

TEMPLON



ALIOUNE DIAGNE

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7 Must-See Venice Pavilions: U.S., Brazil, Korea, Benin, and More

The 60th Venice Biennale, which opens later this month, promises visceral, site-specific, and cross-generational works of art, culminating in a journey through individual and collective identity, nostalgia, and metamorphosis. Here we spotlight the pavilions you won't want to miss, including the U.S., Nigeria, Hähäwpuá (Brazil), Korea, Benin, Germany, and Senegal Pavilions.

ERICA SILVERMAN

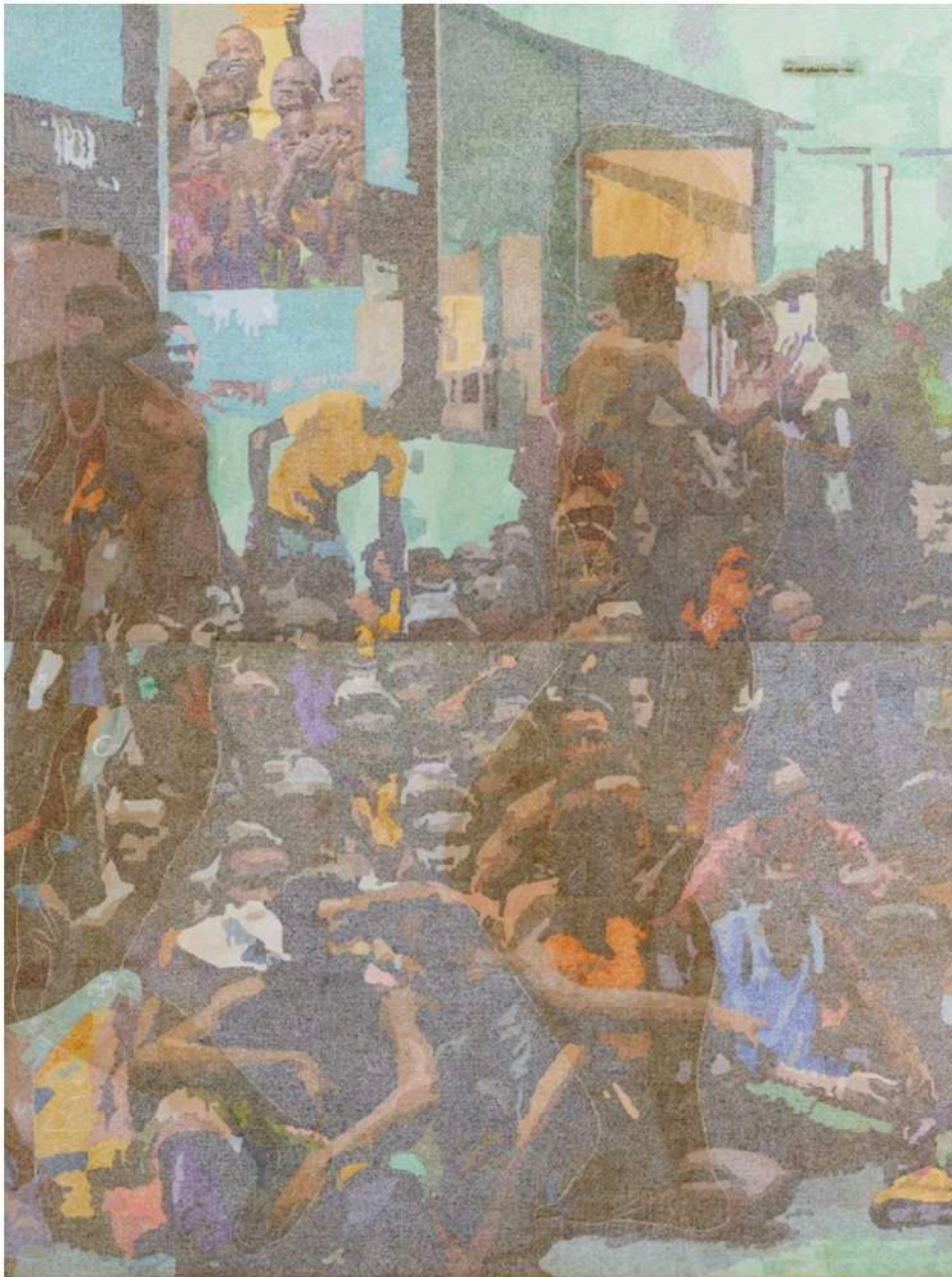
2 APRIL 2024

As we get ready for the 60th International Art Exhibition of La Biennale di Venezia, open April 20–November 24, 2024, we're sharing the must-see Venice Pavilions. Under the curation of **Adriano Pedrosa**, with the theme of *Stranieri Ovunque*—"Foreigners Everywhere"—here's a preview of the spellbinding artistic and cultural explorations by the artist representatives of the U.S., Nigeria, Hähäwpuá (Brazil), Korea, Benin, Germany, and Senegal Pavilions.

Interdisciplinary artist Jeffrey Gibson uplifts Indigenous, Queer, and American historical narratives alongside music and pop culture references in "the space in which to place me." The immersive and symphonic exhibition is the inaugural solo show by an Indigenous artist at the Biennale. Commissioned by **Kathleen Ash-Milby**, **Louis Grachos**, and **Abigail Winograd**, and presented by **Portland Art Museum** and **SITE Santa Fe**, kaleidoscopic multimedia paintings, sculpture, paintings on paper, and video works meditate on the nuances of personal and collective identities. Invoking two decades of artistic, social, and cultural exploration, Gibson's enigmatic title pays respect to Oglala Lakota poet **Layli Long Soldier's** captivating poem *Hé Sápa*, and upon opening day a dance program on-site will feature rapturous performances by the **Colorado Intertribal Dancers** and **Oklahoma Fancy Dancers**.

"Throughout his career, Jeffrey has challenged us to look at the world differently through his innovative and vibrant work," said Ash-Milby. "His inclusive and collaborative approach is a powerful commentary on the influence and persistence of Native American cultures within the United States and globally, making him the ideal representative for the United States at this moment."

The Senegal Pavilion Shines with the Poignant, Signature Artistry of Alioune Diagne



Alioune Diagne, "Transition," 2023-2024, Acrylic on canvas, 157 1/2 x 118 in.; © Laurent Edeline, courtesy of the artist and TEMPLON, Paris, Brussels, New York.

Ms. Marième Ba, Technical Counselor of the **Ministry of Senegal's Culture and Historical Patrimony** and General Secretary of the **Contemporary African Art of Dakar** and the **Senegalese Ministry of Culture and Historical Heritage**, joins **Massamba Mbaye**, art critic, curator, and historian to present the works of **Alioune Diagne** at the Senegal Pavilion.

The artist brings a hypnotic exhibition titled "*Bokk-Bound*" to Venice, enveloping visitors in his signature "figuro-abstro" style of painting. Energized by the dazzling nuances of calligraphy, Diagne evokes the ties that bind family and community through spellbinding and colorful script-like patterns, producing both realistic and dreamlike images of love, loyalty, and lineage. The chosen series of lush paintings creates an awe-inspiring display reminiscent of a puzzle, imparting emotional weavings of poverty, racism, education, and tradition, as well as commanding and wise female figures.