



Sharp Shards of Extraordinarily Pristine Glass
2015
glass, wood



Dead Man
2015
wood, steel



A Representation of Various Fauna and Possible Flora on the Floor of the Venice Lagoon
2015
glass, wood, cloth, silicon, acrylic gel, acrylic paint



Different Ways of Organizing Matter Venice
2015
wood, glass, iron



Some Objects and Materials Which Have Been Used in Venice
2015
glass, wood, cloth, steel, brick



Pink Palm-Tree-Like Glass Construction With Various Decorative Elements
2015
glass, steel, wood, aluminium, plastic



Mestre Surely was Intended to Bring Development to the Lagoon of Venice
2015
steel, chameleon paint, glass



Not Exactly Sequitorious
2015
wood, steel, glass, seashell, plastic



Hand-Blown Glass Reminding One of Birds
2015
glass, wood, plastic



Wood and Glass on the Outside, a Fantasy-Like Construction Inside
2015
glass, wood, fishbone, plastic

Jimmie Durham Venice: Objects, Work and Tourism

curated by Chiara Bertola

"Every city in the world seems to have a 'Rialto' theater and many also have nightclubs or cabarets called 'Lido,' as though Venice were the symbol of something important about the 'good life.' For the past three hundred years, this Italian port has been one of the undisputed highlights of the European tourist circuit, the real end-point of the so-called Grand Tour. Today this translates into thousands of people streaming in daily on the big cruise liners, and many more arriving in big planes too – tourists who may come for only half a day, a mere pit stop on their modern-day version of the 'Grand Tour'.

Bigger and deeper canals are continually being built to accommodate bigger cruise ships. The same refrain has been repeated for 35 years: that Venice is being wrecked by the ever-increasing stream of tourists, and every year that goes by this complaint continues to ring true despite the tourists are also one of the main drivers for the city's economy.

The clichéd tourist experience remains an easy target for mockery. Tourists are regarded as a strange phenomenon; they are constantly discredited and laughed at in a way that fails to recognize the object of their desire: an intrinsic part of cultural knowledge and experience. Meanwhile, the European cultural and intellectual world is also constantly converging in troubled Venice. According to Jimmie Durham, "curators, architects, filmmakers and artists also make their pilgrimage to attend the Biennales, which means that European intellectual thought is inseparable from both European tourism and from the man-made object." Moreover, he says, "the romantic vision of Venice held by tourists and European intellectuals alike excludes the vital reality of Venice's working class. These people are constantly remaking the city; keeping it from falling into ruins, recreating it in front of everyone's eyes."

Four years ago Jimmie Durham was invited by the **Fondazione Querini Stampalia** and began talking to people in and around Venice who work as boat builders, glass blowers, goldbeaters, woodcarvers, as well as people who work in restaurants and various administrative positions. He talked to all different kinds of workers and gathered their stories. He found that many came from countries such as Senegal, Tunisia and Bangladesh, and that they prefer to remain an invisible element of the local economy.

During the 56th Venice Biennale, Durham is presenting **Venice: Objects, Work and Tourism** at the Fondazione Querini Stampalia. The installation at the Spazio Carlo Scarpa and in the Museum features new objects formed from unexpected combinations: broken glass collected over the years alongside brightly colored paint, three-hundred year old venetian bricks posed against elements from the tourist industry and everyday commerce of Venice. This work is not intended as a monument, but rather as a vehicle for

with the support of

dialogue that addresses the complex melding of these ideas: tourism, the social imaginary of Venice, labor, and the man-made object.

An artist book conceived as integral part of a single project accompanies the exhibition. In this book, Durham has compiled writings and images – of objects he has assembled, as well as images of people and scenes of Venice – as well his analysis of the underlying connections between the tourism industries, the stories of local workers and Venice’s history. For Durham, “Venice is the embodiment of this confluence: a place where object becomes most evident as the cornerstone of cultural and intellectual life, and a place where this seemingly static symbol of culture and intellectuality is constantly being modeled and refined through handling and everyday labor.”

