

The Art Biennial of Venice 1999-2019 and Biennialization: Historical Analysis of Catalog Forewords

FUJIKAWA Satoshi

This paper discusses the Art Biennial of Venice in 1999 through 2019 through a historical analysis of catalog forewords published during that period. The results indicate the various changes to the Biennial and illuminate biennialization as an underlying factor. The spatial expansion of the exhibition and the increase in the number of participating countries enlarged the Biennial as a counteraction to biennialization. The ideal model of the Biennial as “a place of research” is one positive outcome of biennialization.

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Introduction

In the 2019 catalog of the Art Biennial of Venice, Paolo Baratta reflected on its history since 1998. Baratta was president of the Fondazione La Biennale di Venezia from 1998 through 2001 and from 2008 to the present. The textual items in the catalogs, such as the forewords, introductions, and essays, tend to be brief, but, by examining them together from a diachronic perspective, we might learn about the evolution of the Art Biennial of Venice during our present age of globalization.

Perennial contemporary art exhibitions mostly are biennially or triennially held, and they have been increasing throughout the world since the 1980s. This expansion has been criticized in conjunction with globalization and referred to as “biennialization.”¹ The Art Biennial of Venice is the oldest of these exhibitions (est. 1895) and ur-biennial, and it has evolved or gradually changed in response to biennialization. Three presidents of the Fondazione La Biennale di Venezia have coped with an increase in the number of participating countries and a growing audience, renovations to old buildings, expanding art tourism, and distinguishing it from other events: Baratta (1998–2001 and 2008–present), Franco Bernabè (2001–2004), and Davide Croff (2004–2008). This paper analyzes the Art Biennial of Venice in the context of biennialization through a historical analysis of the catalog forewords written by these presidents.

Varied Interests and Development of the Educational Program

Every foreword of the Art Biennial of Venice catalog comprise acknowledgements, explanations of the curatorial theme, and introductions to the new features of the exhibition. One notable piece of information in them is the number of participating countries that year. For example, in the 2001 catalog, Paolo Baratta stated “sixty-four,”

¹ See Oliver Marchart, “Hegemonic Shifts and the Politics of Biennialization” in Elena Filipovic, et al., eds. *The Biennial Reader* (Bergen: Bergen Kunsthall, 2010): 466-490.

which was “the largest participation of countries in the history of the Biennale.”² Eight of the eleven catalogs from 1999 through 2019 reported the number of the participating countries, which tended to consistently increase: 64 in 2001, 70 in 2005, 76 in 2007, 77 in 2009, 89 in 2011, 88 in 2013, 89 in 2015, and 86 in 2017. There was a marked increase between 2009 and 2011 and, then, the numbers stabilized between 2011 and 2017. Baratta contrasted the 58 countries in 1997 to the 89 countries in 2015.³ This growth was more than a 150 percent increase in the number of the participating countries, which might be a result of biennialization.

The numbers of visitors were not mentioned in the catalogs because they were prepared in advance of the events.⁴ However, the presidents sometimes made relevant statements in the forewords about the sizes of the audience.⁵ For example, in the 2003 catalog, Franco Bernabè mentioned “a wider public of contemporary art.”⁶ From his perspective, the audiences’ interests were increasingly varied, and the typical visitor was no longer an expert with interpretative keys already in hand who could organize a visit for specific purposes. Visitors were increasingly likely to be attracted for various reasons, their identity categorizations were difficult (and, arguably, pointless), and they required assistance with the innovative forms of the contemporaneity.⁷ Thus, he argued the exhibition should evolve to meet these varied interests of a broad public.

In the 2003 catalog, Bernabè stated his choice of Francesco Bonami as director and explained that Bonami’s denial of the “all-pervasive role” of a single curator of a large-scale exhibition turned the role of curator back to that of serving the artists and the public.⁸ Hence, “the dictatorship of the viewer”, the subtitle of *Art Biennial 2003*, can

² Paolo Baratta, “(untitled),” *platea dell’Umanita: 49. esposizione internazionale d’arte, La Biennale di Venezia* (Milano: Electa, 2001): xi.

³ Paolo Baratta, “Foreword,” *All the World’s Futures : 56th International Art Exhibition, la Biennale di Venezia* (Venezia: Marsilio, 2015): 14.

⁴ More than 500,000 visitors were reported in 2005. E-mail from infoartivisive@labiennale.org, title: “La Biennale di Venezia: over 500,000 visitors at the Biennale Arte 2015 closing today,” received: November 23, 2015, 1:47.

