

**Pavilion of the Bolivarian Republic of Venezuela at the 52d. Venice International Art Exposition.**

Press Release.

The People's Power for Culture Ministry, through the National Museums Foundation and the Caracas Museum of Contemporary Art, are pleased to inform that the artists Antonio Briceño (1966) and the duo VINCENT+FERIA have been chosen to represent the Bolivarian Republic of Venezuela in the 52d. Venice International Art Exposition. Curator Zuleiva Vivas will be the Commissioner and Luis Ángel Duque will be the Deputy-Commissioner of the present consignment.

The venue where the mentioned presentation will take place will be the Venezuela Pavilion, in the Giardini. Antonio Briceño's photographs will occupy the inner spaces of the pavilion, and the interactive action of the VINCENT+FERIA duo will be shown in the terrace and outside area.

**Antonio BRICEÑO**

A nomadic photographer through vast America, the photographs of Antonio Briceño reach out the elongated shape of the continent which, precisely at 500 years of its first cartographic representation, (as it was published in 1507 by printer Martin Waldseemüller), is kept alive by the ethnic groups that have survived through five centuries, not only in Venezuela, as the Wayúu of La Guajira and the Piaroa, Pemón, and Yekuana of the Orinoco. Because also inscribed in the sober walls of Carlo Scarpa are the Huichole of Mexico, the Kuna of the San Blas archipelago in Panama, the Wiwa and Kogui of Colombia, the Quero of the Peru highlands, and lastly, the Kayapó of Amazonian Brazil. His field method, in the open air, has taken hold, and thus, commonly the traveller carries a camera; but Antonio Briceño is not a common traveller, as he proved in his long trips that took place during the nineties, (India, Iran, Nepal, Siria, Yemen, Egypt, Morocco and Pakistan). He went inside the heart of these remote regions that hold such lengthy histories, and in a very synchronic process, got inside the heart of their people.

**VINCENT+FERIA**

Artists Françoise Vincent and Eloy Feria, a Franco Venezuelan duo, became partners in 1966 under the name of VINCENT+FERIA, and are known in the international art circuit since the late eighties. In their work they develop an art of intention and of participation through installations, performances, conferences, situations, opening of websites, intending to spotlight real spaces for thought.

In 2000 they create The Pirate University, an immaterial and timeless device, whose antecedent was the material and evolutional device they named T House. This action took place for the first time in an uninhabited

lot (Cité Champagne, Paris, Quartier XX), and the following year at the Jacobo Borges Museum as a life workshop Casa T Caracas. The research and actions of V+F take place regularly as sessions at The Pirate University, through performances, conferences, or inside an exposition; they act always in relation to the context (kind of location, profile of guests, a noteworthy subject, etc.)

In 2004 they participated in a scientific campaign in the Weddell Sea (Antarctica) that allowed them to develop a "participative observation", as well as to question the notion of transdisciplinarity.

In this terrain they propose their *Weddell Sea Manifesto* in Buenos Aires, where they advocate "...for the preservation of Antarctic environment; for the presence of artists in decisions, agreements and treaties of the member states; for peace and non-aggression pacts; for the creation of an observation and investigation site for artists in one of the temporary or permanent bases in Antarctica; and for the end of the territorial appetites and resource exploitation even after 2041...", among other petitions. V+F are faithful representatives of Misión Conciencia (Conscience Mission) which has taken place in Venezuela, for decades they have travelled the world contaminating with their life experience, Symposia, collective interventions, laboratories and *Exploratorium* the essence of our identity and the diverse wealth of our cultural traditions, of our society. Participation, inclusion, resituation and multipolarity, are the elements that generate an expansive work whose outreach builds bridges between the Old and the New World.

### **Zuleiva VIVAS**



As investigator and curator of collective and individual exhibitions has been responsible for samples of recognized Latin American and Venezuelan artists, in national museums and cultural institutions. She has been Commissioner for the Venezuelan representation in 6th and 7th Biennial of Havana, Cuba (1999-2001), and has participated in speeches, conferences and events related to the contemporary visual arts in and out of her country. She collaborates with texts, of exhibition reviews and articles on contemporary visual arts catalogues, newspapers and specialized magazines of Art such as MacMillan Reference Ltd., London, 1997 where she collaborated in the Dictionary, and in the Encyclopedia of Latin American and Caribbean Art, London, 1999. She published *La desaparición de los límites*, Claudio Perna Foundation Editions, Caracas,

2000. She is a member of the Committee of the Project Recovering sources of Latin American/ Art (2002-2012) for the International Center for the Art of the Americas, The Museum of Fine Arts, Houston, United States; and she is Executive Director of the Claudio Perna Foundation. She is curator specialist of the Museo de Bellas Artes (Fine Arts Museum ) of Caracas. She has been curator of exhibitions in public and private institutions., among which Conceptualisms. *The Conceptual Art in Venezuela*, which comprised a retrospective of Venezuelan Art in the XXth century, at the Museum of Contemporary Art Mario Abreu of Maracay. (December, 2003 - March, 2004); *Capacidad de asombro. Kcho* (2004) Museo de Bellas Artes (Fine Arts Museum ) of Caracas; and the first anthological exhibition of the artist Claudio Perna, *Social Art* (2004-2005), Galería de Arte Nacional (National Art Gallery), Caracas; Nan González. *Titanes de hielo* (August, 2005), Museo de Bellas Artes (Fine Arts Museum) of Caracas.

### **Luis Ángel DUQUE**



(Barquisimeto, Estado Lara, 1953).

Active since 1978 in the Visual Arts field, he has continuously, since 1980, developed a career as curator of contemporary art in various international events (Museo de Arte Moderno de Medellin, Colombia; Venice Biennale, Italy; K-18 in Kasell, Germany)

He has also organized and developed various Biennales in Venezuela (Salon Pirelli de Jovenes Artistas, Salon Dimple, Bienal Christian Dior, Bienal de Escultura)

He was Director of the Venezuelan Cultural Centre in Bogota, ascribed to the Colombian Embassy, between 1979 and 1981. He is founding member and was Director of Espacio Alterno (Galeria de Arte Nacional /Ateneo de Caracas), 1983.

He was Artistic Advisor to the Calara Trust, which edited Estilo Magazine and Executive Director of the Noa Noa Trust, both in Caracas. He has done numerous research trips to the Orinoquia region, establishing living connections with Yekuana and Yanomami communities. He has been scriptwriter of several films that touch on the world and environment of the jungle, between 1978 and 2003, and has obtained prizes for the scripts in France, Spain and Venezuela.

Between 1990 and 2005 he collaborated with the Galería de Arte Nacional, Museo de Arte Contemporáneo Sofía Imber and the Museo de

Bellas Artes. In these museums he carried out research projects like *Cartographies and Cosmologies*, 1991; *Video-Art*, 2002, or individual shows like *Ferdinand Bellermann*, 1991 and *Marisol*, 1997.

He has published numerous catalogues texts in Venezuela and in Colombia, Brasil, USA, France, Germany and Italy. He has also edited books like the one on the work of Julio Pacheco Rivas, published by Fundación Mercantil in 1990, and *El Soberbio Orinoco de Julio Verne*, for the French Embassy in 1997.

Since August 2005 he acts as General Director of the Museo de Arte Contemporáneo, Caracas. Venezuela.