

On the occasion of the
Venice Biennale 2022 59° International Art Exhibition

PARADISE CANNOT WAIT

BY LAURA VILLANI





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On the occasion of the
Venice Biennale 2022 59th International Art Exhibition

CURATED BY LAURA VILLANI

Works by the artists

DIALO

GIANMARIA POTENZA

ST. EMMO

TARIRO WASHE

ZIMBABWELIVE

Special thanks to

THOKOZILE CHITEPO

Permanent Secretary of the Ministry of Youth, Sport, Arts & Recreation of Zimbabwe

MARY SIBUSISIWE MUBI

Zimbabwe Ambassador in Italy

RAPHAEL CHIKUKWA

Executive Director National Art Gallery of Zimbabwe – Biennale Pavilion Commissioner

EMMERSON JR. TANAKA MNANGAGWA

Music Producer

TARIRO WASHE

Film Producer

MASSIMO AMADEO

Deputy Head of the Mission Embassy of Italy in Zimbabwe

GIOVANNI ALLIATA DI MONTEREALE

Vittorio Cini Archive Foundation

ZIMBABWE PARKS AND WILDLIFE MANAGEMENT AUTHORITY

Government agency for Parks and Reserves

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In life there are extraordinary coincidences, so I believe the fact of having curated an exhibition years ago, with the patronage of the Presidency of the Italian Republic, on the art of Zimbabwe and in particular on the sculpture of the artists of Tengenenge was one of them. Later I had the pleasure of curating a volume, *A Portrait of new Angola*, to showcase the various ways in which a country presents a great acceleration. These experiences made me appreciate even more the interest that the art of Zimbabwe has represented and represents. Art forms linked both to a reinterpretation of an important tradition in the field of sculpture, in the use of semiprecious stones and in the preservation of symbolic meanings handed down over the centuries, and the use of other artistic instruments such as the music of St. Emmo blending African rhythms and media such as Tariro Washe's cinema production. An artistic portrait that, in proposing artists who work in different fields, wishes to correlate the particular attention to both the territory and the life in Zimbabwe that unites them. In this thematic proposal, the artist Dialo leads us on a journey into his work as a shamanic cure for giving the viewer the possibility to be more conscious and aware of their environment showing that a seemingly unimportant moment in life is part of a large complex cosmic event in which human have a great influence. To link the artistic worlds between past and future, tradition and contemporaneity, the attention to the planet and the will that the earthly paradise, represented by the natural beauty of Zimbabwe, could be preserved and handed down intact to future generations. To give a representative and symbolic signal of the luxuriant natural beauty of Zimbabwe the rhinoceros, so particular as to represent a living relic of prehistory whilst, at the same time in danger of extinction and an emblem of a planet in great trouble. Zimbabwe is the home of white and black rhino world's fourth largest population. The white rhino, nearly twice the weight of the black rhino, is the largest land animal after the elephant. Zimbabwe rhinos, after been decimated for the horns believed to treat many diseases, are now having a annual growth despite rampant poaching activities, thanks to increased protection and monitoring activities. The Zimbabwe National Parks and Wildlife Management Authority and its partners are been critical in the efforts to conserve the endangered animal with the creation of intensive protection zones. Both the sculptural work of the ZimbabweLive and the cinematographic work of Tariro Washe are linked to this theme. The ancestors of the artists presented by the name ZimbabweLive are the Shona who built great stone cities in Southern Africa over a thousand years ago. It's no wonder that this inheritance has led to Zimbabwe being world-renowned for its stone sculptures. Among the Shona, sculpting is not only an art but a means of expressing the relationship between the physical and spiritual worlds. Through this skill that's passed down through generations, sculptors are able to explore legends, ancestry and beliefs. The artistic dialogue on the common rhino theme also involves an Italian or rather Venetian artist who for years has been carrying out his own bestiary he synthesizes in simplified shapes with surfaces modulated by his own primordial alphabet that seems connected to the artistic world of Zimbabwe creating an unexpected Venetian counterpoint on issues related to universal symbolism. I like to express a special thanks to the Italian Embassy in Zimbabwe in particular to H.E. the Ambassador Carlo Perrotta and to Massimo Amadeo for making this initiative possible.



DIALO

Hloniphani Noah 'Dialo' Dube is born in 1982, is a Zimbabwean contemporary visual Artists living in the outskirts of Bulawayo. He uses a style called Dialoism which he created. His art career began at Northlea High School, In 2010 he started to develop his own artistic style. initially called Woven lines with a debut show in Namibia, 2012. He continued to experiment developing a more advanced technique he named Dialoism from his nickname Dialo. In 2015 he did a debut show to celebrate his new engineered technique titled the Birth of Dialoism in which he demonstrated extraordinary revolutionary artistic talent. Since 2013 his been holding Gallery exhibition sales records at The National Art Gallery in Bulawayo.

