

Magazine La Biennale di Venezia



La Biennale di Venezia

Arte
Architettura
Cinema
Danza
Musica
Teatro
Archivio Storico

2/26

Emisferi / Hemispheres

1/26

Alfabeti / Alphabets

4/25

Applicazioni / Applications

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Materia prima / Raw material

2/25

Anteguerra / Things to come

1/25

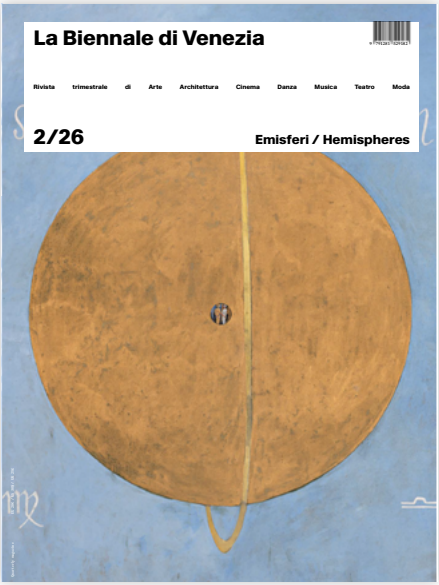
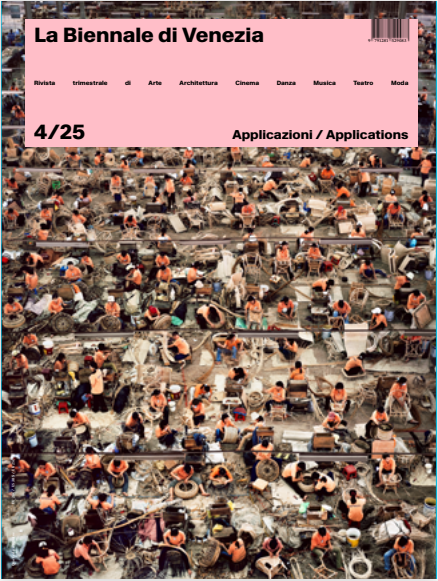
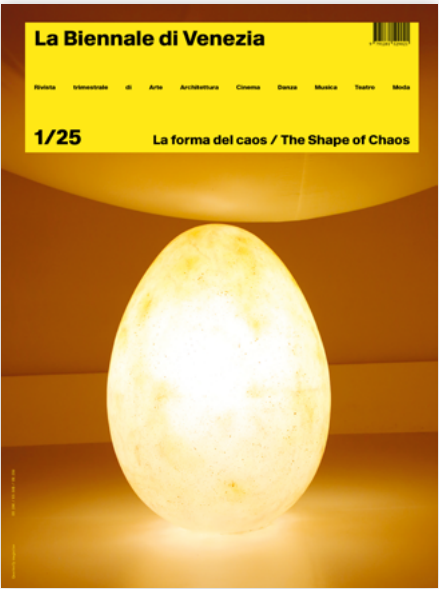
La forma del caos / The Shape of Chaos

1/24

Diluvi prossimi venturi / The Coming Floods

La Biennale di Venezia is a quarterly magazine dedicated to contemporary culture and research. Revived in 2024 after 53 years of editorial silence, it continues its legacy as part of the activities of the Historical Archive of La Biennale. Each issue is built around a monographic theme, explored through art, architecture, cinema, dance, music, theatre, and fashion. A print-based, interdisciplinary and visually driven editorial project, the magazine brings together archival materials, critical thought and graphic experimentation in an ongoing dialogue. It offers a space for reflecting on the present and imagining the future.

The Magazine



Conceived and produced exclusively in print, the Magazine is distinguished by its rich visual identity, shaped through a careful selection of materials from the Historical Archive of La Biennale and original photographic commissions carried out in Italy and abroad.

Each issue connects the disciplines at the heart of La Biennale di Venezia — art, architecture, cinema, dance, music, theatre and fashion — while also welcoming contributions from the fields of science and literature, fostering an open and interdisciplinary dialogue.

Essays, testimonials, interviews, conversations and exclusive unpublished contributions are commissioned from artists, scholars and leading voices from the cultural sphere and civil society, both in Italy and internationally.