⁵ Baratta mentioned in the 2019 catalog: “During these years, we have increased the number of visitors and found a new partner.” See Paolo Baratta, “The Visitors as a Partner,” *May You Live in Interesting Times : Biennale Arte 2019 Exhibition* (Venezia : La Biennale di Venezia, 2019): 35.

⁶ Franco Bernabè, “Foreword,” *Dreams and Conflicts - The Dictatorship of the Viewer: 50th International Art Exhibition, La Biennale di Venezia* (Venezia: Marsilio, 2003): xix.

⁷ Ibid.

⁸ Bernabè, “Foreword,” 2003: xix.

be read as an antithesis of “the dictatorship of the curator”, and as a symbolic phrase of the changing relationships of curator, artist and audience in the age of biennialization.

In the 2007 catalog, Davide Croff reported that the visual section of the Art Biennial of Venice had initiated discussions with the organizers of Documenta in Kassel, Skulptur Projekte Münster, and Art Basel, which culminated in an alliance.⁹ The four entities launched a combined promotional campaign and a website named “Grand Tour 2007” to provide useful information on the four events and related public services. The campaign’s goal was “to raise awareness and increase attendance.”¹⁰ The Art Biennial of Venice, Documenta, and Skulptur Projekte Münster are perennial exhibitions held every two, five, and ten years, respectively, such that people can tour them together every ten years. Art Basel is an annual art fair. This decennial grand tour of mega-scale exhibitions has occurred three times to date (1997, 2007 and 2017), and it has become an accelerative force of biennialization.¹¹

In the 2011, 2013, and 2019 catalogs, Paolo Baratta insisted that the educational programs had increased in importance. These programs offered a guided tour for the lay audience and a Biennale Session for visitors associated with universities, art academies, and institutes. The Biennale Session was initiated in 2011, and the catalog described it as a three-day visit of at least fifty students and teachers with the possibility of organized seminars at the exhibition’s venues and assistance with travel and accommodations. In the 2013 catalog, Baratta expressed his hope that “La Biennale can be seen as a place of research where people can observe,”¹² and, in 2019, he stated “more than half [of the audience] are under 26 years of age” which was a worthy achievement “to celebrate the twenty years which have passed since 1999.”¹³

Between 1999 and 2019, the Art Biennial of Venice experienced a large increase

⁹ Davide Croff, “Introduction,” *Think with the Senses - Feel with The Mind, Art in The Present Tense: 52nd International Art Exhibition, La Biennale di Venezia* (Venezia: Marsilio, 2007): n.p.

¹⁰ Ibid.

¹¹ Although there is no mention of the Grand Tour in the foreword of the 2017 catalog of Art Biennial, “Grand Tour 2017” website existed (<http://www.grandtour2017.org/>). (Retrieved January 18, 2017)

¹² Paolo Baratta, “A Research-Exhibition,” *Il Palazzo Enciclopedico: 55th International Art Exhibition, la Biennale di Venezia* (Venezia : Marsilio, 2013): 16.

¹³ Paolo Baratta, “The Visitor as a Partner,” *May You Live in Interesting Times : 58th International Art Exhibition, la Biennale di Venezia* (Venezia: La Biennale di Venezia, 2019): 35.

in the number of participating countries and a growing audience with diverse interests, which encouraged reassessment of the relationships among curator, artist, and audience. The Grand Tour 2007, the cooperative effort among the three large exhibitions and one art fair mentioned above, is assumed to have influenced many aspects of biennialization; however, this assumption has not been carefully investigated. The apparent updates to the Art Biennial of Venice, the development of the educational program, and the advent of the Biennale Session might be interpreted as responses to biennialization. It is noteworthy that the educational program targets students. Thus, the potential of the large exhibitions of contemporary art in the age of biennialization is in their significance as “a place of research.”¹⁴

Spatial Expansion and Global Representation

As indicated above, one main function of the catalog forewords is to introduce new features. Paolo Baratta and Davide Croff described some expansions of exhibition spaces in each of their forewords. Spatial expansions of the Art Biennial of Venice in 1998 through 2019 experienced three phases: (1) 1998 through 2005 renovations of buildings for the International Exhibition; (2) 2005 through 2013 receptions of new countries in the Artiglierie, the Tese delle Vergini, and the Gaggiandre; and (3) 2013 through 2019 further receptions of new countries in the Sale d’Armi and the Artiglierie. All of the third phase expansions were in the Arsenale, which is the old shipyard district that had been active during the Republic of Venice era. The history of the spatial expansion is characterized by the restored buildings and how they were used.

