

D'Acquisto, Germano, 5 artists to keep an eye on at the 2024 Biennale Arte, Interni ,20 December 2023

INTERNI



Japan, UK, Nigeria, South Korea and the United States have entrusted their pavilions at the 2024 Art Biennale to artists who alone are worth the visit to Venice (and here we explain why)

Slowly, the pavilions that will take part in the Venice Art Biennale 2024.

Each national participation carries forward its own idea of the world. So from next April 20 the Lagoon will be invaded by feminist and environmentalist visions, decolonial and sensorial, political and intimist, cheeky and satirical.

On stage there will be the best (or at least this is the desire of the curator Adriano Pedrosa) contemporary artists on the planet. We choose the five not to be missed for anything in the world. Partly for their way of describing themselves and the time in which we live and partly for their extraordinary ability to reinterpret it in their image and likeness.

1. Yuko Mohri, Japanese pavilion, Biennale Arte 2024

One of the artists who is most intriguing is, for example, **Yuko Mohri** who will represent **Japan**. The 43-year-old artist, originally from Kanagawa prefecture, has been studying the beneficial effects of crises for years.

What does this mean exactly? She explains it herself: "What interests me is how a crisis can ignite the highest levels of creativity in people".

To give shape to his Mohri exhibition - which in 2025 will be the protagonist of a solo exhibition at the **Hangar Bicocca** in Milan where physical phenomena such as gravity and magnetism will be explored - he is inspired by the **tales of Tokyo metro workers** who ingeniously use everyday objects to block water leaks that occur in the various stations.

Inside the Japanese pavilion there will be echoes of the pandemic, but also references to the violent floods that hit Venice in 2019 and the protests of young activists in the name of ecology and environmental sustainability.

Yuko, who employs **sound and movement to create site-specific kinetic installations** by combining ready-made objects and electrical circuits, will create a work in the shape of rotting fruit attached to electrodes that generate light and notes .

The curator of the ambitious project is **Sook-Kyung Lee**, former director of the 14th Gwangju Biennial, current Senior Curator at the Tate Modern in London and a point of reference for art criticism in Asia.