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Coexistence and Care

Notes on Curating Three National Pavilions at the Venice Biennale

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*My little ship, by means of oars and sails.
Reason became my sails, my will the oars,
Forming for me a solid dike and wall
Against the fatal wrath and pride of Love.
Thus without any fear of shoals or rocks,
I live in this serene and blessed harbor.
I praise One only, and I grieve for none.*

Gaspara Stampa¹

Writing love sonnets and madrigals, the Italian Renaissance poet Gaspara Stampa passed away in Venice after a fifteen-day illness on 23 April 1554. The parish register records her cause of death as *mal de mare* or ‘illness of the sea’.² In poem number 202, she writes about the intertwinement of love and living in ‘this serene and blessed harbor’, with its watery tendrils leading to the Adriatic Sea. The formation of the Venice Biennale is also a love story, which commemorated the silver wedding of the Italian King and Queen, Umberto I and Margherita of Savoy, in 1895.³

1 Lillie Mary Prentice/Stortoni Laura Anna: Gaspara Stampa, Selected Poems. New York 2008. p. 157.

2 Ibid. p. VIII.

3 History of Biennale Arte. La Biennale di Venezia. accessed on 24.10.2024.

How can we collectively imagine the regenerative possibilities of the fragile ecosystem of Venice? Could the Venice Biennale provide a space in which country pavilions coexist despite geopolitical turmoil and crises? How could the marshland habitat and archipelago of islands inform notions of sustainability and care? And what of Édouard Glissant's archipelagic mode of thought, steeped in fragility, derivative drift and imaginary constructions, as a way of understanding the complexities of living, working, creating and exhibiting across the lagoon?⁴ If archipelagos, then, can be considered as a system of relations, 'they also require', according to Glissant, 'a loving reassembling that signifies beyond the dehumanizing centripetal forces of globalization'.⁵ Reflecting on curating pavilions at the Venice Biennale, I consider the possibility of reassembling this flagship event as a relational system: between artists, audiences, countries, communities and waterways.

I have curated three national pavilions at the Venice Biennale, situated in the Giardini, Arsenale and offsite, respectively. These are *Tracey Moffatt: My Horizon*, Australian pavilion, Venice Biennale 2017, *Yuki Kihara: Paradise Camp*, New Zealand pavilion, Venice Biennale 2022, and *Maria Madeira: Kiss and Don't Tell*, inaugural Timor-Leste pavilion, Venice Biennale 2024. Each curation was an epic and unremitting undertaking with moments, however, in which the archipelago of Venice could be considered as a cultural microcosm and meeting place, as envisioned by Glissant from '...across the world that joins shores and horizons together'.⁶ Let us reimagine the Venice Biennale as a place of conjoining, whereby 'these archipelagos must encounter each other because, across their many islands, interdependence and difference coexist – and, in this way they carry the energy that is necessary for our whole globe, our whole world'.⁷

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- 4 Glissant Édouard/Obrist Hans Ulrich: *The Archipelago Conversations*. New York 2021.
 5 Martinez-San Miguel Yolanda/Stephens Michelle: *Contemporary Archipelagic Thinking: Toward New Comparative Methodologies and Disciplinary Formations*. Lanham 2020. p. 3.
 6 Ibid. p. 5.
 7 Glissant Édouard/Obrist Hans Ulrich: *The Archipelago Conversations*. New York 2021. p. 19–20.

My Horizon

While Glissant links ‘shores and horizons’, I will commence with a discussion of Tracey Moffatt’s *My Horizon* at the Venice Biennale 2017 (Fig. 1), and a pre-occupation with horizons as metaphors for coexistence, diversity and future thinking. Moffatt reflects, “There are times in life when we can see what is coming over the horizon, and this is when we make a move. Or we do nothing and just wait for whatever it is to arrive?”⁸

Fig. 1: Tracey Moffatt, *My Horizon*, 2017.



