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The Biennale di Venezia in 2022 will coincide with the Documenta in Kassel, which only takes place every five years, after a one-year delay due to Corona. Both exhibitions distance themselves from the western-dominated art scene and attempt to provide a forum for the demands of lesser-known regions of the world.

Wishing you interesting impressions

*Uwe Silzner*

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### **Swiss Pavilion caught fire?**

*Latifa Echakhch shows half-burnt hollow bodies made of palm leaves in the Swiss Pavilion. The Moroccan-born artist was inspired by the Sechseläuten in Zurich, where the end of winter is celebrated with the burning of the »Böögg«. Swiss Pavilion caught fire?*

# La Biennale di Venezia 2022

## 59. Esposizione Internazionale d'Arte »il latte dei sogni«

La Biennale di Venezia is delayed by one year due to Corona. This is the 59th edition of the art exhibition since its inception in 1895. The presentation of contemporary art will take place from April 23 to November 27, 2022 under the motto »il latte dei sogni«. When I heard those Italian words, I spontaneously remembered »Latte Di Suocera« and the ski course on the Marmolada Glacier in the 1960s, where I sipped the high-proof »mother-in-law's milk«.

The Biennale title, on the other hand, which has not been officially translated into German, refers to the picture book »The Milk of Dreams« by the surrealist English artist Leonora Carrington, who lived in Mexico The



**The spiral staircase** to the top end of the Campanile in St. Mark's Square is closed to the public.

basic tone of the Art Biennale outlined: magically transfigured, often nightmarishly frightening. Her invitation list contains 213 artists from 58 countries, mostly female or »nonbinary people«

With so much new art, it's good to take a look at the glamorous, old Venice from time to time, to let the city embrace you as a living open-air museum and to swim with the stream of tourists. The Campanile di San Marco is considered the archetype of southern church towers. It once served as a seafaring sign. The bell storey is open to all four cardinal directions. The lookout all around was a lighthouse at night. In this function he has

### Campanile (98,6 m)

The Landmark of  
Venice





served; now the high-speed Campanile elevator transports the crowds of tourists to the panoramic view. After the selfie in at least two cardinal directions, where more towers could be discovered, you have to dash back down quickly because of the tightness on the

platform. Hardly anyone looks at the artistically clad spiral staircase that leads to the top of the tower of the Campanile di San Marco.

The original tower, believed to have been started as early as 888 and given its current appearance in 1517 with the

#### **Campanile (70m)**

*the tower of San Francesco della Vigna can be seen in the background in the Castello district.*

*Wine is now being cultivated again in the monastery courtyard of San Francesco della Vigna.*

*The domes of St. Mark's Basilica are in the foreground.*



#### **Campanile (75m)**

*della Basilica di San Giorgio Maggiore – the tower offers the best view of San Marco without waiting for the elevator.*



# Milky Dreams

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## Glimpses

Complementary Guided Tour, please book online:  
[deutscher-pavillon.org/en/  
places-of-resistance/](http://deutscher-pavillon.org/en/places-of-resistance/)

Tour A  
Jewish Ghetto

Tour B  
Train Station, Prison, Harbor

Tour C  
Arsenale

gilded statue of Archangel Gabriel on top, collapsed in 1902. Only the largest bell, cast in 1819, survived the fall. Ten years later, the famous church tower of St. Mark's Basilica was rebuilt true to the original. □

**G**ermany continues to struggle with the legacy of Hitler's dictatorship and the unloved sight of the German pavilion. **Dr Yilmaz Dziewior**, director of the Museum Ludwig in Cologne, curated the German response to its history with **Maria Eichorn**. The artist has partially uncovered the traces of the past under the floor, as well as the older layers on the walls. The building was built in 1908 for the Kingdom of Bavaria. The pavilion came into the possession of the German Reich and

was redesigned in 1938 in the spirit of Nazi megalomania.

