

51. International Art Exhibition - La Biennale di Venezia
THE EXPERIENCE OF ART; ALWAYS A LITTLE FURTHER



PERSONAL LIVING SPACE

MARYA KAZOUN

June 12 - November 6, 2005
Opening hours 10.00 am - 6.00 pm, closed on Mondays

Palazzo Pesaro Papafava (Ca' d'Oro boat station, line n.1),
Cannaregio 3764 - 30131 Venice

Curator: Jackie Winsor
Co-curators: Arwa Seifeddine, Lynn Del Sol
Artist: Marya Kazoun
Organiser: Mjelby Konstmuseum, Arte Communications

Marya Kazoun, Lebanese Canadian artist living in New York, participates for the first time in the Venice Biennale, presenting the exhibition "Personal Living Space": an Installation and Performance piece of magnificent proportions which will engulf the senses and rattle the mind.

The installation is formulated around the central idea of personal space and is rooted in an emotional transcendental vision developed from the inside out. 'Personal Living Space' functions as an incubator for Kazoun's own psychological aspirations; one that eliminates awareness to the flow of time and pads the horrors of the outside by opening a door to a safe haven.

From the pillars threads start to lift with ease from canvases and giant rings hanging in space begin to stitch themselves into the skin of everyone passing by or standing outside, pulling them sinew by sinew into her personal living space. Marya is sitting there amidst the different layers. She is weaving. "What are you weaving?" "I can tell you about the intricate weavings of different cultures. I will weave for you, if you let me." She is there (Petrified!) and petrifying the viewer like the myth of Medusa with her constant and repetitive ancestral gestures. Her art emulates serpents...



Thin strands reach from every angle, pausing and posing in the air like hair underwater. A stuffed baby is tangled in the grip of spools of wool wrestling through organic pillars and poles. Thick black thread flows like spilled blood, exacerbating the deranged scenery, therefore making it all the more real. One could feel each and every stitch; feel what she felt as she was making each piece.

Her work, a special kind of genius, puts forth the leverage for the viewer to embrace human relationships for what they are and to establish a new set of ideals whereas beauty and failure exist in society. Marya creates work that is fleshy and hairy and she dares the viewer to call it something other than unadulterated beauty. Her work knows its worth and that beauty can never be taken away.

'Personal Living Space' serves to remind us all about the respect we owe to our bond with other humans. We have ignored each other's needs for entirely too long.

Text by
Lynn del Sol, curator

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