Photo: John Gollings. Courtesy of the artist and Roslyn Oxley9 Gallery, Australia

Australia has been participating in the Venice Biennale since 1988 in a previously two-level exhibition space with a veranda like a beach house, designed by Philip Cox. Due to its temporary status, the Australian pavilion was redesigned and rebuilt by John Denton in 2015 into a large, black geometrical structure that juts out over an adjacent lagoon. Architectonic and monolithic, the design is one of the newest buildings in Venice, due to strict building

8 King Natalie (ed.): Tracey Moffatt: *My Horizon*. Melbourne and New York 2017. p. 6.

regulation codes. Denton's black box in the corner of the Giardini was inaugurated by Cate Blanchett in 2015 with an exhibition by Fiona Hall. In 2017, the *Australia Council* asked five artists to submit proposals, with Tracey Moffatt's submission being chosen by the commissioner. Subsequently, I was appointed as the curator, with the *Australia Council* as the government agency responsible for managing the exhibition *My Horizon* and with Tracey Moffatt making the first solo presentation by an Aboriginal artist in the Australian pavilion.⁹

In her cinematic montage *Vigil* (2017), Moffatt activated the pavilion exterior with a pulsating film that lured audiences through the foliage to the back corner of the Giardini. Splicing found footage of rickety boats overflowing with refugees adrift at sea, Moffatt interspersed images of white movie stars watching from windows. Moffatt riffs off movie stars and boat wrecks to consider watching and waiting, arrival and departure, displacement and upheaval. Elizabeth Taylor stands aghast at a window-like aperture, while Kathleen Turner and Julie Christie peep through binoculars. *Vigil* recalls Moffatt watching, in horror, a television news story in 2010 about the asylum seeker boat that crashed on Christmas Island. For Moffatt, "The smashing of that rotten wooden boat is symbolic of how borders around the world are disintegrating."¹⁰ As Moffatt signals a kind of re-bordering, I wonder if Venice and the Venice Biennale could be a locale for dissipating geopolitical borders, for living and creating together.

Why Biennials?

As the historiography of biennials is being developed and studied, the Venice Biennale has been considered a place of inquiry, exchange and dialogue. Furthermore, *Shifting Gravity*, the *World Biennial Forum No. 1* held in Gwangju in 2012, was a global gathering that explored the way biennials can actively accommodate political and social issues within a local context.¹¹ With their cultural geography, biennials as a popular 'exhibition medium of great power and

9 Ibid. p. 16.

10 Ibid.

11 Bauer Ute Meta/Hou Hanru (eds.): *Shifting Gravity: World Biennial Forum No 1*. Berlin 2013. p. 224.

flexibility... were continually perceived as (and turned out to be) a context in which dialogue took place, both artistic and social'.¹²

According to biennial scholars, Charles Green and Anthony Gardner, these mega-events mark the convergence of art circuits and ideas with the history and popularisation of large-scale international exhibitions. Biennials are periodic exhibitions within a calendar cycle and a particular 'exhibitionary' format. Episodic, seasonal, recurrent and evolving, biennials often take the tempo of our times, whereby urgent contemporaneous topics are investigated and remediated.

A Brief History

The Venice Biennale is the oldest recurring international exhibition and has led to extensive scholarship around 'biennialisation'. The first edition of the Venice Biennale attracted 224,000 visitors and public acclaim. In the council meeting of 30 March 1894:

the first decisions were taken: to adopt a 'by invitation' system; to reserve a section of the Exhibition for foreign artists too; to admit works by uninvited Italian artists, as selected by a jury. On 6th April, Mayor Selvatico announced the first exhibition for the following year. On 10th April, economist and scholar Antonio Fradeletto was nominated Secretary general. The place of work was the little Council library.¹³

Simultaneously, work continued on the construction of the exhibition venue in the Giardini di Castello. On 8 July 1910, the futurist poet Marinetti arranged a drop of anti-Biennale leaflets in Piazza San Marco. During the Second World War, the activities of the Venice Biennale were interrupted in 1942, only to be resumed in 1948. The opening days of the Venice Biennale in 1968 were marred by encounters between students protesting and the local police, which resulted in some of the artists refusing to show their work in solidarity. The only other

12 Gardner Anthony/Green Charles: *Biennials, Triennials, and Documenta: The Exhibitions That Created Contemporary Art*. Chichester 2016.