Defined by a plurality of perspectives and freedom of expression, the Magazine embraces graphic experimentation and encourages dialogue across disciplines, languages and visual forms.





Research as an Editorial Practice

The Magazine was conceived as a space for reflecting on the present and the transformations shaping the contemporary world.

Each issue explores a single theme through multiple perspectives, dissolving disciplinary boundaries and fostering encounters between artistic practices, critical thought, visual research and writing.

At the core of the project is the idea of research — a principle deeply rooted in the history of La Biennale di Venezia and in its founding mission: to generate knowledge, create connections and imagine new cultural horizons.

The Magazine offers a space for reflection and dialogue on the present, with the ambition of deepening our understanding of today while imagining the possibilities of the future.

The Graphic Design

La Biennale di Venezia Magazine is conceived as an editorial project in which graphic design, imagery and narrative structure work together to shape the reading experience.

The visual identity, designed by Tomo Tomo — the Milan-based communication design studio founded by Davide Di Gennaro and Luca Pitoni, with the contribution of Simone Trotti — develops a graphic system that bridges the historical legacy of the original magazine with a contemporary language that is both rigorous and experimental.

All contributions are published in their original language. Together with the typographic approach, the interplay of positive and negative space, the central role of imagery, and the continuous dialogue between archival material and contemporary perspectives, they define the magazine's distinctive identity. Each issue also introduces bespoke graphic solutions — from distinctive opening sequences and visual essays to image portfolios and editorial devices — that establish its rhythm and shape the overall reading experience.





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Having renewed its status in 1972 and appointed Vittorio Gregotti as Director of the Art and Architecture Department, in 1976 the Biennale di Venezia – under President Carlo Riva di Montebelluna – pursued the idea of a biennial institution that was to be “permanently open to progress”.

It is no coincidence, therefore, that, after the 1974 edition entirely dedicated to Chile’s political and social conditions, six additional exhibitions dedicated to architecture, industrial design, graphic design, and photography were to join the Biennale Arte 1976, titled *Arts and Crafts*, a structure cultural (Economic, Participation, and Cultural Structures) together with its well-known Antichamber.

Arts and Crafts presents a multi-media exhibition (Environment, Space, Interior, Architecture and Social Reality 1976/77), held in the Central Pavilion and divided into two main sections: *Arts and Crafts* (1976/77) and *Arts and Crafts* (1976/77), organized in the Central Pavilion and divided into two main sections: *Arts and Crafts* (1976/77) and *Arts and Crafts* (1976/77).

The exhibition *Arts and Crafts* 1976/77, also organized in the Central Pavilion, presents a multi-media exhibition (Environment, Space, Interior, Architecture and Social Reality 1976/77), held in the Central Pavilion and divided into two main sections: *Arts and Crafts* (1976/77) and *Arts and Crafts* (1976/77).

Portfolio

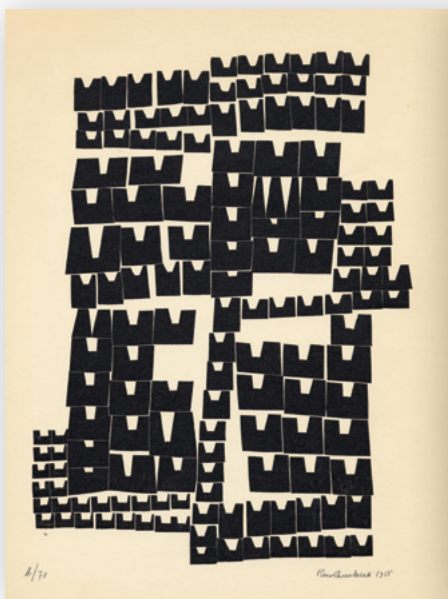


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Introductory section, conceived as a window onto the archive through photographic projects presented in their entirety. Each issue opens with a visual sequence in dialogue with the monographic theme.



GIVING ORDER TO CHAOS

by LUIGI MASCHERONI

Before there was anything, there was Chaos, the primordial disorder, the endless chasm of night and the dark. Then came *Arche* – the “first principle”, the “origin” – the primeval force that, for the Greeks, rules over the world and from which all things derive.

