this project suggests how hearing—or better, listening—is a form of attention to others. The acoustic paradigm should be seen here as a physical experience, but also as a metaphor, an invitation to pay attention, to listen to the Other, be it a human being, a mechanical element, or a natural form. Massimo Bartolini is an Italian artist known for his immersive and multisensory installations that often explore the relationship between sound, space, and the human experience. His artistic practice is deeply grounded in creating environments that evoke emotional and sensory responses from the audience, focusing on themes such as perception, memory, and the passage of time.

In Bartolini’s view, art is a path to knowledge, and the project suggests that “lending an ear” could become a tool for self-improvement within the community of this world. Through sculptures, installations, sound works, and performances, with a range that is characteristic of the artist’s practice, it aims to create a context of experience. Visitors to the Pavilion can use either of two entrances—from the Tesa or from the garden—and move through three areas built around different forms of motion and stasis, acoustic experiences and meeting points. All of the works respond to the physical characteristics of each exhibition space, without adopting any form of display.



[CLICK FOR VIDEO OF THE PAVILION INSIGHT](#)

BY EVARAFFAELLA MENGA

PRODUCTION

EVOLVING DESIGN THREW SOUNDSCAPES

The commission of an art exhibition is an multidisciplinary action. Not only the narrative is carefully chosen by the curator but all participating artists have to plug in the process that is always adapting during the exhibitions production.

Common Connection worked with the curator and the artist Bartolini to support the process and production of the Italian pavilion.

The development of this exhibition was a collaborative effort between Bartolini and Cerizza, who sought to create a space that transcended visual art by emphasizing the act of listening. This approach aligned with the broader theme of the 2024 Biennale, "Stranieri Ovunque – Foreigners Everywhere," curated by Adriano Pedrosa, which focused on the experiences of outsiders and marginalized figures. By integrating sound and interactive elements an sensory experience immersed.

Here are a few ways Bartolini creates art:

1. Interdisciplinary approaches - Bartolini integrates various media, including sound, light, sculpture, and video. He often combines these elements to create installations that engage visitors on multiple sensory levels.
2. Sound as a primary element - The sound is a key element of the pavilion production.
3. Spatial immersion - The art installations often include physical elements such as sculptures or architectural structures for a spatial experience.
4. Simplicity and poetic subtlety -

“let me tell you”

2024

WHERE SPACIAL DESIGN IS COMBINED WITH PROFOUND HISTORY ANALYSIS THE GERMAN PAVILION

At the 2024 Venice Biennale, the German Pavilion presented ‘Thresholds’ an exhibition exploring transitional spaces and the fluidity of identity. Curated by Çağla İlk, the pavilion featured works by artists Yael Bartana and Ersan Mondtag, with additional installations on the island of La Certosa by Michael Akstaller, Nicole L’Huillier, Robert Lippok, and Jan St. Werner.



The exhibition was structured around three interconnected scenarios :

BY EVARAFFAELLA MENGA

1. Yael Bartana's "Light To The Nations": This work addressed a world on the brink of destruction, proposing alternative histories and shared futures through a multifaceted narrative that balanced dystopian and utopian elements.
2. Ersan Mondtag's Theatrical Installation: Mondtag created a space contrasting the pavilion's monumental architecture with a fragmentary narrative, exploring the concept of reviving past eras as living environments and challenging rigid national historiographical constructs.
3. La Certosa Installations: Extending beyond the pavilion, artists Akstaller, L’Huillier, Lippok, and St. Werner transformed the island of La Certosa into a resonant space, emphasizing the idea of passage through threshold spaces and offering a natural counterpoint to the pavilion's grandeur.

PRODUCTION

WHEN HISTORY IS DECONSTRUCTED IN VISIONARY PASTS *This curatorial approach invited visitors to reflect on the present as a transient space between past and future, highlighting the experiences of those navigating multiple identities and the continuous movement inherent in migration.*

A sense of passage - From the moment you step inside, there's an undeniable feeling of moving through different worlds. The space feels like a journey through time and geography, as if you're crossing boundaries — both physical and conceptual. The installations by Yael Bartana and Ersan Mondtag, each exploring alternate histories and fragmented narratives, may give you the sensation of navigating through uncertain, shifting terrain.

Common Connection implemented a strategic system to combine and connect the disciplines of all artists of the German pavilion.

A tension between the utopian and dystopian - Yael Bartana's work, for example, blends elements of hope and destruction, offering both a critique and a possibility for redemption. You might feel the tension between these contrasting forces, as though you're standing on the edge of a new beginning or an impending collapse.

A fragile connection to history and identity - Ersan Mondtag's installation may challenge your understanding of historical narratives and national identity, creating a sense of ambiguity about where one's roots lie. The broken, fragmented scenes might make you feel that history isn't a fixed point but something malleable — a space to be explored, questioned, and reimaged.