I stare helplessly at the concrete foundations and bricks, which neither adorn the Bavarian coat of arms nor swastikas. I learn more about the intention of uncovering the pavilion on squares and monuments in the city of Venice, where the victims of the German occupation of 1943-1945 are commemorated. The Istituto Veneziano per la Storia della Resistenza e della Società Contemporanea (IVESER) leads to places of remembrance of the Shoah and the resistance against Hitler as well as Mussolini - free of charge twice a week, three tours each. The culture of consternation fails because the pavilion visitors miss this part of the exhibition's purpose due to a lack of appropriate information.

In the previous government of the grand coalition, Foreign Minister Heiko Maas appointed Yilmaz Dziewior as curator for the 59th Biennale, whose work is financed within the framework of foreign cultural policy. The scandal with anti-Semitic image content at the Documenta 15 in Kassel, which was taking place at the same time, brought into focus whether the federal government should have a say in art and fulfill an educational mandate. Like the Documenta, the Biennale 2022 is linked by an educational concern: by making artists from countries that have received little attention visible, visitors should follow their feminist perspective and feel the after-effects of colonialism. It is not clear how the depictions of animals and plants from the Suriname trip around 1700 by the naturalist **Maria Sibylla Merian** are related. The short films with dance

passages **Josephine Baker** and **Mary Wigman** from the last century cannot be attributed to contemporary art either.

The Indian woman **Mrinalini Mukherjee** has created soft monumental sculptures of the fertility gods of her homeland from hemp yarn woven in macramé. Her works appear as cuddly as cuddly toys, on the other hand they are frightening due to the gaps and folds that could swallow the viewer. **Latifa Echakhch**, who was

pavilion into a squeaky-colored Sado-Maso studio. There are actually two such establishments, because the pavilion leads from the open entrance to two rooms in a mirror-inverted manner. Each artist performs in a room solely for the title: »Invitation of the Soft Machine and Her Angry Body Parts«. The mix of shapes, materials and colors could satirize consumer frenzy and other addictions. Too much of everything kills and clogs the environment.



**Jakob Lena Knebl**, (above)  
**Emma Talbot** (left)  
**Mrinalini Mukherjee**,  
(below)



born in Morocco, is exhibiting half-burnt hollow bodies woven from palm leaves in the Swiss Pavilion (see title page). Flashbulbs and red light surround the sculptures and frighten me. I have the impression that the fire will flare up again soon. In a panic I leave the Swiss Pavilion.

The Viennese artist couple **Jakob Lena Knebl** and **Ashley Hans Scheirl** transformed the Austrian

**Emma Talbot** addresses the insecurity of the present, partly with pictures that are delicately breathed on silk, partly with distorted sculptures that show female beings in agony. Because of Ukraine and Corona, I get a chill when Emma Talbot asks: »Where Do We Come From, What Are We, Where Are We Going?«

The animal-human hybrids, such as Sphinx and Centaur, are better known from antiquity as stone sculptures. In



**Half horse - half woman**  
a woman giving birth as a hyper-realistic sculpture.

What form the newborn will take in the Danish stable is not shown.



the Danish pavilion, **Uffe Isolotto** placed two horse-human beings in a »lifelike« manner in the midst of stable dung with the caption »We Walked the Earth«. A horse with a human torso has hanged itself with a noose around its neck, the female counterpart is ly-

ing on the stable floor giving birth. At the sight of the mare-wife I think of a type of riding girl who idolatrously loves horses and embraces them meltingly. □

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## Impressum



**Chris Schuth**  
Foto: Maurice de Chlouriçon

### **qualitalk**

Edited by Chris Schuth  
Max-Planck-Straße 46, 55124 Mainz  
Germany, Phone (+49) 175 5 58 63 61

Email: mail@chris-schuth.de  
Private Website: chris-schuth.de

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[chris-schuth.de/qtalk\\_93.pdf](http://chris-schuth.de/qtalk_93.pdf)

Pictures: by the author, if not stated otherwise

Additional Links:  
Interview by Uffe Isolotto, Danish Pavilion <We Walked the Earth>  
Video: 4:08 Minutes

Malerin Karin Rahts,  
<Bunkertreppe>  
Video: 6:50 Minutes

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