Then came Mnemosyne, embodiment of memory and remembrance. Daughter of Uranus, the sky, and Gaia, the earth, she was loved by Zeus: from their union, in nine nights of love, the nine Muses were born. It is from memory that art, wisdom, and the divine descend.

And then came the *archeion*, the palace where the magistrate resided and where the documents issued by the authority were kept. Enter the Archive: both the set of papers of power and knowledge and the place, sacred and protected, that holds them, sorts them and passes them on. The archive, all at once, is the primordial substance; it is memory; it is what gives shape to chaos; and, like sourdough (the “mother”), that through which traditions and values are nourished and perpetuated. It is the yeast that generates our daily bread: piece by piece, family to family, generation to generation, it performs the perfect, eternal form. It is the generative archive. And it must be tended to.

Here, in this monographic issue, we bring together the disciplines of La Biennale di Venezia – art, architecture, cinema, dance, music, theatre – along with fashion, science, poetry, literature, anthropology... making our paper magazine, our paper of record, a record of papers. And of ideas, documents, memories, and collections.

Two poets, one from Liguria and one from Syria, from either end of the Mediterranean, discuss matters ranging from Tradition's order to Literature's creative disorder. An architect and a neuroscientist plot out a possible map of the brain. Mircea Cărtărescu brings chaos back to the land of the real. A general of the Carabinieri reveals the dark and secret side of archives. A German volcanologist leads us into the belly and the memories of Mount Etna. American musician William

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Editorial



SHAPING THE WORLD

by LUIGI MASCHERONI

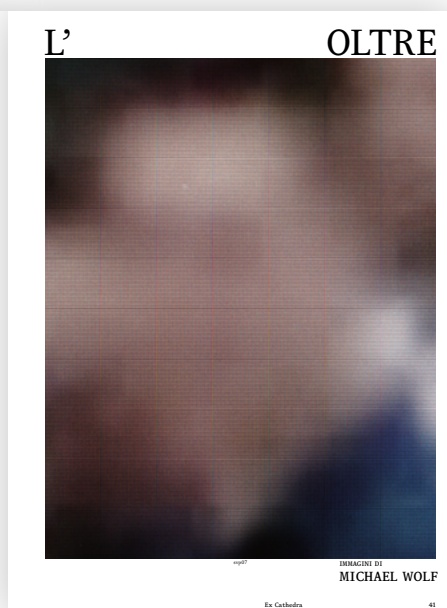
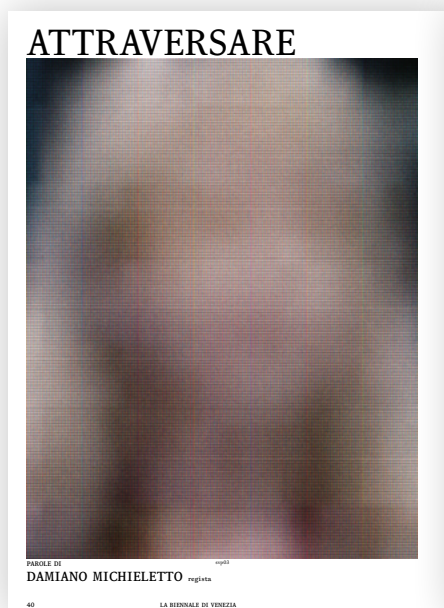
The planet is divided into geographical hemispheres: Northern and Southern, Western and Eastern. But our brains are also divided into hemispheres: right (creative, artistic, emotional) and left (logical, analytical, rational). And then there are the geopolitical hemispheres: the West and the East, the South and the North, spheres of influence that expand or contract according to strategic interests, trade routes, and control of resources. Old maps, new empires, and future global (dis)orders.

Today, the word “hemisphere” is increasingly used across the globe in official addresses, speeches, and news reports. As if they were the most rigid transposition of the harmony between Yin and Yang – the two opposing, complementary, and interdependent forces of Chinese philosophy – hemispheres regulate the contemporary world's dynamic balance: “This hemisphere is mine, that one is yours”. On one side, China, engaged in its own spatio-temporal construction; on the other, the United States (whose Department of State put up a propaganda poster on social media: “This is our hemisphere”), which is striving to expand its sphere of influence—even as far as Greenland, in the Northern Hemisphere... And so, to orient ourselves in the near future, we begin our journey through the hemispheres, in the company of artists, scientists, historians, and writers.

