



Le muse inquiete (*The Disquieted Muses*)

When La Biennale di Venezia Meets History

The Rooms

Years of Fascism 1928-1945

- Secretary General Antonio Maraini: La Biennale as independent agency. Opening to international tendencies (exhibitions abroad, new national pavilions like USA) and fascistization of the exhibition. Focus on Futurists 1926-1942. La Biennale during the War (1940-1942) and the role of the national pavilions in those years.
- The Film Festival used for fascist propaganda and awards to *Olympia* by Leni Riefensthal. Nazi hierarchs visit the Art Exhibition and the Film Festival.
- "Degenerated" musicians (Krenek, Hindemith, Stravinskij, Bartók) perform in Venice until 1938.
- 1934 *The Merchant of Venice* by Max Reinhardt
- 1934 *Una Favola di Andersen* by Jia Ruskaja

The Cold War – the new world orders 1948-1964

- Focus on Biennale Arte 1948 – the Biennale of reconstruction (Picasso, Fronte Nuovo delle Arti, Impressionist Exhibition, Peggy Guggenheim)
- Film Festival: no awards to Luchino Visconti
- Russian musicians: Dmitrij Šostakovič, *Lady Macbeth of the Mcensk district*, and Sergej Prokof'ev, *The Fiery Angel*
- Bertolt Brecht, *Mother courage and her children*, cancelled twice, in 1951 and in 1961
- *The Miraculous Mandarin* (1955) and the New York City Ballet (1956)
- Robert Rauschenberg wins the award in 1964

The 1968

- The students' protest at the opening of the exhibition and the artists' protest for the militarization of the opening
- the protest of the festival and the *controfestival* in Campo Santa Margherita in 1972
- Focus on dance and body: Merce Cunningham, Alvin Ailey, Alwin Nikolais

The Biennales chaired by Carlo Ripa di Meana 1974-78

- The statute changes, the structure changes: an interdisciplinary programme disseminated in the city. Great experts curate sections: Vittorio Gregotti, Luca Ronconi, Germano Celant, Harald Szeemann.
- 1974 *Libertà al Cile – Libertad para Chile*

- 1975 *Un Laboratorio internazionale: The Living Theater*, Grotowsky, Meredith Monk, the International Academy of dance, and the International Meetings of dance
- 1975 About Molino Stucky
- 1976 *Ambiente/arte* by Germano Celant
- 1977 *Cultural dissent in Soviet Union and in the Eastern European countries*
- Sofija Gubajdulina

The postmodernism and the first Architecture Biennale

- *Strada Novissima* in the Arsenale by Paolo Portoghesi
- *Teatro del Mondo* by Aldo Rossi
- *Aperto 80*, curated by Achille Bonito Oliva and Harald Szeemann

1990s and beginning of globalization

- Focus on national pavilions 1993: Hans Haacke, Richard Hamilton, Kabakov
- 1997 Biennale by Germano Celant focus Marina Abramovic
- 1999 Biennale by Harald Szeemann dAPERTutto and birth of Dance Department with Carolyn Carlson