In the 1999 catalog, Baratta pointed out restorations of the Artiglierie, the Tese delle Vergini, and the Gaggiandre. New spaces were used being as venues for the International Art Exhibition. Baratta also announced, “even more spaces will be recovered in the coming months.”¹⁵ In the 2001 catalog, he explained that two new spaces in the Tese delle Vergini would be added and that these spaces were “currently undergoing work.”¹⁶ However, Franco Bernabè, who succeeded Baratta, was silent regarding exhibition space in the 2003 catalog foreword. It is clear from a comparison of

¹⁴ Baratta, “A Research-Exhibition,” 2013: 16.

¹⁵ Paolo Baratta, “The New Venice Biennale,” *dapertutto: 48a esposizione internazionale d’arte, La Biennale di Venezia* (Venezia: Marsilio, 1999): n.p.

¹⁶ Baratta, “(untitled),” 2001: xi.

the exhibition maps of 2001 (in the leaflet) and 2003 (in the guide book) that no notable spatial changes occurred (Figures 1 and 2).

Davide Croff, who followed Franco Bernabè, announced in the 2005 catalog that “the new Italian Pavilion which will be completed in time for the 2006 International Architecture Exhibition.”¹⁷ The former Italian Pavilion had been in the Giardini, a park created by Napoleon Bonaparte in 1807, where the Art Biennial of Venice originated in 1895. With the opening of the new Italian Pavilion in the Arsenale, the pavilion in the Giardini was used as a main venue of the International Art Exhibition and its name was changed to “Central Pavilion.”

Although Croff mentioned only the new Italian Pavilion in the catalog, the 2005 exhibition should be remembered as the first year in which the People’s Republic of China participated. In 2005, the Chinese Pavilion was a makeshift structure of gracefully woven bamboo located in front of an old brick building in the Tese delle Vergini. After 2007, this brick building was the home of the Chinese Pavilion. In the 2007 catalog, Croff explained that Robert Sorr, the artistic director that year, “wanted to include Turkey with its national pavilion (in the Artiglierie dell’Arsenale)” and that China’s participation since 2005 was the first sign of the Biennial’s “opening up to new parts of the world.”¹⁸

The second phase can be distinguished from the first phase by the usages of the new spaces. In the first phase, the spaces were used only for the International Art Exhibition. However, in the second phase, they were used for the exhibitions of the national pavilions as well as the International Art Exhibition. The second phase was initiated by the participation of the People’s Republic of China in 2005, followed by the opening of the new Italian Pavilion in 2006, and the practical inauguration of the Chinese Pavilion in 2007. The Italian Pavilion and Chinese Pavilion spaces corresponded to the two new spaces in the Tese delle Vergini that Baratta had mentioned in 2001.

The African Pavilion also was realized in 2007, although it was not strictly a national pavilion according to the catalog, which categorized it as quasi-national participation.¹⁹ The African Pavilion was initiated in 2007, but it heralded the African

¹⁷ Davide Croff, “Introduction,” *Always A Little Further: 51. International Art Exhibition, La Biennale di Venezia* (Venezia: Marsilio, 2005): n.p.

¹⁸ Croff, “Introduction,” 2007: n.p.

¹⁹ The exhibition was titled “Check List – Luanda Pop.” Thirty artists and their works were selected

national participants of the third phase (2013–2019). The goal of opening up to new parts of the world was gradually met.

Chile and the United Arab Emirates (UAE) opened national pavilions in the Artiglierie in 2009. There also was an exhibition by the IILA: L'Istituto italo-latino americano, which is based in Rome. The IILA exhibited works of twelve artists from ten Latin American countries.²⁰ In addition to the International Art Exhibition, four national exhibitions were held in the Artiglierie in 2009: Turkey, Chile, UAE, and the IILA. There were seven national exhibitions in the Artiglierie in 2011, in which India, Argentina, and Saudi Arabia inaugurated their national pavilions in addition to Turkey, Chile, UAE, and the IILA. However, this assembly changed after 2013.

In the 2016 catalog's foreword, Baratta introduced the debut exhibition of the Holy See in the Sale d'Armi.²¹ This two-story building located next to the Artiglierie had partly opened in 2013 and fully opened in 2015. The number of countries exhibiting in the building more than doubled from four in 2013 to ten in 2015. The building was used for the exhibitions of the Holy See, Argentina, South Africa, and UAE in 2013; it housed the exhibitions of Albania, Argentina, Macedonia,²² Mexico, Peru, Singapore, South Africa, Tunisia, Turkey, and UAE in 2015. Notably, Argentina and UAE relocated from the Artiglierie to the Sale d'Armi in 2013 (Table 1).