His artwork is influenced by his spiritual orientation with the intention of healing and giving solutions to the viewer, using Dialoism as the remedy relating to global issues. His current 2021/2022 theme is Murals on the wall, as the most public available space to communicate to the communities through Dialoism hence however he now approaches the duplex paper as the wall using block cuttings from his recycled damaged old art works to address the effects of Covid-19 in our community providing solutions, hopeful of brighter days and excited about the future as the world changes into a new age.

DIALOISM

Dialoism (African art movement is a new approach to celebrate the power of oneness (Ubuntu) in which all things are connected by representing reality, emotions and ideas with geometrical forms, patterns and symbols to composing a subject. The different realities together in the same picture donate to the viewer the possibility to be more conscious and aware of their environment with the many possible ways at the same moment and in one space to tell many stories in a story. A way to allow the viewer to see deeper and beyond ordinary life showing that a unimportant event is part of a large complex cosmic event in which human have a great influence. The surface of the duplex board represents mother nature and Dialo intricately cuts creates with a blade represent mankind tempering with her each day, peeling off top layer then drawing back and come again healing these scars with color. This process demonstrates healing and resulting in paintings that are curved on paper with a mesmerizing graphic effect. The technique is also celebrated on other surfaces like canvas, paper, wall.

WATERFALL

THEME: MURALS ON THE WALL SERIES: SPECIAL MOMENTS TITLE: WATERFALL MEDIUM: OIL PAINT ON DUPLEX PAPER SIZE: 94CMX128CM YEAR: 2021

"The picture celebrates water life and all the Waterfalls of Africa. At first glance water may seem to be lacking in life and color as compared to land but as one goes deeper water is mesmerized by the expanse of the wide range of life and color found deep in the waters. This picture also acts as a protest to the abuse and destruction of water life from overfishing to pollution of the water bodies found all around earth. Water is Life, lets choose Life." Dialo





GIANMARIA POTENZA

Gianmaria Potenza was born in Venice where he held his first solo show at the Bevilacqua La Masa Foundation. In 1954 and 1956, he was invited to exhibit at the Venice Biennale, where his works will also be present in 1958, 1960, 1966, 1968, 1986, 1995, 2009. In 1968 he founded the historic La Murrina glassworks. He mainly works on the creation of monumental works for clients both in Italy and abroad of public and private buildings such as the headquarters of large banks, churches, ships, offices, hotels, squares, often collaborating with world-famous architects and the Holy See.

THE ARK OF POTENZA

The Ark of Potenza is the series of bronze sculptures with a zoomorphic subject created starting from 2008. This ideal "Ark" perhaps reveals an unconscious playful desire and an allegorical representation of the patriarch Noah who, in saving creation, wants to shelter from extinction the still intact and reassuring part of an increasingly sick and sometimes perverse society. Carefully investigated also on the level of the relationship with man, the subjects take shape in bronze in a transposition of simplified geometric volumes where the surfaces are crossed by signs. Symbolic elements elaborated by the artist who has created a personal and universal language that, while belonging to the creative world of Gianmaria Potenza, it also belongs to the universal world of signs that goes beyond epochs and geographical areas of the planet earth.

RHINOCEROS N ° 2 Bronze, lost wax casting h 43x47x66 cm 2008/2009

The work "Rhinceros 2" is emblematic of Gianmaria Potenza's art for the process of plastic composition and the language of surfaces. The rhino's body is built according to a process of abstraction and geometric recomposition, in which the legs, body and face are attributable to basic geometric shapes, from the square to the circle, from the triangle to the rectangle. The same primitive forms sculpt the bronze, glossy and opaque surfaces, creating plays of light and shadow. "Rhinceros n.2" is also embellished by the insertion of different colored marbles in place of the eyes, which makes the subject playful, confirming the totemic dimension of Gianmaria Potenza's works. Made between 2008 and 2009 for the series of sculptures "The Ark of Potenza" which has animals as its theme, together with owls, dogs and horses, the rhinceros is one of the subjects that the artist has most investigated, creating several versions, in bronze and steel, which vary in size and finish.

COMMENT OF THE ARTIST

"Today, more than ever, art must be a dialogue and an encounter between cultures. In my art there is never violence or dark feelings, everything is a game and a aspiration of beauty and harmony. The inclusion of my work in the exhibition is an opportunity to read my art in a different way, according to other sensitivities and cultures. The subjects of Rhino, also treated by other artists in the exhibition, refers to an atavistic and almost primitive art that reveals unavoidable common roots".