Venice: Objects, Work and Tourism is a project curated by Chiara Bertola born from the collaboration between **Fondazione Querini Stampalia** and **kurimanzutto**, Mexico City with the support of **FURLA Foundation**, Bologna; **Dena Foundation**, Paris; **ZERYNTHIA Associazione per l’Arte Contemporanea**, Rome.

The Artist

Jimmie Durham, born 1940 in the US, is an artist, essayist and poet since the early 60s. He studied art starting in 1969 at L’École des Beaux-Arts in Geneva. During the 70s he was a leading political activist of the American Indian Movement and founder of the International Indian Treaty Council and representative to the United Nations. Durham’s works often, but not exclusively, challenge the idea of architecture, monumental works and narration of national identities by deconstructing those stereotypes and prejudices on which the Western culture is based. Durham has taken part in numerous international exhibitions such as Documenta (1992, 2012), Whitney Biennial of New York (1993, 2003, 2014) and the Venice Biennial (1999, 2001, 2003, 2005, 2013). Besides multiple shows at different museums such as Museum Ludwig in Cologne, ICA in London, Palais des Beaux-Arts in Brussels and Madre Museum in Napoli, retrospectives of his oeuvre were shown at MuHKA in Antwerp (2012) and Musée d’Art moderne de la Ville de Paris (2009). In 2013 Jimmie Durham was the special guest of the ninth edition of the *Furla Art Award* with the creation of the graphic design *Add Fire*.

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Jimmie Durham

Venice: Objects, Work and Tourism

Carlo Scarpa Area

Part of the exhibition is on display in the Museum, 2nd floor



Colored Glass and Steel Construction with Epoxy Glue
2015
steel, glass, epoxy glue



In the Brickworks of Vicenza Many Histories Have Come Together
2015
brick, cork, inkjet print on paper



These Twelve Bricks Were Used to Represent the Dawn Sky in Venice
2015
brick, plaster, colour, ink



The Great Religions of the World Use Objects Abundantly
2015
glass, steel, wood



Lapis Lazuli with Venetian Red Glass, a Valve, Et Cetera
2015
stone, glass, steel, brass



Onyx with Soap-Bubble Glass, Connected by Steel and Epoxy Glue (Basso)
2015
glass, steel, stone, epoxy glue



Pink Marble, Lavender-Colored Stone With Complementary Material
2015
stone, wood, glass, iron, glue



Southern Italy Has Huge Forests of Large Chestnut Trees
2015
wood, iron



Carnavalesque Shark in Venice
2015
glass, leather, piranha teeth, Papier-mâché, acrylic paint



On The Island of Burano Women Make Lace Hopefully
2015
cotton, wood, leather, metal, paint, ink on paper



Music room
Intervention 13 - 14



Giovanni Bellini room
Intervention 17



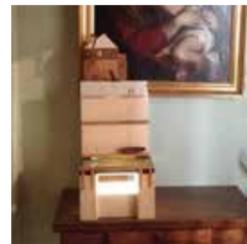
Tarpon Springs, Florida
wood, leather, fish skin, glass,
steel, acrylic paint



