

## Presentation of the new home of the Historical Archive – International Centre for Research on Contemporary Arts at the Arsenale

**Performances and Lectures: 1<sup>st</sup> and 2<sup>nd</sup> June**  
**Open Day 3<sup>rd</sup> June**

Arsenale di Venezia  
(Campo della Tana 2169/F)

Free admission upon reservation: <https://labiennale.vivaticket.it/en/tour/asac/4820>

### **Programme:**

#### **Monday 1 June**

**From 3.30 pm to 5.00 pm and from 6.00 pm to 7.30 pm**

***Body as Archive*, Biennale Danza performance, curated by Wayne McGregor**

AISOMA (AI.Soma) is an interactive, machine learning-powered choreographic tool developed by Wayne McGregor and Google Arts & Culture to generate original dance phrases based on McGregor's extensive 30-year archive. It serves as a creative partner, analysing dancer movements and suggesting new, unexpected variations to spark innovative choreography. Within the new home of the Historical Archive, Biennale College Danza young dancers – sixteen in total – will develop a new short work in an installation format in collaboration with AISOMA. Part research lab and part performance, *Body as Archive* will uncover the usually invisible act of creation whilst highlighting the artistic possibilities of Artificial Intelligence and machine learning, in an innovative exploratory partnership with the human body.

**Choreography:** Wayne McGregor; **Dancers:** Martina Balzamo, Jacopo Bellani, Ada Campagnolo, Giorgio Adam Forlani, Gerardo Garrido, Yawen Huang, Patricia Insa Ribera, Elaini Lalousis, Siyu Li, Pasquale Mazzella, Pietro Mazzotta, Garris Muñoz, Coralie Murgia, Pam Pam Phusanisa Sapchartanan, Melissa Venturi Degli Esposti, Pengfan Wu; **Light Design:** Theresa Baumgartner; **Live Music:** Yraki.

**WATERMARKS, Biennale Arte performance by and with Maria Magdalena Campos-Pons and Kamaal Malak**

An almost imperceptible inscription — through time, gesture, movement, sound, the building of image. A moving aesthetic, dimensional and three-dimensional. In this performance, Biennale Arte 2026 artists Maria Magdalena Campos-Pons and Kamaal Malak weave together spoken word and bass into conversations and plots: a proposition for how we see ourselves against the passing of time, rendering dreams in brief, marked performance. “To travel is to open the archive — a threshold onto the past. Here, on new ground, we hold what came before and open doors to the future. Sound. Touch. Gesture exchanged. Like watermarks.” — Maria Magdalena Campos-Pons and Kamaal Malak

***We Were Together, I Forget the Rest*, Biennale Teatro performance, curated by Willem Dafoe**

A reading reflecting on memory, and an improvised choral reading of fragments of memory from the Historical Archive of La Biennale.

**Introduction:** Willem Dafoe; **Readers:** Cesare Bisantis (Cinema), Michela Campagnolo (Danza), Giacinta Dalla Pietà (Archivio Storico), Helga Greggio (Architettura), Davide Ferrante (Musica), Luigi Ricciari (Arti Visive), Marta Zannoner (Teatro); **Sound by:** Soundwalk Collective.

## **Tuesday 2 June**

### **11.00 am – 12.30 pm**

#### **AMATEUR ARCHITECTURE STUDIO**

##### **Lecture by Wang Shu and Lu Wenyu, Artistic Directors of Biennale Architettura 2027**

An encounter dedicated to the work and design research of Amateur Architecture Studio, founded in Hangzhou, China, by the Artistic Directors of the Biennale Architettura 2027, Wang Shu and Lu Wenyu, exploring memory, materials, landscape, and contemporary innovation.

### **3.30 pm – 5.00 pm**

*Body as Archive*, Biennale Danza performance, curated by Wayne McGregor

*WATERMARKS*, Biennale Arte performance by and with Maria Magdalena Campos-Pons and Kamaal Malak

*We Were Together, I Forget the Rest*, Biennale Teatro performance, curated by Willem Dafoe

### **5.30 pm – 6.30 pm**

#### **HORIZONS OF THE VENICE INTERNATIONAL FILM FESTIVAL**

##### **Biennale Cinema conversation with Alberto Barbera**

Alberto Barbera in conversation with five young film researchers on key aspects of the Venice International Film Festival.