ST. EMMO

St.Emmo aged 34 was born and raised in Harare, Zimbabwe he started creating music at the age of 11, which he pursued as a lifetime career. As St.Emmo grew to love the music industry he then went on to study music production in CapeTown, South Africa in 2006 from which he gained professional experience and also became main stream commercial DJ. He became obsessed with music that it become a part of his everyday life and grew to become one of most unique producers. His passion for producing different genres of music, by recording, sampling and tweaking natural sounds. St.Emmo continued experimenting combining Western, European, Middle Eastern and African sounds by blending various the

genres of music creating unique type of commercial sound. This obsession of creation eventually influenced his style of DJing which he played with 3 live musicians (Sax, Guitar & Percussion) as what's called a fusion set. This lead to a great exposure and mindset of working beyond the basic rules of music creation. He continued working with a vast number of Artists, Musicians, DJs, Engineers and Producers within the Sub-Southern region of Africa. He then created a new genre called ABSTRACTICA named after his 2nd album which is a fusion of genre blending on based on African rhythms.

TITLES AND WORK EXPERIENCE

Released debut album "The Producer's Album" on 21 - 11 - 12 in Cape Town, South Africa. St.Emmo's 2nd album "Abstractica" on 18 - 03 - 18 in Harare, Zimbabwe. Produced and recorded at So Sick Records Zimbabwe Founder of So Sick Records (indie label) since 2006 developing 6 artists and an administration department Founder of The Movement (entertainment agency) since July 2013 with over 60 members within their different fields in the entertainment industry.







TARIRO WASHE

Tariro Washe is a Zimbabwean filmmaker and actress. Washe's debut production *Gonarezhou The Movie* (GTM) is an anti-poaching awareness film, which won Best First Feature Film at the 2020 Pan African Film Festival in Los Angeles. *Gonarezhou* was also a finalist at the 2020 Flickers' Rhode Island (USA) International Film Festival. In April 2021, Washe released *The Story of Nehanda* which she starred in and produced for her Ngano Studios production company. *The Story of Nehanda* is based on the trail of Mbuya Nehanda, the Zimbabwean spirit medium who led the first uprising against colonial rule in 1896. Washe's background is Sport Management and Photography. Her love for still (photography)

was a natural progression into motion (film). She is a self taught filmmaker and passionate storyteller who strongly believes that narratives shape perceptions. Washe's desire is to influence culture through intentional, consistent and constant storytelling. Her other interests include; conservation and women and youth empowerment. Washe volunteers at the all female anti-poaching unit AKASHINGA and is the founder and president of NdineTariro Foundation (Shona for "I Have Hope"), an organization that supports orphans to attain their dreams.





ZIMBABWELIVE TALENT AND TRADITION

Sculpture and in particular stone carving is an art for which Zimbabwe is known all over the world. Already in the pre-colonial era, works in wood, clay and stone were modeled with aesthetic and ritual purposes. The bird of Zimbabwe, made of stone in the late Iron Age, is an example. The art movement received a huge boost in 1966 from Tom Blomefield, an art-loving South African-born white tobacco farmer whose farm at Tengenenge (140km north of the capital Harare) had vast deposits of serpentine stone. A sculptor himself, Blomefield welcomed and formed a community of artists who created works exhibited around the world and now included in the McEwen legacy to the British Museum. The heritage of the Shona culture, present since the 11th century, of which there is evidence in the important archaeological site Great Zimbabwe, and the natural spaces of the Great Dyke provide artists with inspiration and stones taken directly from the mountains, such as serpentine, with brown, green or red tones. The artists, trained in the community of Tengenenge, from its foundation in 1966 to today, in enhancing the important and deep-rooted



tradition of African sculpture has allowed the emergence over the years of three generations of artists whose works are recognized as one of the best expressions of contemporary African art. A sculptural movement described as an artistic renaissance that surprised critics and collectors for the vigor, spontaneity, originality of the expressive form and the refinement of techniques in the use of semi-precious stones that led to the creation of works that aroused the international interest with artists such as Henry Munyaradzi, included by the Daily Telegraph among the top ten sculptors in the world. The project conceived by Tom Blomefield who started the Tengenenge community hosted artists from African countries such as Malawi, Angola, Mozambique and Zambia, as well as Zimbabwe. A multicultural community where different traditions were able to confront each other creating new forms of expression, and which had an important impulse with Frank McEwin, director of the Rhodes National Gallery in Salisbury, always interested in the artistic expressions of young Africans and friend of Braque, Picasso, Henry Moore and Brancusi.