As geographer Luca Muscarà explains, hemispheres have always been geometry at the service of power: since the time of Ptolemy, cartography, in peace and war, has shaped states and empires in its image. And after all, as historian Alessandro Vanoli demonstrates, maps do far more than symbolically represent the Earth's surface for orientation: since antiquity, they have also been a cultural construct that influences the way we see ourselves and “the others”. Just think of al-Idrisi, a geographer at the court of King Roger II in Palermo, who in the 12th century drew a map of the Mediterranean oriented with south at the top and

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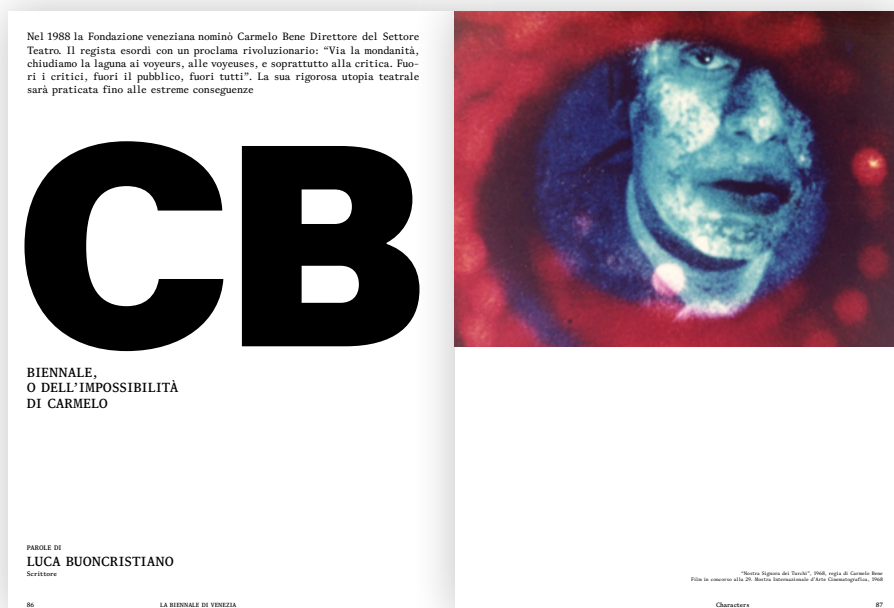
Curated by the Editor-in-Chief, this section introduces and summarises the magazine's theme, offering a cross-cutting key to interpreting the contents of each issue.



Ex Cathedra



Essays, reflections, conversations and critical writings by artists, scholars and thinkers working across the disciplines represented by La Biennale.



Characters



Portraits, stories and contributions dedicated to figures from contemporary culture who, through texts, testimonies or conversations, offer personal perspectives on the theme of each issue.



The project "Stone Matters" by studio AAU Anastas rethinks the use of stone in contemporary architecture as an element of resistance, freeing it from the logic of political domination in Palestine, where the material is often exploited to claim and annex territories

The Politics

WORDS BY AAU ANASTAS ELIAS & YOUSSEF, architects

of Stone

Materials

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Materials

Se ci riflettiamo, tutto ciò che facciamo ruota attorno a dei segni astratti. Il mio lavoro come type designer e letterer mi vede impegnata nel progettare lettere per composizioni calligrafiche, lettering e strutture tipografiche. Per questo la religione che pratico, il buddhismo, non prevede il culto di una raffigurazione mimetica, quanto la recitazione di un mantra di frasi allungate di culto nella forma di una pergamena composta da segni calligrafici in kanji e hiragana. Matina e sera, ogni giorno, ogni giornata di lavoro, delle parole.

Ogni giorno guardo. Nel farlo imparo a riconoscere segni diversi, per poter fare miei nel momento in cui non necessito progettare nuove lettere e usare solo gli spazi delimitati dalle definizioni disciplinate in cui si sono manifestate diverse mani: quelle di uno scrittore, di uno scultore, di un pittore d'arte.