13 *La Biennale di Venezia*. <https://www.labiennale.org/en/history/recent-years>. accessed on 21.10.2024.

time that the Venice Biennale was deferred was during the COVID 19 pandemic (the 59th Venice Biennale was postponed from 2021 to 2022).

The Venice Biennale is held across the city in palazzos, parks, warehouses and cafés. The traditional site of the Venice Biennale is the Giardini, on the east-ern edge of Venice, where Napoleon laid out gardens at the beginning of the 19th century. The Giardini hosts 29 pavilions including Josef Hoffmann's Aus-trian pavilion, Gerrit Thomas Rietveld's Dutch pavilion and the Finnish pavil-ion by Alvar Aalto. These national country pavilions are purpose-built, archi-tecturally designed, permanent pavilions arranged along promenades within the gardens. Presentations by nation states form part of a competitive environ-ment, with differing timelines, budgets and media teams, depending on their resourcing and prominence, and with the Golden Lion being awarded by a jury. Notably, Archie Moore won the Golden Lion in 2024 for his exhibition *kith and kin* in the Australian Pavilion, curated by Ellie Buttrose, in which a genealogical family tree was handwritten in chalk across the gallery's walls.

Each participating country has different timetables and processes for procur-ing the artist and curator for their respective pavilions. The varying methodolo-gies include open calls, selective shortlisting, invitation and the appointment of a curator who researches an artist, and so on. Some countries have, at times, attempted to disrupt the nation state format by swapping pavilions (France and Germany exchanged pavilions in 2013), exhibiting artists from other coun-tries in a fluid statement about the porous qualities of nationhood. Amidst the pre-vernissage chaos and disruption, the overgrown gardens of the Giardini are filled with dust, crates, forklifts and ladders, scaffolding, scissor lifts, tools and feverish artists and their crews. Ultimately, the Giardini are miraculously manicured and tidied before the arrival of the art cognoscenti, media throng and collectors enjoying *cicchetti* (Venetian tapas) and parties.

Informal Networks

There is limited cross-pollination between pavilions as most artists, curators and teams are focussed on delivering their exhibition in climatically challeng-ing conditions that include humidity, floods, dust and the complexity of mov-ing artworks to a lagoon environment where barges with forklifts are used to manoeuvre crates. Yet, despite the pressures, informal networks have been es-

established. For example, in 2024, Tarini Malik, the curator of the British pavilion set up a WhatsApp group of over 25 female curators of national pavilions to share anecdotes, accommodation tips, advice and invitations and to gather in person for a casual dinner in the week prior to the vernissage.

Despite the multitude of logistics faced by each pavilion, this curatorial group offered supportive camaraderie, collective respite and good humour during the intense pre-opening phase. Working under the auspices of governments as stipulated by the Venice Biennale, the national pavilions are often compared to the Olympic Games, with systemic inequalities of funding and capacity. Despite the stark differences, the curators were able to gather and share their anecdotes and live struggles, depletion and elation.

The heightened conditions of the Venice Biennale, with the attention of the global art world, are adeptly described by Juliana Engberg. Whereby artists ‘...hope for opportunities to accrue from exposure to the largest gathering of international curators worldwide who attend the event... Artists will also admit it is a heavy responsibility to “represent” one’s country, which is inevitably the burden they are given when showing in a national pavilion.’¹⁴ There is immense pressure on an artist and the requisite careful support is required. It is this mix of euphoria and anguish, exhilarating yet exhausting, that defines the complex task of participating in a Venice Biennale with its seven-month duration across the shores of Venice.

Nu’utele Islet

Another kind of shoreline or island is featured in Yuki Kihara’s *Paradise Camp* (Fig. 2) as a gigantic wallpaper image of a landscape decimated by the 2009 tsunami in Samoa. Kihara was notably the first Pasifika, Samoan and *fā’afāfine* (Sāmoa’s ‘third gender’) artist to represent New Zealand at the Venice Biennale with her camp ensemble of photographs, archive and film.

