

RIO'S ROSANA PALAZYAN IS PART OF THE ARMENIAN PAVILION, GOLDEN LION WINNER

BRAZIL ALSO CREATES A PRESENCE WITH TAMAR GUIMARÃES AND SONIA GOMES

POR GUILHERME AQUINO

THE PAVILION TO WIN the Golden Lion was Armenia's, occupying the island of San Lazzaro, between San Marco and Lido. Its people's cultural heritage was preserved thanks to the Armenian monk Mekhitar, who landed there in 1717. Marking the centenary of the genocide of its people by the Turks of the Ottoman Empire comes the show *Armenity*. It deals with the Armenian diaspora and unites a range of artists who reflect on this first holocaust of the 20th century. It was conceived by curator Adelina von Fürstenberg and features 18 significant artists of different generations, a "transnational assemblage under the symbol of broken identity," as she explains. Rosana Palazyan of Rio de Janeiro is one of those invited to the Armenian pavilion on San Lazzaro island. And she has planted her work *Why Weeds?* in the internal garden of the Mekhitarist Monastery, with photographic works and real plants which will not be removed and will co-exist with the ornamental plants. The granddaughter of Armenians, Rosana uses the "weeds" as a metaphor. "It's a challenge and, with a wider scope, invites reflection on occurrences in various countries, social exclusion and racism inflamed by words and labels like 'They're born where they're not wanted', 'They are invaders and must be exterminated'," asserts the artist in her show. An artistic trajectory marked by tenderness and courage, this also turns her work into an art of understanding and meeting the other, a concept that imbues the theme *All the World's Futures*.

Sonia Gomes, aged 66, of Caetanópolis, Minas Gerais was the only Brazilian selected by Okwui Enwezor, who commissioned her nine works, some up to 6 meters high. The artist is well-known for giving new life to fabric fragments through sewing and twisting, layering new histories into pieces of cloth. Patchwork memories come together in hanging sculptures and offer an interpretation of





PHOTOS PUBLICITY

IMAGES FROM THE VIDEO A STORY I WILL NEVER FORGET, BY ROSANA PALAZYAN, PART OF THE ARMENITY EXHIBITION AT THE ARMENIAN PAVILION OF THE VENICE BIENNALE

Brazilian identity, which gains particular strength from its African parentage.

At the Belgian Pavilion, Tamar Guimarães, aged 48 from Minas Gerais, is part of the Belgian exhibition *People and Others*, curated by Katerina Gregos. Alongside Denmark's Kasper Akhøj, she is one of the international artists invited by the Belgian, Vincent Meessen, who carries out an enquiry on

film into the role of intellectuals in the Congo, a Belgian ex-colony, in the modernist vanguard. The issue was extensively debated in a conference in Venice in 1969 and severely threatened modern colonialism. A resident of Copenhagen, Tamar investigates the stories of modernism, using installations, videos and soundtracks. The artist's work gravitates around this process.