**Participants:** Sara Coppola (Scoperte e sorprese del cinema americano indipendente), Marta Costagli (I giovani e i Classici del cinema), Alessandro Del Re (Nuovi scenari del cinema d'autore), Lorenzo Meloni (L'onda lunga dei corti), Anja Boato (Aspetti e prospettive del Venice Immersive).

### **9.30 pm – 10.30 pm**

#### ***Yet Darkness Held No Seraphim*, Biennale Musica concert by Caterina Barbieri**

Focusing around generative techniques and the creative potential of computation, composer Caterina Barbieri has long channelled her curiosity into a cosmic mosaic of works touching on themes of memory, time, and perception. Through vivid modular synthesis and expanded electro-acoustic formats, she examines states of trance and altered consciousness. For this special event she presents a performance especially conceived for the new space of the Biennale Archive, presenting a repertoire of new music alongside guest musicians on brass and vocals. The performance will also feature site-specific light design by Marcel Weber aka MFO and visuals by Ruben Spini.

**Musicians:** FontanaMIXensemble, Clara La Licata (Soprano), Matilde Lazzaroni (Mezzosoprano), Rocco D'Aurelio (Tenore), Paolo Leonardi (Baritono), Enrico Castagnetti (Corno), István Baráth (Tromba), Gabriele Bastrentaz (Trombone), Niccolò Baldisserri (Basso tuba); **Light Design:** Marcel Weber; **Visuals:** Ruben Spini; **Sound Engineer:** Carlos Boix.

### **Wednesday 3 June**

#### **11.00 am – 7.00 pm**

**Open Day / Visit to the new home of the Historical Archives, last admission at 6.30 pm**

## BIOGRAPHIES

**Alberto Barbera** has been the Artistic Director of the Cinema Department of La Biennale di Venezia from 2012 to the present day, and previously held the same position from 1998 to 2001. In 2022 he was awarded a Special Tribute by the Gotham Awards in New York. In 2021 the historic magazine *Variety* awarded him the International Achievement in Film Award. Both acknowledgments were awarded to La Biennale di Venezia at the same time. Since 2020 he has been a member of the Academy of Motion Picture Arts and Sciences, which confers the Oscars. Since 2019, he has been listed by *Variety* as one of the 500 most influential people in the global entertainment industry. In 2000 he was honoured with the title of Chevalier des Arts et des Lettres, the cultural acknowledgment of the French Republic.

**Caterina Barbieri** is an Italian musician and composer based in Berlin, established in the field of electroacoustic music. Trained in classical guitar and in electroacoustic composition she also holds a degree in Modern Literature with a thesis in Ethnomusicology. She also has taken part in some of the most important music festivals in the world, and presented her work in prestigious venues such as the Barbican Centre in London, La Biennale di Venezia, the Centre Pompidou, IRCAM and Ina GRM in Paris, the Berliner Festspiele, Haus der Kunst in Munich and the Ruhrtriennale. Barbieri has released eight albums and in 2021 founded her own independent label, "light-years", with which she has curated a series of *showcases* invited by entities such as the Centre Pompidou, Berlin Atonal and Southbank Centre. In 2019 she was included in the catalogue of the historic music publisher Warp Publishing and in 2021 composed the sound track for the film *John and the Hole* directed by Pascual Sisto and written by Nicolas Giacobone (a film selected at the 2020 Cannes Film Festival and presented at Sundance 2021); in 2023 her music was featured in *Il popolo delle donne* by Italian video artist and director Yuri Ancarani, a film presented at the 21st edition of *Giornate degli Autori* at the Venice International Film Festival. In 2024 she worked with Kali Malone, the American musician who had participated in Biennale Musica 2023, on the great sound and environmental installation by artist Massimo Bartolini titled *Due qui/To hear*, conceived for the Italian Pavilion as part of the 60<sup>th</sup> International Art Exhibition of La Biennale di Venezia. In 2024, Barbieri presented her new work *Womb* in concert in Paris, commissioned by IRCAM and the Centre Pompidou for the ESPRO multichannel system, and toured in America and Asia. This year she premiered *Non puoi contare l'infinito*, a commission by the Philharmonie de Paris and ONCEIM.