14 Gardner Kerry: Australia at the Venice Biennale: A Century of Contemporary Art. Melbourne 2021. p. X.

Fig. 2: Yuki Kihara, *Paradise Camp*, 2022



Photo: Luke Walker. Courtesy of the artist and *Milford Galleries*, Aotearoa New Zealand

Despite its picturesque qualities and resemblance to tourist brochures with palm trees and sandy beaches, the backdrop includes, in the distance, Nu'utele Islet, which was a leper colony during the period of colonisation by Germany and New Zealand. Thus, the beach is a complex place, which is impacted by climate change with significantly higher rates of rising sea levels and acidification along the coastal strip.

For the Tongan-Fijian scholar Epeli Hau'ofa, however, 'Oceania is hospitable and generous...We are the sea, we are the ocean, we must wake up to this ancient truth and together use it to overturn all hegemonic views....'¹⁵ This Venice Biennale was conceived and delivered under the constrained conditions of the pandemic, with an unforeseen yet ultimately triumphant outcome. Adaptations, deferrals, funding constrictions and travel limitations were the context that this Venice Biennale contribution researched and delivered after responding to an open call submission process by *Creative New Zealand*.

15 Hau'ofa Epeli: Our Sea of Islands. In: *The Contemporary Pacific* 6, 1/1994. p. 148–161.

Paradise Camp was presented in the Arsenale, a complex of former shipyards and armouries dating back to 1104 that are clustered together in a colonnade of long warehouses with concrete floors and brick walls. Despite the heritage background of these interlocking halls where countries can rent spaces from the Venice Biennale for varying amounts depending on their size and location, these national pavilions co-exist side by side, with New Zealand and Albania sharing a space in 2022. New Zealand has been participating in the Venice Biennale since 2001, with such presentations as Lisa Reihana's epic video animation *In Pursuit of Venus* in 2017. Other previous artists and curators include Michael Parekōwhai, Francis Upritchard, Dane Mitchell, Zara Stanhope and Rhana Devenport, respectively. New Zealand chose not to participate in 2024.

Kihara states that: "These works pay homage to my ancestors and simultaneously subvert the dominant western heterosexual "normalcy" that continues to conflict with the existence of fa'afafine people today."¹⁶ Intrigued by the use of photography as a decolonial weapon that irreverently returns the Western gaze, I commenced a research phase reading *Gender on the Edge*,¹⁷ *Samoaan Queer Lives*¹⁸ and *Coming of Age in Samoa*,¹⁹ the American anthropologist Margaret Mead's earnest but culturally insensitive study of adolescent girls in Samoa in the 1920s.

On 18 May 2020, the Venice Biennale announced that it was postponing two of its signature international exhibitions – the Architecture and Art Biennials – due to the ongoing disruption caused by the coronavirus pandemic and the ripple effect on cultural institutions. The Venice Art Biennale was shifted from May 2021 to April 2022, ensuring that Cecilia Alemani's exhibition would now coincide with *documenta*, Europe's leading quinquennial, in Kassel, Germany, in June 2022, which was curated for the first time by a collective from Asia – the Jakarta-based artist's collective ruangrupa. Alemani, the first Italian woman appointed as artistic director at the Venice Art Biennale, used the extra year to develop new projects and align with Liberation Day, when Italy celebrates

16 Tama Samoa – Samoan Man. Auckland Art Gallery. accessed on 21.10.2024.

17 Besnier Niko/Alexeyeff Kalissa: *Gender on the Edge: Transgender, Gay, and Other Pacific Islanders*. Honolulu 2014.

18 McMullin Dan Taulapapa/Kihara Shigeyuki: *Samoaan Queer Lives*. Auckland 2018.

19 Mead Margaret: *Coming of Age in Samoa: A Psychological Study of Primitive Youth for Western Civilisation*. New York 1928.

the end of the Fascist regime and Nazi occupation. Quoted in the New York Times, Alemani declared: 'I hope that the occasion will mark a new celebration of togetherness, a new sense of participation and communion.'²⁰

The pandemic induced increased interest in the ethics of care in the context of COVID, from care at home, in schools, hospitals, day care centres and social enterprises to the issue of global unevenness. The urge to develop different modes of working acted as a hiatus or pause, with people based at a fixed point as travel and mobility were suspended. It was a time for reflecting on some of the problems of existing habits: on how to come together in a slower, more reflective way of working. As deadlines evaporated and calendars were suspended, many of us needed to learn 'different ways of practicing being human, being an artist, curator, researcher, practitioner, listener...', as noted by curator Biljana Ciric, while '...working towards creating more complex entanglements over long periods of time'.²¹ This kind of slow curating, taking more time to think through and work, consistently guided the relational process of curation.