However, the number of participating countries also increased in the Artiglierie from eight to twelve between 2013 and 2015. Seven countries and one entity exhibited there in 2013: Bahrain, Chile, Indonesia, Kosovo, Latvia, Lebanon, Turkey, and the IILA. Twelve countries held their exhibitions there in 2015: Chile, Croatia, Georgia, Indonesia, Ireland, Kosovo, Latvia, Malta, New Zealand, Philippines, Slovenia, and

by an expert team chaired by Robert Storr and exhibited. See, *Think with the Senses - Feel with The Mind, Art in The Present Tense. Participating Countries. Collateral Events: 52nd International Art Exhibition, La Biennale di Venezia* (Venezia: Marsilio, 2007): 2-11.

²⁰ The twelve artists and ten countries were: Gastón Ugalde (Bolivia), Alberto Baraya and Luis Roldán (Colombia), Federica Herrero (Costa Rica), Carlos Garaicoa and Ramsés Larzábal (Cuba), Fernando Falconi (Ecuador), Nils Nova (El Salvador), Darío Escobar (Guatemala), Paul Ramírez Jonas (Honduras), Sandra Gamarra (Peru), and Raquel Paiewonsky (Dominican Republic). See, *Making Worlds. Participating Countries. Collateral Events: 53rd International Art Exhibition, La Biennale di Venezia* (Venezia: Marsilio, 2009): 182-188.

²¹ Baratta, "A Research-Exhibition," 2013: 16.

²² Former Yugoslav Republic of Macedonia changed its name to the Republic of North Macedonia on February 12, 2019.

Tuvalu. This growth was possible because the Artiglierie was exclusively used for the national exhibitions. Previously, the Artiglierie was used for the International Art Exhibition as well as national exhibitions (2007 through 2011). The opening of the Sale d'Armi and the conversion of the Artiglierie distinguished the second from the third phase.

There was scant change between 2015 and 2019. Ten countries participated in 2017 and eleven countries participated in 2019 at the Sale d'Armi, and there were eleven countries in 2017 and in 2019 at the Artiglierie. Tuvalu withdrew from the Artiglierie in 2017, and its number decreased from twelve in 2015 to eleven in 2017. Albania relocated from the Sale d'Armi to the Artiglierie in 2019, and Kosovo moved from the Artiglierie to the Sale d'Armi that same year. Two more countries, Macedonia and Tunisia, left from the Sale d'Armi, but Luxembourg, Saudi Arabia, and Ukraine entered it in 2019.

In sum, the renovations of old buildings in the Arsenale brought more than twenty new countries to the Art Biennial of Venice after 2005. Most of them were from regions of the world new to the Art Biennial, such as Asia, Africa, South America, Eastern Europe, and the Middle East. Their national pavilions were located in the Sale d'Armi or the Artiglierie. The symbolic events were the opening of the new Italian Pavilion in 2006 and the inauguration of the Chinese Pavilion in 2007 in the Tese delle Vergini. The Italian Pavilion had been in the Giardini with about thirty other countries, roughly two-thirds of which were European, reflecting the Biennial's first exhibition in 1895 (Table 2). The distinguishing features of the biennialization of the Art Biennial of Venice were the Italian Pavilion's move to the Arsenale and the growth in participation from previously unrepresented regions of the world.

Criticism of the National Pavilion Format and Pluralism of Voices as a Hallmark

Paolo Baratta introduced "a dual exhibition model" in the 2013 catalog foreword.²³ He described it as a structure of the Art Biennial of Venice comprising two main pillars: the exhibitions at national pavilions, each with its own curator, and the International Art Exhibition, organized by the Art Biennial of Venice and with an appointed curator. He indicated that the model was initiated in 1993, but it was not set as the permanent standard until 1999, and he assured the readers that this model gave "a plurality of voices" to the Biennial. This "plurality of voices" evolved into "the pluralism of voices"

²³ Baratta, "A Research-Exhibition," 2013: 15.

in the 2015 and 2017 catalogs. Baratta indicated its crucial importance as “a hallmark” of the Art Biennial of Venice.²⁴

In 1998, Harald Szeemann was appointed artistic director of the Forty-eighth Art Biennial of Venice, the title of which was subsequently announced as “Aperto over All” (“Aperto” means “open” in Italian). Szeemann also organized the Forty-ninth Biennial in 2001, titled “Plateau of Humankind.” Baratta stated in the 2019 foreword these two titles had become maxims for all the subsequent exhibitions and he recalled:

Twenty years ago, this choice of “openness” was our response to the many critics who accused the Biennale and its “national pavilions” of being old-fashioned: In those years, cosmopolitanism and globalization were in vogue. Now, twenty years later, some people raise the doubt that cosmopolitanism might also have been a way for dominant societies and economies to exert a sort of soft power.²⁵

Baratta merely mentioned some people’s reassertion of cosmopolitanism; if a reader accepts the doubt, the twenty-year-old criticism of the national pavilions must collapse. Baratta’s position on this point is unmistakable because he had repeatedly defended the national pavilion format in his previous forewords. Baratta first argued in defense of the national pavilion format in his 2009 catalog essay at the beginning of his reappointment as president.

