

## 1 PRESS RELEASE



Pavilion of **Montenegro**  
at the **59th International Art Exhibition – La Biennale di Venezia**

### **The Art of Holding Hands / as we break through the sedimentary cloud**

Palazzo Malipiero, San Marco, Ramo Malipiero Venezia  
23rd of April - 27th of November 2022

At the **59th International Art Exhibition – La Biennale di Venezia**, Montenegro will be represented by the exhibition **The Art of Holding Hands / as we break through the sedimentary cloud**, at the **Palazzo Malipiero**, San Marco, Ramo Malipiero Venezia. The sponsor of the Montenegrin participation at the 59th International Art Exhibition – La Biennale di Venezia is the **Ministry of Education, Science, Culture and Sports of Montenegro**, and it is produced by the Contemporary Art Center of Montenegro, with **Jelena Božović** as commissioner and **Natalija Vujošević** as curator of the exhibition.

The exhibition presents works by artists **Dante Buu, Lidija Delić, Ivan Šuković, Darko Vučković** and **Jelena Tomašević**, as well as works from **the collection of art of the Non-Aligned Movement**, by **Zuzana Chalupová, René Portocarrero, an unknown author from Iraq**, and a documentary on the work of the artist **Bernard Matemera**.

The exhibition *The Art of Holding Hands / as we break through the sedimentary cloud*, resembles a sci-fi tale of possible futures, weaving it through the multitemporal and intergenerational views of artists coming from various social and historical contexts, settling in present-day Montenegro.

This story originates in the margins of the "world", which today we call global capitalism, from the space of acute dystopia of the disintegrated "body" (of society, nation, nature) which changes under constant turbulence, influences and shock; it loses its solid membrane and like a scattered cloud of ideologies, histories, landscapes, fears and dreams, it floats in time and space.

This sedimentary cloud is detached from the tissues of a collective body that is constantly disintegrating; it can be seen as hopeless chaos and darkness, a constant source of anxiety and pessimism. Let us use this as an opportunity to get rid of algorithms and competition, weave new connections between actors and elements, exercise the possibility of a new language and imagine a new beginning.

Embodying their visions through various media, from painting and installation to adopting ritual approaches to handicrafts in their practices, all the way to poetry and archives, the artists show us imagination, the healing potential of art that is conceived in, and despite, the post-social desert. These artists absorb experiences, images of the world and the environment, in which they create and build alternative realities and personal cosmologies, but also acknowledge the possible outcomes of the anxiety produced by the gray present.

The starting point of **Dante Buu**'s artistic work is the telling of an untold story about the love and resistance of the unwanted and unloved through intimacy and an autobiography intertwined with the lives of others. He presents a series of abstract embroideries that arise in a long process, in isolation, in which the author inscribes various emotional states, creating imaginary worlds that have no form, no beginning nor the end; these are the unmade beds of fictional lives that the author lives while his real-life is forbidden and challenged.

*Not all of paradise is lost* is an artistic dialogue between **Lidija Delić**'s paintings, and **Ivan Šuković**'s sculptural installation. It takes its name from the poetry of Andre Breton, guided by the surrealist principle of the juxtaposition of plays and the power of artistic imagination. Separate territories (anthropogenic, administrative, natural) are presented as places - both private and collective - of utopia, colonization and exploitation, exoticism and great exceptions.

**Darko Vučković**'s artistic practice represents intensive and unmediated communication with nature and the earth. In the long and experimental process of working with clay, often using ancient techniques of making and performing the process in nature, sculptures of almost organic forms are created, which seem to come from the flora and fauna of an alternative universe.

**Jelena Tomašević**'s series of installations, *Guilty Knowledge*, is a title that comes from legal terminology that describes a situation in which the subject is aware of the existence of an illegal act but consciously ignores it. Emphasizing humankind's connection to technology, the intention of these installations is to encourage the observer to think about our transience in relation to the environment we produce, as well as the one in which we all live. The works create the atmosphere of the post-human world not as a vision of the end, but as a possible suggestion of a new beginning.

**The Gallery of Art of Non-Aligned Countries "Josip Broz Tito"** was inaugurated in 1984 in Titograd, Yugoslavia. Its collection includes works of art from 57 countries, reflecting the specifics of the communities, individuals and nations of the represented regions. During the period of its work, the Gallery organized exhibitions, seminars, residencies of artists, engaged in pedagogical work, had an active publishing activity and was a place of meeting and dialogue, advocating the idea of nurturing and preserving the culture and works of art from member countries. After the fall of Yugoslavia, with the change of the political and social context, in 1995 the Gallery ceased to function as an independent institution and was integrated within the Center for Contemporary Art of Montenegro, an institution that took its place. Since then, it has been forgotten and neglected, unrecognized by the cultural and educational system, and has not been the subject of any serious research. The exhibition includes the following works from the collection: *Family*, painting by artist **Zuzana Chalupová**, *Dove of Peace*, graphic print by **René Portocarrero**, sculpture *Silver Palm* by an **unknown author from Iraq**, as well as a document on public sculpture *Family* by **Bernard Matemera**.

The experience of the exhibition envelops and weaves a whole record of experimental poetic text, it leads us with the help of audio guides, through the projection of possible futures, broadcast by encounters of artistic visions networked in the exhibition body.

The exhibition is accompanied by a publication that will present intertwined curatorial artistic and poetic approaches, as well as archival and oral historical records. Publication includes writings by: **Ana Ivanović, Jovana Stokić, Miloš Zec, Nuno de Brito Rocha, Vjera Borozan, Marina Čelebić, Nada Baković, Anita Čulafić, and Natalija Vujošević.** The publication is designed by **Tara Langford.**

## INFO

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**The Art of Holding Hands** / as we break through the sedimentary cloud

**Artists:** Dante Buu, Lidija Delić, Ivan Šuković, Darko Vučković and Jelena Tomašević, as well as works from the collection of art of the Non-Aligned Movement, by Zuzana Chalupová, René Portocarrero, an unknown author from Iraq, and a documentary on the work of the artist Bernard Matemera.

Curator: **Natalija Vujošević**

Location Palazzo Malipiero

Address: Campo San Samuele, 30124 San Marco, Venezia VE

From 23rd of April to 27 of November 2022

from 23 April to 25 September, 11 am - 7 pm

from 27 September to 27 November, 10 am - 6 pm

Closed on Mondays (except Monday 25 April, 30 May, 27 June, 25 July, 15 August, 5 September, 19 September, 31 October, 21 November)

website <https://montenegropavilion.com/>

Fb <https://www.facebook.com/montenegropavilion>

IG [https://www.instagram.com/montenegro\\_pavilion\\_2022/](https://www.instagram.com/montenegro_pavilion_2022/)

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