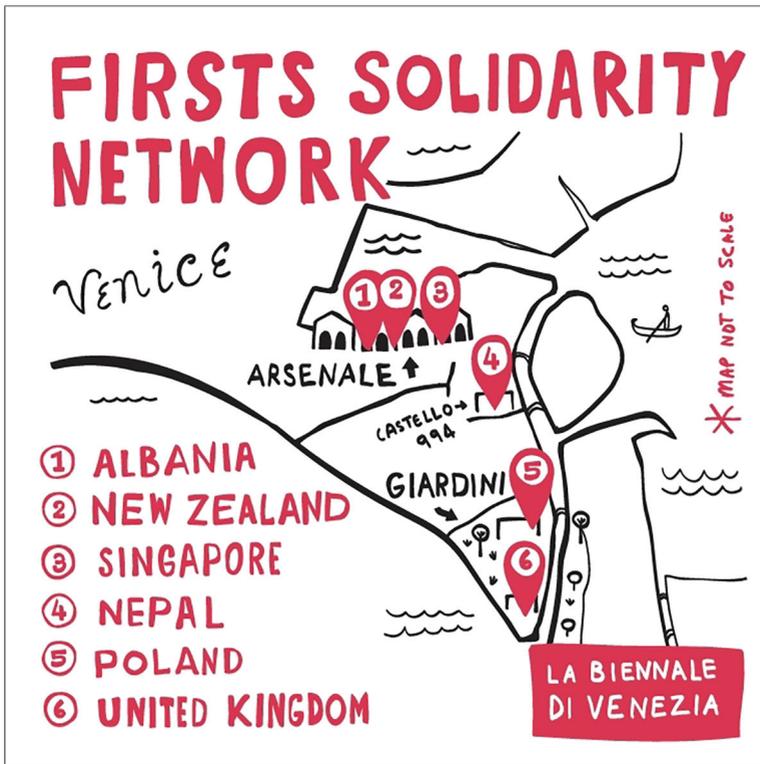
Firsts Solidarity Network

Initiated by Yuki Kihara, the first Pasifika, Asian and Fa'afafine (Sāmoa's 'third gender') to present in the New Zealand pavilion, the Firsts Solidarity Network (Fig. 3) was an informal group that offered collegial support to the participating artists and curators. It was also an opportunity to initiate cross-pavilion discourse around pertinent issues such as the internal machinations of national pavilions, while also striving towards equitable representation.

20 Farago Jason: Venice Biennale Postpones Next Two Editions. The New York Times. 18.05.2020. <https://www.nytimes.com/2020/05/18/arts/design/venice-biennales-postponed-coronavirus.html>. accessed on 21.10.2024.

21 Ciric Biljana (ed.): *As You Go... the Roads under Your Feet, towards the New Future*. Milan 2022.

Fig. 3: Venice Biennale, Firsts Solidarity Network, 2022.



Courtesy of the New Zealand Pavilion

Comprising artists who were first-time representatives from a marginalised or under-represented group in their respective countries or first-time country participants at the Venice Biennale, the network offered practical advice and camaraderie among participating pavilions, including Albania, New Zealand, Singapore, Nepal, Poland and Britain, with a pre-vernissage gathering at *Ocean Space*. The network provided cross-pavilion support and hosted webinars that reflected on collective experiences in the final phase of the Venice Biennale – as a powerful gesture towards solidarity and a way to expose systemic flaws and inequalities while finding a way to come together.

Sea, Soil and Solidarity

In the film accompanying Maria Madeira's ensemble installation *Kiss and Don't Tell* (Fig. 4), she sings the haunting refrain of a traditional song, *Ina Lou / Dear Mother Earth*, in the local language Tetum. Returning to her homeland after the Timorese voted for independence from Indonesia in 1999, the artist slept in a bedroom, in which there were coloured markings on the walls at knee height. After gaining the trust of surrounding neighbours, Madeira learned that the marks were the remains of lipstick. During the Indonesian occupation (1975–99), Timorese women were forced to wear lipstick, kneel down and kiss the walls. Madeira slept surrounded by hundreds of clearly visible impressions of lipstick, imprinted stains of torment.