**Willem Dafoe** is an actor with an experimental vocation and heterodox choices. He began his artistic career as a university student in Milwaukee where at age 19 he joined **Theatre X** (1975-1977), one of the first experimental theatre groups in the US, influenced by Living and by Grotowski, but was in New York that he began his most important theatre training, becoming co-founder of The Wooster Group, a central force in the New York underground scene of the 1980s. Willem Dafoe has collaborated with directors whose visionary work has shaped the international theatre scene, including Richard Foreman, Robert Wilson, and Romeo Castellucci. Throughout his career as a film actor, he has won many international acknowledgments and was nominated for four Oscars (the last time in 2019 for *Van Gogh - At Eternity's Gate* by Julian Schnabel, for which in 2018 he won the Coppa Volpi at the Venice International Film Festival), and for four Golden Globes (the last time in 2024 for *Poor Things*, the film that won the Golden Lion at the Venice International Film Festival).

**Sir Wayne McGregor** CBE is a British choreographer and director. He is Artistic Director of Studio Wayne McGregor, a creative network that expands the frontiers of the intelligence of the body through dance, design and technology. Since 2006, Wayne McGregor has been Resident Choreographer at the Royal Ballet, the first choreographer from a contemporary dance background to be invited into the role. McGregor is in demand as a choreographer for theatre (Old Vic, National Theatre, Royal Court Theatre, Donmar Warehouse), opera (La Scala / Royal Opera House, English National Opera, Dutch National Opera), film (*Harry Potter and the Goblet of Fire*, *The Legend of Tarzan*, *Fantastic Beasts and Where to Find Them*, *Fantastic Beasts: The Crimes of Grindelwald*, *Sing*, *Mary Queen of Scots*, *The Outrun*), music videos (Radiohead, Thom Yorke, The Chemical Brothers), and concerts (the groundbreaking ABBA Voyage). Among the awards he has received are four Critics' Circle National Dance Awards, two Time Out Awards, three South Bank Show Awards, two Olivier Awards, a Prix Benois de la Danse, and two Golden Mask Awards. This year he received his third Olivier Award "for Outstanding Achievement in Dance."

**Wang Shu and Lu Wenyu** are architects and educators, and the founders of Amateur Architecture Studio (1997). In 2003, they established the Department of Architecture at the China Academy of Art, and in 2007 they founded its School of Architecture, where Wang Shu served as the first dean and Lu Wenyu as director of the Center for Sustainable Building. They participated in the China Pavilion at the Biennale Architettura 2006, in the Biennale Architettura 2010 — where they received a Special Mention for the project Decay of a Dome — and in the Biennale Architettura 2016. Their architectural approach is grounded in reuse, with close attention to traces of everyday life and anonymous structures, valuing artisanal processes and radical experimentation rooted in local context and vernacular tradition. Among their best-known projects are the Ningbo Historic Museum, the Xiangshan Campus of the China Academy of Art — selected by *The New York Times* in 2021 as one of the "25 Most Significant Works of Postwar Architecture" — and the National Archives of Publications and Culture. In 2012, Wang Shu received the Pritzker Architecture Prize, the most prestigious international recognition in the field of architecture, and since 2023 he has been a member of the Académie d'Architecture.

**María Magdalena Campos-Pons** is an interdisciplinary artist whose work explores diaspora, spirituality and memory. Her exhibitions include MoMA, the Whitney Museum of American Art, the International Art Exhibition of La Biennale di Venezia and Tate Modern. She is the Cornelius Vanderbilt Endowed Chair Professor of Fine Arts at Vanderbilt University, where she founded EADJ (Engine for Art, Democracy & Justice) and initiatives such as *Intermittent Rivers* and *When We Gather* to foster cultural dialogue. She is a recipient of the MacArthur Fellowship and curated the inaugural Tennessee Triennial.

**Kamaal Malik** is a multi-genre bassist, songwriter, and composer whose artistry bridges music, culture, and education. A dynamic creative force, his cross-genre collaborations include work with the Grammy Award-winning group Arrested Development and global superstar Shania Twain. At Vanderbilt University, he serves as Professor in the Department of Culture, Advocacy and Leadership (CAL), shaping the next generation of cultural innovators through two forward-thinking courses — Hip Hop Culture in America and Designing the Future: AI in Digital Media and Entertainment — merging historical perspective with emerging technology, and cultural fluency with creative leadership.

**For further information**

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