WHAT IF? is antithetical to “let me tell you”

What should you do to prepare for a trade fair participation? Is a press dossier important? Can you apply for a subsidy? How should you network? Are you going to a major design fair such as Milan Design Week or Collectible fair with your collection?

Then prepare well. to get the maximum return out of it. Because a trade fair offers many opportunities, but only good preparation ensures that you actually return with the desired results. Could you use some help? Read our go-to here to get the most out of a ..

PRE-FAIR

- 1** Carefully determine your objectives in advance. Do you want to launch a product and are you looking for press? Or do you want to sell? A trade fair can offer you a lot, but without focus on your most important objectives, you are missing out on a lot.
- 2** Check whether there are any subsidies or support measures that can help you with your travel or exhibition stand and materials.
- 3** Make as many appointments as possible in advance. Waiting for interesting passers-by rarely results in interesting contacts. Make sure you have made appointments with the people you really want to see.

DURING THE FAIR

- 4** Your stand must be completely ready when the fair starts. Most fairs already have a press and exclusive invitees from the professional field before the doors open to the wider public. Your prospect doesn't have time to wait for you to prepare diamoe or for you to take the product out of the package. It should be immediately readable with one eye at a glance.

Art fairs

- 5** Stand at the stand and be approachable. Avoid multitasking or catching up with colleagues on your laptop or smartphone. An open but also alert attitude creates a professional attitude.

- 6** Don't miss the afterparties and networking drinks. The real first agreements (deals) are often concluded there. In a relaxed atmosphere, your core story is sometimes listened to more and the foundation is often laid for a fruitful deal.

AFTER THE FAIR

- 7** Share insights and photogenic moments via a social media post. An interview in the (trade) press can sometimes have as much impact as the previous days on the fair itself.
- 8** Immediately schedule a follow-up meeting with the interesting contacts. Don't wait too long for this to cease the opportunity.

WHAT IF? is antithetical to “let me tell you”

Wat moet je doen ter voorbereiding van een beursdeelname? Is een persdossier belangrijk? Kan je een subsidie aanvragen? Hoe moet je netwerken?

Ga je met je collectie naar een grote design beurs zoals Milan Designweek or Collectible fair ? Bereid je dan goed voor om het maximale rendement eruit te halen. Want een beurs biedt wel vele opportuniteiten, maar enkel een goede voorbereiding zorgt ervoor dat je ook effectief terugkeert met de gewenste resultaten. Kan je nog wat hulp gebruiken ? Lees hier onze go - to om zoveel mogelijk uit een beursdeelname te halen ..

PRE-FAIR

1 Bepaal op voorhand zorgvuldig je doelstellingen. Wil je een product lanceren en ben je op zoek naar pers? Of wil je verkopen? Een beurs kan je heel wat bieden, maar zonder focus op jouw belangrijkste doelstellingen, loop je veel mis.

2 Controleer of je er geen subsidies of steunmaatregelen bestaan die je kunnen helpen voor je reis of beursstand en -materiaal.

3 Leg al op voorhand zoveel mogelijk afspraken vast. Wachten op interessante voorbijgangers levert zelden interessante contacten op. Zorg dat je afspraken hebt gemaakt met de mensen die je echt wilt zien.

DURING THE FAIR

4 Je stand moet helemaal klaar zijn wanneer de beurs start. De meeste beurzen hebben al een pers en exclusief genodigden van het professionele werkveld vooraleer de deuren openen tot het grotere publiek. Je prospect heeft geen tijd om te wachten tot je diamoe hebt klaargezet of tot je het product uit de verpakking haalt. Het moet direct leesbaar zijn met één oog op slag.

Art fairs

5 Sta op de stand en wees aanspreekbaar. Ziet niet op je laptop of smartphone te multitasken of met collega's bij te praten. Een open maar ook integere houding vertoont een professionele attitude.

6 Laat de afterparties en netwerkrinks niet links liggen. Vaak worden daar de echte eerste afspraken (deals) gesloten, in een ontspannen sfeer wordt soms meer geluisterd naar je kernverhaal en wordt vaak de basis gelegd voor een vruchtbare deal.

AFTER THE FAIR

7 Deel inzichten en fotogenieke momenten via een post op sociale media. Een interview in de (vak)pers kan soms evenveel impact hebben dan de voorbije dagen op de beurs zelf.

8 Plan meteen een opvolgmeeting in met de interessante contacten. Wacht hier niet te lang mee om professioneel redenen.

**WHAT IF? is antithetical
to “let me tell you”**

This workbook is a free sample of the common connection masterclass. All rights are reserved to www.ccollective.cc