La scrittura si presenta in vari modi, può essere spontanea, oppure può seguire un modello o essere abilitata a dare qualcosa di calligrafico: può anche liberarsi dalle norme della leggibilità e diventare poetica. Quando si utilizza il termine lettering, invece, si fa la per indicare un gruppo di lettere disegnate in un certo stile e con certe peculiarità, i cui elementi non possono essere scambiati di posto senza compromettere l'idea di base. Entrambi i termini hanno riferimento a elementi fisici che qualcuno si prende la briga di scegliere, nel primo caso attingendo alla memoria, ovvero la capacità di saper riflettere la forma in maniera egeografica, nel secondo alla digitalizzazione, ovvero la capacità di saper disegnare con direzione elettronica. Aggiungendo la variabile tempo la differenza diventa più marcata: per scrivere una parola impiego qualche secondo con un rapido gesto, così come per disegnare posso spendere qualche secondo, qualche ora, giorno, mese e così via, a seconda del grado di dettaglio che voglio ottenere. Progettare caratteri tipografici invece significa mettere in piedi un sistema in cui tutti gli elementi presenti al suo interno sono in armonia, uniformi e coerenti tra di loro. Lo scopo è far sì che ogni coppia di lettere, che sporgono di più da una linea, possano reggere alla posizione di ogni altra e soprattutto che non ci siano eccentricità rispetto ai parametri visivi. Inoltre, lo spazio bianco tra gli elementi ha un'importanza maggiore rispetto al disegno del singolo carattere. Questo perché il testo, cioè la trama che si forma disponendo gli uni accanto agli altri, deve essere coerente, deve cioè avere un colore uniforme, senza elementi che saltino all'occhio.

La prima cosa che ritengo in questi ambiti è progettare gli elementi eccentrici affinché si integrino all'interno del sistema. Non vengono mai così protagonisti, soltanto un gioco di squadra. Fare type design significa in un certo modo, strutturare un sistema di segni all'interno per organizzare il mondo. Qualcuno direbbe *hell yeah darling*: dai fuori tutto ciò che ti è caro ma superfluo nel contesto.

In maniera molto personale, chiedendo scusa a Ewan Clapton - il cui lavoro come calligrafo, storico e docente, assume un certo ruolo - posso affermare che le prime due discipline giurano una prospettiva all'opposto (spiegando della sua accensione negativa), al contrario del type design che si muove verso l'abbigliamento. Proiettare un nuovo sistema o disegnare fa sì che l'artefice ne abbia il controllo totale, sia a livello armonico, sia a livello stilistico. Proiettare un carattere tipografico invece significa progettare uno strumento che mette in grado l'altro di comunicare e di scrivere ciò che vuole con un determinato timbro di voce, senza che l'autore del carattere possa avere il controllo.

Guarda

PAROLE DI VALENTINA CASALI
Type designer e letterer

che lettere!

Materials

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In-depth features exploring the theme of each issue through material elements, processes, documents, objects, practices and visual or theoretical references.



Viaggio al termine del cemento armato

PAROLE E IMMAGINI DI
CESARE RISANTO
E DAVIDE FERRANTE

UN REPORTAGE

Insert



A removable, self-contained component within the Magazine, designed as an independent editorial element that complements the issue.



Intersections

CIÒ CHE FACCIAMO SULLA TERRA
SI RISPECCHIA NEL CIELO

INTERVISTA A GRAZIA TODERÌ, artista



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LA BIENNALE DI VENEZIA

CIÒ CHE FACCIAMO NEL CIELO
SI RISPECCHIA SULLA TERRA

DI FLAVIA POSSA MARGOTTI



Intersections

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A section dedicated to the connections between the monographic theme and the different artistic languages represented by La Biennale di Venezia: art, architecture, cinema, dance, music, theatre and fashion.

THE MUSEUM OF THE OLD COLONY

by Pablo Delano

ART/DIADA

Installation
Variable dimensions,
Buenos Aires 2004

The Museum of the Old Colony (MeOC), an imaginary institution designed as an art installation, aims to subvert a colonial aesthetic and transform it into a tool of decolonization. The premise is simple: Let the visitor enter with their own eyes and cultural eye differences, consider nuances, confronting the images, select pictures and colonized objects destined to control, oppress and enlighten Puerto Rico, territory taken over war by the U.S. from Spain in 1898. Finally, the installation is a real U.S. Old Colony, a place once originating in the U.S. but now manufactured in the city. In Banning Hall, the museum is a high theater and the large depicts a U.S. Revolutionary War battlefield. In some, a striking metaphor to the world's oldest continuous colony, now ravaged by diseases.

