



La Biennale di Venezia
53rd International Art Exhibition
Venice (Giardini and Arsenale), 7 June-22 November 2009
Vernissage 4,5 and 6 June 2009

**Biennale President, Paolo Baratta, invites the nations to open their Pavilions
for the rest of the year too, adding: "We'll be the first"**

Venice, 31 October 2008. – At Palazzo Querini Dubois in Venice, the President of the Biennale di Venezia, **Paolo Baratta**, along with the Director of the 53rd International Art Exhibition, **Daniel Birnbaum**, today met the representatives of the **nations participating** in the 53rd Exhibition, to be held between **7 June** and **22 November 2009** in the Giardini and the Arsenale (**vernissage 4,5 and 6 June**), and elsewhere in Venice.

The President, **Paolo Baratta**, began the meeting by informing those present that the Biennale has approved the project by which the paper documents of the **Historic Archive of the Contemporary Arts (ASAC)** will be moved to the **Padiglione Italia (Pastor Wing)** in the Giardini, comprising the historic archive, documentary archive, books, catalogues and periodicals. Moreover, by the 53rd Exhibition 2009, the Padiglione Italia will already have been reorganised to offer more space and activities for the **public** and for **educational purposes**, with areas also set aside for artists at the exhibition to work. The rooms on the principal facade of the Padiglione Italia will be transformed to provide a **bookshop**, while those facing the canal will offer a **bar-cafeteria**, and those towards the Pastor wing will house **educational activities**, with room for workshops, seminars and meetings.

The transfer of the ASAC to the Pastor Wing, with reading and consultation rooms for researchers and visitors, will transform the **Padiglione Italia** into a place dedicated to the arts, and **able to operate throughout the year**. President Baratta also invited the participating nations to follow the example of the Biennale and offer a more frequent use of the Pavilions in the Giardini, and not only for the major exhibitions of visual arts and architecture.

The President also sent special greetings to **the countries present for the first time**: Andorra, Gabon, Montenegro, Pakistan, Principality of Monaco, South Africa, and United Arab Emirates; greetings were extended to those countries that will take part again in the next Exhibition: Iran, Morocco, New Zealand and San Marino. For this edition, too, there will be selected **collateral events**, organised by international institutions, which will hold their exhibitions at the same time as the Biennale. The **catalogue** will be published by **Marsilio**. The Director, **Daniel Birnbaum**, is working on the 53rd Exhibition with the help of an **international group of experts**: **Jochen Volz** (artistic organiser), **Savita Apte**, **Tom Eccles**, **Hu Fang**, **Maria Finders** (correspondents).

Inviting Daniel Birnbaum to indicate the main themes of his exhibition, President Baratta recalled that alongside the international exhibition, the **Padiglione Italiano** would also be opening its doors, organised by PARC - Department for the quality and safeguarding of the territory, architecture and contemporary arts at the Ministry for Cultural Affairs – for which the curators are **Beatrice Buscaroli** and **Luca Beatrice**.

**Fare Mondi //
Making Worlds //
Bantin Duniyan //
制造世界 //
Weltenmachen //
Construire des Mondes //
Fazer Mundos...**

Following on from the President, the **Director of the 53rd International Art Exhibition, Daniel Birnbaum**, outlined the salient points of his exhibition and indicated its title: **Fare Mondi // Making Worlds // Bantin Duniyan // 制造世界 // Weltenmachen // Construire des Mondes // Fazer Mundos...**

Birnbaum stressed that the 53rd Exhibition will not be divided into sections but instead weave a few themes into **an articulated whole**, and he pointed out three aspects in particular:

- the **proximity to the processes of production**, which “will result in an exhibition that remains closer to the sites of creation and education (the studio, the workshop) than the traditional museum show, which tends to highlight only the finished work itself. Some of the works - declared **Birnbaum** - will represent *worlds in the making*. A work of art is more than an object, more than a commodity. It represents a vision of the world, and if taken seriously it can be seen as a way of *worldmaking*”
- the **relationship between some key artists and successive generations**: “A number of historical reference points will anchor the exhibition. These artistic roots are still active, productive. They give energy to the branches of the tree of art, and perhaps also to that which emerges today, to the ‘sprouts’. I would like to explore strings of inspiration that involve several generations and to display the roots as well as the branches that grow into a future not yet defined”.
- an **exploration of drawing and painting** with respect to recent developments and the presence in the latest editions of the Biennale of many videos and installations: “the emphasis on the creative process and on things in the making will not exclude works in classical media”.

For further information

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