Fig. 4: Maria Madeira, Kiss and Don't Tell, 2024.



Photo: Cristiano Corte. Courtesy of the artist and *Anna Schwartz Gallery*, Australia

Fig. 5: Ina Lou / Dear Mother Earth: Sea, Soil and Solidarity, poster of the two-day symposium, Venice, 19–20 November 2024.

ART ecologies

Ca' Foscari University of Venice
Department of Philosophy and Cultural Heritage

THE NEM INSTITUTE
Centre for Environmental Humanities (NEMH)
at Ca' Foscari University of Venice

Ina Lou / Dear Mother Earth: Sea, Soil and Solidarity
Organized by Cristina Baldacci, Natalie King, Francesca Tarocco

A two-day symposium that binds the South-East Asian, Portuguese and Timor-Leste pavilions at the 60th International Art Exhibition – La Biennale di Venezia with dialogue, performance and film screening. Forming a cross pavilion alliance, artists, curators, activists, academics and researchers will collectively consider ecological art practices, soil and sovereignty, water and wellness.

19-20 November 2024 | Venice

Venues:
Timor-Leste Pavilion (Spazio Ravà)
Portuguese Pav. 101 (Palazzo Tronchetti)
Feijoo Smith Mang. li Valmarana
Ca' Dolfin (Aula Magna S. v.o. Trentini)
NEMH (Ca' Biottadi)

Full program:
bit.ly/4Om76of

Logos: Bangkok Art Biennale Foundation, Ca' Foscari University of Venice, The NEM Institute, UNESCO, and others.

Graphic design: Giulia Brolese. Courtesy of Mónica de Miranda

Madeira honours these anonymous women and their suffering in her site-specific, large-scale installation *Kiss and Don't Tell* in Spazio Ravà on the Grand Canal, adjacent to the Rialto Bridge. By drenching the walls in drips of paint and betel nut that resemble blood, further enhanced by the deep crimson hue of antiseptic, Madeira alludes to wounds and injuries. As there are no art supply stores in Dili, Madeira deploys materials sourced locally by diluting the red ochre earth from her village, Ermera, co-mingled with threads of *tais*, the tra-

ditional Timorese textile. The effect is like a stain, a teardrop, or even oozing blood. The pale hues of blue and peach acrylic paint add a further luminous quality to her epic painting installation, whose vibrating and pulsating effect is pleading to be seen.

Madeira sings *Ina Lou / Dear Mother Earth* as she narrates her harrowing discovery, which was also the inspiration for a two-day gathering during the closing days of the Venice Biennale 2024 that brought together Timor-Leste, the project *Greenhouse* from Portugal (the former coloniser of Timor-Leste), the collateral exhibition *The Spirit of Maritime Crossing* and *THE NEW INSTITUTE Centre for Environmental Humanities (NICHE)* at *Ca' Foscari University of Venice*. Comprising panel discussions, film screenings and a performance, this mini cross-pavilion event (Fig. 5) was a way of sharing critical discourse surrounding our respective pavilions while formulating collective trans-national responses. These kinds of gatherings are part of a curatorial practice of conversation, dialogue, friendship, support, alliance and camaraderie.

A Biennial in Slow Motion

During this time of geopolitical and environmental crises, one of the most prescient realisations has been how everything is interdependent and interconnected. The Delhi-based trio of artists, curators and interlocutors, Raqs Media Collective, asks, 'So what is a collective life based on mutuality, generosity, reciprocity and trust?'²² While exhibitions are temporal, the curatorial process takes time and care.

Raqs Media Collective's essay in e-flux 'Earthworms Dancing: Notes for a Biennial in Slow Motion'²³ rethinks the biennial model in terms of tempo and momentum, imagining a biennial stretching to become something that happens across two years rather than an event that occurs once every two years. They write about syncopation and the pace of researching '...dormant, barely

22 Raqs Media Collective: Planktons in the Sea: A Few Questions Regarding the Qualities of Time. In: e-Flux Journal, no. 27/2011.