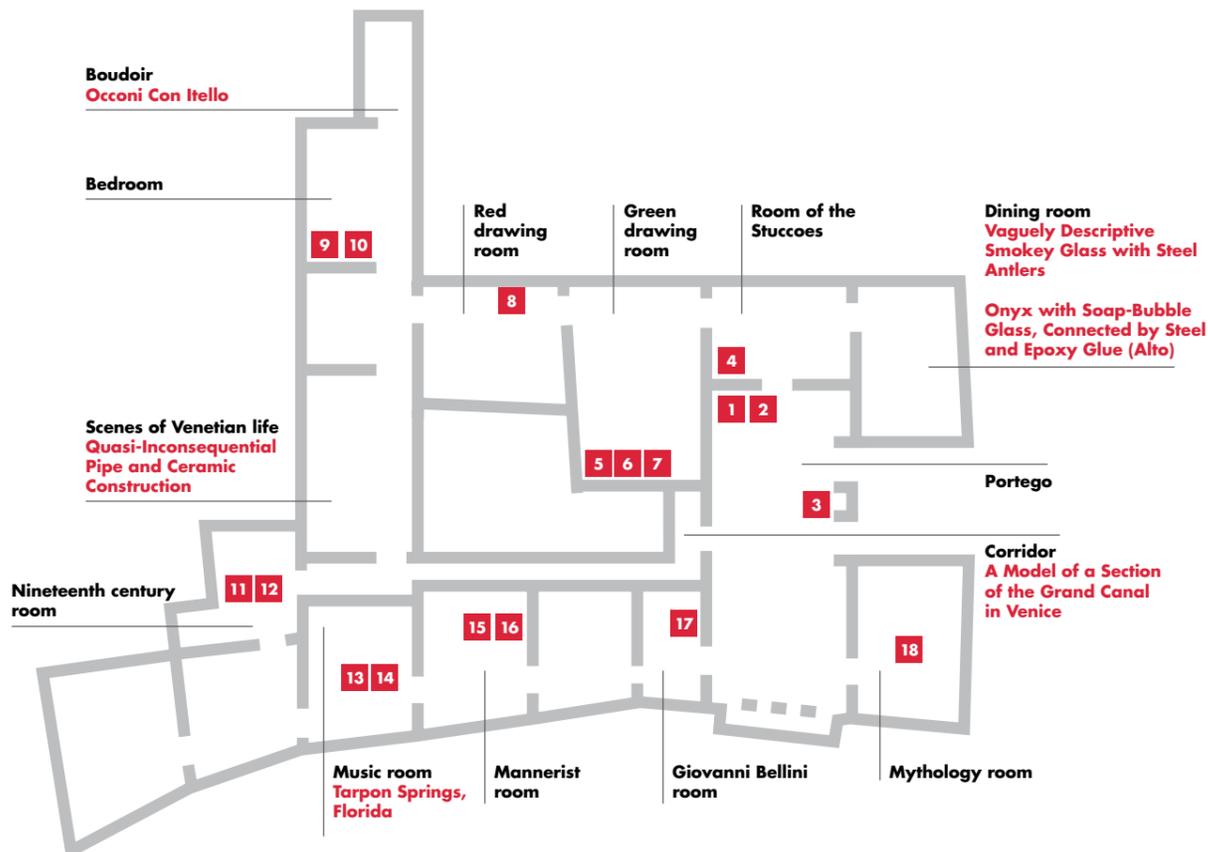
Mythology room
Intervention 18



Mannerist room
Intervention 15 - 16



Corridor
A Model of a Section of the
Grand Canal in Venice
mixed media



Jimmie Durham Venice: Objects, Work and Tourism

curated by Chiara Bertola

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Jimmie Durham
Venice: Objects, Work and Tourism
Museum

Part of the exhibition is on display in the Carlo Scarpa Area, ground floor

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Portego
Intervention 1 - 2



Red drawing room
Intervention 8



Intervention 3



Bedroom
Intervention 9



Room of the Stuccoes
Intervention 4



Intervention 10



Dining room
Vaguely Descriptive Smokey
Glass with Steel Antlers
 glass, steel



Boudoir
Occoni Con Itello
 metal, paper, paint



Onyx with Soap-Bubble
Glass, Connected by Steel
and Epoxy Glue (Alto)
 glass, steel, stone, epoxy glue



Scenes of Venetian life
Quasi-Inconsequential Pipe
and Ceramic Construction
 stone, steel, brass, ceramic, glue



Green drawing room
Intervention 5 - 6 - 7



Nineteenth century room
Intervention 11 - 12