VITTORIO CINI

www.vittoriocini.it/vc

Count Vittorio Cini (Ferrara, 1885 – Venice, 1977), great entrepreneur, arts patron and collector, was one of the protagonists of the economic, political, social and cultural life of Italy and beyond of the twentieth century, leaving behind an important legacy. Moving to Venice, he developed interests in electrical companies (SADE), elite tourism (CIGA), construction (the company for infrastructural works in Marghera), communications and transport. In 1918 he married the theater and film actress Lyda Borelli with whom he had four children: Giorgio, Mynna, the twins Yana and Ylda. Among the countless positions he was President of the Iron and Steel Company ILVA, Senator of the Reign, General Commissioner of the Universal Exposition of Rome (E42), Minister of Communications. He took a clear position against the policies of the regime and subsequently was imprisoned in the concentration camp of Dachau. In 1944, his son Giorgio rescued his life. After the war was re-established the legitimacy of Cini's position as a Senator. In the last years of his life he was awarded numerous honours.

GIORGIO CINI FOUNDATION

www.cini.it

At the age of 30, Giorgio died in an airplane crash near Cannes on 31th August 1949. Vittorio established in his memory in 1951 the Giorgio Cini Foundation dedicating to it and to the restoration of the Island of San Giorgio Maggiore, cultural, social, educational and exhibition areas, a substantial heritage. Its collections (drawings and printings, illuminated manuscripts, rare books, libraries and photolibraries, etc.) are among the most important in the world. The dozens of rooms of the Foundation are thus the placement of hundreds of pieces of furniture, paintings, sculptures, and tapestries of great value. The role of the Cini Foundation is attested by the many highly esteemed intellectuals, artists, politicians and economists who have been involved in its programme, and by the recollections of scholars and guests who have spent time on the Island.

PALAZZO CINI

www.palazzocini.it

The same skilful setting of splendid objects in the spaces of everyday life, can be found in the Palace on the Grand Canal in San Vio that Cini bought joining Loredan and Caldagno Valmarana Palaces. Tanks to the donations by the daughter Princess Yana Alliata di Montereale, the two *piani nobili*, as well as the collections of Tuscan Paintings and Objets d'art "might be permanently on display and accessible to the general public" while maintaining the atmosphere of her father's home. The collection has been increased by the free loans of a large number of masterpieces of other heirs.



Vittorio Cini, his wife Lyda Borelli and their son Giorgio and daughter Yana Alliata di Montereale

VITTORIO CINI ARCHIVE FOUNDATION www.vittoriocini.it



The Foundation is the custodian of the private documentary estate of Vittorio Cini and other family members. We are currently publishing a preliminary inventory of the Archivio, catalogued and made available for consultation and a wide selection of prints and Internet sites, as well as a multimedia biography in the form of a complete collection of documentary material, together with a very wide range of virtual tours of the locations of his life. The Foundation (currently

being established with support from Cini's nephew Giovanni Alliaia di Montereale) has undertaken cultural ventures of different kinds throughout the years to perpetuate and honour his memory. The Foundation has promoted conservation work on masterpieces of art belonging to Cini and the refurbishment of places connected to his life, has printed editorial publications, carried out historical and archive research, provided grants and donations, held conferences and meetings involving prominent cultural figures as well as running concerts, exhibitions, religious ceremonies and events dedicated to Cini, including collaborations with other institutions.



BOTTEGA CINI GALLERY www.bottegacini.it

Bottega Cini began in an emblematic location, in front of Palazzo Cini, in the centre of Dorsoduro's Museum Mile. It came into being out of three business models in the field of culture: the Fondazione Archivio Vittorio Cini, the Merchant of Venice and Museyoum. It is opened to keep alive, develop and spread the centuries-old Venetian tradition of craftwork and trade in refined artistic works, consumables and high-quality services (from books to glass, perfume, porcelain, prints, pearls, artifacts, and including virtual and immersive reality). Bottega Cini is a new Concept Store, where culture and companies not only of Venetian extraction join forces. Its aim is to create a new kind of Museum Shop, a Renaissance outlet in a contemporary style.





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Venice Biennale 2022
59° International Art Exhibition

19 – 25 April 2022
Opening hours 10:00 – 19:00

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BOTTEGA CINI GALLERY

San Vio Dorsoduro 860a Venice

Transport: ACTV line1, Accademia
lines 2, 6 and 5.1, 5.2 Zattere