memories relate to Wall Street, and civil society measures imposed under imperial subjugation. As a conceptual vessel, the idea of a museum itself underpins the decolonial mission. The Museum's location in Puerto Rico, the epicenter of Western Civilization while complex with the forces of Empire, played a central, and unique, role. The MeOC appropriates museum conventions to deconstruct the dominant narrative and begin to lay out how we use museum differences. Hence the use of objects that challenge and shock "museum walls" that grid and paralyze other than grid pictures and of glass vitrines projecting objects of material value.

Where does Puerto Rico lie? Not the region of world nations, or into the Americas for that matter? Not recognized as an independent

country by Italy or any other country, it "belongs to be part of a part of the United States" according to U.S. law. Therefore, it does not qualify as a nation's territory in the Americas. However, thanks to the boundary-crossing colonial vision of Adriano Panfili, Puerto Rico found a unique position of sorts in the form of the MeOC, occupying its own cavernous space in the Central Pavilion, within Puerto Rico's Pavilion. Puerto Ricans experience the position of foreigner/Empire. While we may forget U.S. citizenship, we live as foreigners in our own country, in the land of our colonizer, and wherever we may travel. The MeOC lays out the inherent contradictions of our daily reality for an international audience that may only know of Puerto Rico "if at all" as an international vacation paradise.

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LA BIENNALE DI VENEZIA

EMERGING

by

ART/IDEA

ASSEMBLAGES

Erzë Dinarama

Curator and Exhibitor
Republic of Kosovo Pavilion

Emerging Assemblages: Navigating Shifting Ecologies
Biennale Architettura 2025



At farmers across Kosovo observe the increasing vulnerability of traditional crops, cultivation turns to the ground itself. One farmer noted that even the soil may no longer endure. After a certain temperature in summer, the micro-organisms begin to die—they are not adapted to such heat. “The microorganisms are not active” he said. “And then, the soil doesn’t smell anymore.”

Insulated as a geologic system—composed of successive soil horizons—from dust, biologically rich topsoil is lighter, compact, mineral-laden deeper layers of earth. The growing floor re-works both the embedded composition and the adaptive possibilities of a changing horizon. It introduces and acts as an assemblage, but as an assemblage. The material was sourced from three agricul-

tural plains in Kosovo—Korablja (Kosovo’s the Kosovo Field) and Ruzhica (Kosovo’s the Ruzhica Plains)—each carrying distinct ecological and historical forms.

More than earth, the soil presents as both ecological archive and active participant. It renders material life as a form of epistemology—a way of knowing through sensory experience and lived proximity, fostering volitional components that mark shifting ecological thresholds, and offer new production, but a sensory record of breakdowns. The Kosovo soil undoes itself through its own time-lapse: living impossibilities that carry both the direction of biologic formation and the immediate metabolic rhythms of material life. How time is not a neutral background but a being, a

time force, palpable in breath, scent, and decay. Through the sensory immediacy and the materiality of soil, *Emerging Assemblages* disorients conventional hierarchies of ecological knowledge—those that privilege the measurable over the experiential, the abstract over the embodied. It affirms that knowledge is not merely given, active or visual, but also affective, situated, and material. The soil does not forecast. It remembers. It registers responses in the present, assembles a counter-chronology—one that re-narrates linear progression and instead traces the temporal disjunction of natural, social, and the subtle shifts of breakdowns. It offers not control, but attunement.



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LA BIENNALE DI VENEZIA

Art/idea

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J. A. HERNÁNDEZ DE VILLALBA

Concluding focus dedicated to an artist whose work revisits and expands the central theme through an additional perspective.

The Archive as a Living Space

The Magazine maintains an ongoing dialogue with the Historical Archive of La Biennale. Its rich visual language is shaped by a carefully curated selection of materials from the Archive, alongside original photographic commissions produced in Italy and abroad specifically for each issue.

Photographs, documents, editorial materials and historical images are brought into conversation with newly commissioned photography and contemporary contributions, giving shape to a space of research, reading and interpretation.



