

## Italian Pavilion

**61<sup>st</sup> International Art Exhibition - La Biennale di Venezia**

**09.05 - 22.11.2026**

Arsenale, Tese delle Vergini

### **Con te con tutto**

Commissioner: Angelo Piero Cappello

Curator: Cecilia Canziani

Artist: Chiara Camoni

From 9 May to 22 November 2026, *Con te con tutto* by Chiara Camoni enlivens the spaces of the Italian Pavilion at the 61st International Art Exhibition - La Biennale di Venezia, promoted by the Directorate-General for Contemporary Creativity of the Italian Ministry of Culture.

The exhibition, curated by Cecilia Canziani, is a call to come together, an invitation to build a different way of being in the world through encounters and sharing with other life forms, leaving room for wonder, sentiment, dialogue, contemplation, and the flow of time that transforms everything.

«*Con te con tutto*», in the words of the curator, «is structured as a unique installation that involves the entire Pavilion and imagines it as a landscape in transformation, in which the body of the sculpture and those of the visitors are invited to take part in a mutual exchange. Chiara Camoni is part of a constellation of thinkers and artists committed to 're-enchanting the world. Her work is part of an Italian reflection on sculpture characterized by the deconstruction of the relationship with the monument, the reappraisal of traditional materials such as terracotta and an interest in minor art histories, particularly Etruscan art, through the Italian masters of the twentieth century and Arte Povera. The work is interpreted by the artist as an epiphany: the appearance of forms that recount the hybridisation between the animal, the human and the sacred worlds, temporarily occupying space, in equilibrium with the whole world».

The exhibition consists of works created specifically for the occasion and pre-existing works, according to a combinatorial practice of reuse and resemanticization. Alongside the artist's familiar materials, recycled plastics, industrial waste, and found objects are introduced, brought together to depict the contemporary landscape and to acknowledge beauty even in waste.

The first gallery houses a silent forest of figures: over twenty ceramic statues, slightly taller than human scale yet hieratic and monumental in their posture and intensity, dot the entire dimly lit space. Modelled using the coil-building technique or composed of small terracotta elements, they appear as minor deities arriving from a distant past to question the present. Each is different: some with more defined features, others with more open forms. Made of clay, they are adorned with shrubs, shells, stones, but also fragments of plastic and

waste found in the surroundings of the artist's studio. This forest of mineral and plant-like figures can be traversed by visitors, inviting them to seek a relationship between their own bodies and the sculptures, in a silent dialogue.

From the suspension of the first room, one enters the flow of human time: the second gallery appears in full light, like a world under construction composed of natural elements, artefacts, and recycled objects. Beginning with large reclining female figures, visitors enter a potential architecture that seems to emerge from the ground and become floor, container, wall, and seating: a palazzo divided into rooms, corridors, and gardens, whose construction is ongoing.

These domestic architectures host within them the *Dialogues*: a punctuation of works that place Camoni's practice in relation to other languages, figures, and chronologies, conceived by Fiammetta Griccioli and Lucia Aspesi, including Fausto Melotti, Alberto Martini, Marisa Merz, artefacts such as an amphora dating to the late 7th century BC, objects, and two newly commissioned works. The first, created by choreographer and dancer Annamaria Ajmone, is *Fossil Songs*, an invitation to inhabit the second gallery in a performative dimension dedicated to the relationship between choreography and voice. The second is *What Remains*, produced for the occasion by Alice Rohrwacher through the reworking of unpublished film excerpts and references from the film *La Chimera* (2023), in which the sequences show sculptural faces from the collections of the National Archaeological Museum of Tarquinia overlaid with the faces of people closer to our present.

At the centre of the second gallery space, a square opens up, surrounded by seating, whose vanishing point is the garden: the passage of the hours of the day and the changing of the seasons, the encounter between the eternal time of sculpture, that of human life, and the cyclical time of nature meet on this threshold and are offered up for contemplation. The garden, in its shifting colours and light, restores the connection that all bodies have with time.

The Italian Pavilion will be accompanied by a public programme curated by Angelika Burtscher and Daniele Lupo (Lungomare), an invitation to consider the voice as a manifestation of presence and a tool of dissent and transformation. Through performances, co-creation processes, and moments of listening, the programme activates direct relationships with the exhibited works, extending their resonances across time and space.

For the Italian Pavilion, accessibility is an important dimension, a practice that contributes to making the artistic experience a truly shared space. The collaboration with the *Ciao!* project by Fondazione Amplifon will allow 30,000 elderly people residing in 330 care homes across seven countries to remotely visit and take part in the exhibition. The team has also benefited from the consultancy of the Scuola Nazionale del Patrimonio e delle Attività Culturali within the framework of *Personeper. Accessibilità nei luoghi della cultura*.

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