

# FRONTIERS REIMAGINED

A collateral event at the 56th Venice Biennale aims to use intercultural exchange between art practitioners as the medium of choice. **Marina Iordan** reports.

There was a time when expeditions between continents were seldom, life-threatening experiences that, paired with the non-existence of telecommunications, narrowed the possibilities of intercultural exchange and the subsequent understanding of each other. It is then a surprise that, in our globalized, hyper modern era of mobility and connectivity, opinions still hit the myopic walls of ideological adamance, keen on dismissal based on gender, ethnicity, or political affiliations.

Taking over the Museo di Palazzo Grimani as a collateral event of the 56th Venice Biennale, *Frontiers Reimagined* seeks to break those subjective walls by exposing the variety of practices and visual narratives stemming from an intercultural exchange between art practitioners. Curated by New York City based gallerist, art theorist, and film maker Sundaram Tagore, the group exhibition gathers over forty artists from disparate geographical regions, and lays out their examinations of cross-cultural boundaries through a variety of media. Exemplifying transcendence of a monocultural narrative, the meticulously constructed abstract paintings of Iranian Golnaz Fathi, heavily inspired by traditional Persian calligraphy, also derive from the artist's admiration of Antoni Tàpies and his Tachisme creations. To Hiroshi Senju, world-renowned for



(Left) Alfredo and Isabel Aquilizan. *Wings III*. 2009. Used slippers and metal stand. 8.9 x 6.4 feet/2.7 x 2 meters. © 2015 Tagore Foundation International.

(Below) Robert Polidori. *Favela Rocinha #1*. Rio de Janeiro, Brazil. 2009. UV-cured ink on aluminum. 3.4 x 9.8 feet/1 x 3 meters. Edition 1/2. © 2009 Robert Polidori, image courtesy of the artist.

his monumental *Waterfall* paintings, the affiliation to one culture in particular is a notion blurred by his peripatetic lifestyle, resulting from a quest of new visual experiences to inject into his ethereal canvases. Born, raised, and still living in Bangladesh, Tayeba Begum Lipi points the finger at women's living conditions in a world dominated by men and the varying degrees of their precariousness on a universal scale, through poignant installations of steel and razors. The cultural interconnections extant in *Frontiers Reimagined* are endless and yet seamless, contextualizing the multimedia practices in an educational framework that sheds light on the existence of a global visual language. And slowly, with this, the idea of an artistic Pangaea settles. ■

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