Editorial Direction

The editor-in-chief of the magazine is Debora Rossi. The director is journalist and author Luigi Mascheroni. The Editorial team consists of the Office of Editorial Activities, the Press Offices and a team of professionals from the various Departments of La Biennale.

Editorial Staff

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Emanuela Caldirola
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(Editor-in-Chief)
Flavia Fossa Margutti
(Creative Direction)
Caterina Moro
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Distribution and Promotion

The Magazine is distributed through La Biennale di Venezia's online store and through leading bookstores in Italy and internationally.

Each issue is also presented at festivals, cultural institutions, bookstores, universities and international events dedicated to art, publishing and contemporary culture.

The promotion of the Magazine is supported by an integrated communication strategy that includes press outreach, dedicated press releases, newsletters, website content, social media campaigns and digital materials designed to accompany each issue's release and highlight its themes, contributors, imagery and editorial content.

Technical Sheet

Magazine / Italian-English

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Annual subscription: €99 — 4 issues

Two-year subscription: €190 — 8 issues

Graphic design: Studio Tomo Tomo, Milan

Audience

The Magazine is addressed to a broad, cross-disciplinary audience that includes scholars, artists, curators, students, cultural professionals and readers interested in contemporary languages.

Through the dialogue between disciplines, imagery, archival materials and critical contributions, the publication speaks both to specialist readers and to a wider community of engaged audiences, while maintaining a strong international and interdisciplinary vocation.



Historical Note

The Magazine of La Biennale di Venezia 1950-1971



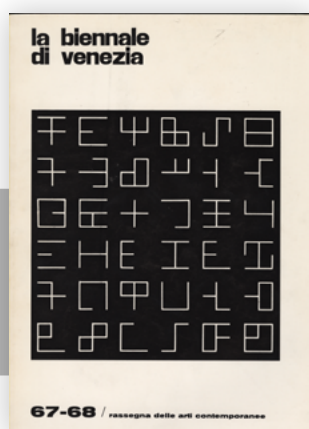
1950



1960



1960s



1971



2024

In response to the major success of the XXIV International Art Exhibition of La Biennale in 1948 — the first edition held after the end of the Second World War — the Institution decided in early 1950 to publish a magazine intended to serve as its official organ for the promotion of its activities. The project took shape as a quarterly publication titled *La Biennale di Venezia*. Each issue featured a different cover image, reflecting the Institution's ongoing programmes, and from the outset the magazine presented itself as a refined editorial object: printed in a large format and conceived with particular attention to design, it included inserts on different types of paper, a rich visual apparatus, and extensive photographic material, predominantly in black and white, with colour plates gradually increasing over time.

The original title was *La Biennale di Venezia. Quarterly magazine of art, cinema, music, theatre, fashion*. The inaugural issue, published in July 1950, comprised 50 pages of text, five colour plates and 65 black-and-white plates. It was published by Vittorio Alfieri (Florence) and printed by Carlo Ferrari (Venice). The editorial board included the President of La Biennale Giovanni Ponti, the Secretary General Rodolfo Pallucchini, and the editor-in-chief Elio Zorzi, head of the Press Office, who worked with collaborators including Umbro Apollonio (head of ASAC), Antonio Petrucci, Giovanni Piccini, Adolfo Zajotti and Ferdinando Ballo.

The double issue 36/37 (July-December 1959) marked the end of a transitional phase. Pallucchini had left La Biennale in 1957 and was succeeded by Gian Alberto Dall'Acqua. Apollonio assumed responsibility for the magazine as editor-in-chief, formally appointed in 1958, and worked in close collaboration with Vladimiro Dorigo. This shift brought a less academic orientation, opening the magazine to the concerns of emerging generations and further evolving its visual identity toward a more essential and less polished aesthetic.

The transformation became evident from issue 40 (July-September 1960), which introduced a new typeface, increased critical contributions, and a predominance of black-and-white imagery. The new editorial direction aimed to give “ample space to the most urgent criticism, in a synthesis of formal, historical and aesthetic dimensions that contemporary global art proposes and develops.” It was also decided that the magazine would be published in-house by La Biennale, without external publishers, due to modest sales performance. This editorial line remained in place throughout the 1970s, until after 1975, when the magazine was replaced by the *Annuari* directed by Dorigo.

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#BiennaleRivista
#BiennaleMagazine

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