23 Raqs Media Collective: Earthworms Dancing: Notes for a Biennial in Slow Motion. In: e-Flux Journal, no. 7/2009.

discernible, and hibernating strands...’ as well as cultivating patience ‘through multiple acts of turning, borrowing, tunnelling, and composting’.²⁴

Perhaps we could look at these notions of co-inhabiting a period ‘...to create structures and processes by which different rhythms of being and doing can act responsively towards each other’.²⁵ Instead of the high intensity vernissage or in addition to the peak opening, we could reimagine a biennial in slow motion that builds relationships and solidarities, discourse and conversations, which lead towards a jointly sustainable future, over time and in time.

Curating Carefully

The inherent vulnerabilities of caring can be linked to Judith Butler’s articulation of the ‘...reciprocal and material modes of sharing [that] describe a crucial dimension of our vulnerability, intertwinements and interdependence of our embodied social life’.²⁶ Delicacy and fragility are helpful ways of understanding the support systems, effort and activities that curators are required to forge. The prominence of the word ‘care’ and ‘curating’ is noted by Elke Krasny and Lara Perry in the recently published anthology *Curating with Care*²⁷ with a convergence that the editors refer to as a response to the dual crisis of ecological care and a professional crisis in curating: ‘The cultural production of curators, including curation at different scales ranging from the big museum to the self-managed art space, from the global biennale to the local cultural community centre, is always an expression, and a reflection, of urgent contemporary concerns.’²⁸

With these three pavilion case studies, I have charted a paradigm of care as a horizontal and relational practice, with coexistence and taking care as central tenets of all curatorial activities and encounters. We can only hope that with the appointment of Koyo Kouoh as the first African woman to take up the

24 Ibid.

25 Ibid.

26 Butler Judith/Yancy George. Interview: Mourning Is a Political Act amid the Pandemic and Its Disparities (Republication). In: Journal of Bioethical Inquiry 17. No. 4. 2020. p. 483–487. <https://doi.org/10.1007/s11673-020-10043-6>.

27 Krasny Elke/Perry Lara. *Curating with Care*. Abingdon 2023.

28 Ibid. p. 2.

mantle of curator of the Venice Biennale in 2026, she will extend her curatorial mode as an ‘artist-centered curator’²⁹ and be guided by conversations and listening. By contrast, an alternative, nimble model to curating large-scale recurrent international exhibitions in our present condition of ecological crises is to look towards biennials/triennials in the Global South such as Kathmandu Triennale, Nepal, Lahore Biennale, Pakistan and Kochi-Muziris Biennale, India. As co-Artistic Director of the Kathmandu Triennale 2026, we are seeking a newfound intimacy amongst us all, a yearning for belonging that speaks to a global ethics of connection and coexistence, care and kinship. We are searching for avenues to repair a precarious world by working with our counterparts to co-create, co-curate, co-produce with artists in the unique locale of Kathmandu amidst the foothills of the Himalayas. As curators, we could adopt habits of care and inclusive modalities of hearing each other in order to generate renewed collective futures. Slowing down ways of working and being is a way to chart new ecologies of collective care as a continuous mode of support.³⁰

29 Marshall Alex. Koyo Kouoh is named 1st African woman to curate Venice Biennale. In: *The New York Times*, 02.12.2024. <https://www.nytimes.com/2024/12/03/arts/design/venice-biennale-curator-koyo-kouoh.html>. accessed on 12.12.2024.

30 Other important references consulted for this text include:
 Filipovic Elena/Hal Marieke Van/Øvstebø Solveig: *The Biennial Reader*. Ostfildern 2010.
 Green Charles: *South as Method? Biennials Past and Present*. In: Galit Eilat, Mayo, Charles Esche, Pablo Lafuente, Luiza Proenca, Oren Sagiv, and Benjamin Seroussi (eds.): *Making Biennials in Contemporary Times: Essays from the World Biennial Forum No 2*. Sao Paulo 2014.
 Lamberti Maria Mimita: *International Exhibitions in Venice*. In: *OBOE JOURNAL*, Vol. 1 No. 1/2020: *Why Venice?* p. 26–45. doi.org/10.25432/2724-086X/1.1.0004
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