The old, unique formula of an exhibition with various countries’ Pavilions now seems more vibrant than ever. It allows much broader representation, enriches the plurality of participation, and ensures orderly management due to the shared responsibility.²⁶

According to Baratta, despite its age, the national pavilion format has at least two advantages: his stated “plurality of participation” and orderly management. Baratta precisely explained the former advantage in the 2011 catalog.

The individual national pavilions are a very important feature of the Venice

²⁴ Baratta, “Introduction,” 2017: 15.

²⁵ Baratta, “The Visitor as a Partner,” 2019: 34

²⁶ Baratta, “(untitled),” 2009: n.p.

Biennale. It is precious in times of globalization, because it gives us the primary fabric of reference on which the always new, always varied, autonomous geographies of the artists can be observed and better highlighted.

It may be asked to what extent these pavilions also bring with them desires for representation of the country that organises them -- although the autonomy left to the curators is broad. Each one has its own history and style. It may certainly be said that in them the countries reveal the role attributed to contemporary art as messenger of their present and their cultural wealth. But the pavilions also provide revelations on more profound realities and riches than those of the usual official and stereotyped images or pretexts.²⁷

Thus, the national pavilions are platforms for autonomous exhibitions by countries' curators and artists that depict current and firsthand global pictures,²⁸ which is a foundation of plurality. In addition, Baratta developed his argument on behalf of the national pavilions in the catalog of 2015 as follows:

And once again, I am glad that I did not listen to the regrettable considerations made in 1998 claiming that the exhibition with foreign pavilions was outmoded and should be done away with, perhaps in favor of a white cube, an aseptic in which to erase history, exercise our abstract presumptions, or offer hospitality for the dictatorship of the market.²⁹

Baratta's rebuttals of the claim the national pavilions were "outmoded" in the 2015 and "old-fashioned" in the 2019 forewords were almost identical. Only the options were different: In 2015, Baratta compared the national pavilions to a "white cube" and, in 2019, to cosmopolitanism and globalization.³⁰ Firsthand, i.e., "primary fabric of

²⁷ Paolo Baratta, "La Biennale is like a wind machine," *ILLUMInations: 54th International Art Exhibition, la Biennale di Venezia* (Venezia: Marsilio, 2011): 32.

²⁸ C. A. Jones argued as follows: "as long as we are talking about biennials, we are talking about world pictures rather than imaginarily isolated objects." See Caroline A. Jones, "Biennial Culture: A Longer History," in *The Biennial Reader*, 71.

²⁹ Paolo Baratta, "Foreword," 2015: 15.

³⁰ Baratta recalled his reaction to the criticism of the national pavilions in an interview: "My conclusion was, okay then, let's enlarge it." See Michael Fitzgerald and Paolo Baratta, "On pavilions

reference,” in Baratta’s text evokes a secondhand experience. A secondhand global picture with mistrust in the soft power of dominant societies and economies, brings Documenta in Kassel to mind. Documenta is a huge exhibition of contemporary art comparable to the Art Biennial of Venice, and one artistic director and her or his team usually curates it. The director chooses the theme or concept of an exhibition and selects the artists and artworks for it. Baratta’s text does not mention that Documenta is an example of the soft power of dominant societies, but I propose that is one after the Documenta 14 in 2017, held in Athens, the capital of a country in severe economic crisis³¹.

The 1999 “Aperto over All,” 2001 “Plateau of Humankind,” and the 2015 and 2017 “pluralism of voices,” are key phrases that help us to imagine the identity of the Art Biennial of Venice. Baratta’s consistent argument supporting the validity of national pavilions and the development of the defensive narratives could be interpreted as the construction of a positive identity of the Art Biennial of Venice. Baratta’s argument began in 2009 after he resumed the presidency and after the formation of the Grand Tour 2007 alliance. It is reasonable that one challenge to this identity construction was to distinguish between the Art Biennial of Venice and Documenta. Baratta’s impressive recollections highlight that the validity of national pavilions had consistently concerned him for more than twenty years. Differentiation was a crucial issue for the perennial contemporary art exhibitions in the age of biennialization.

Conclusion

This paper analyzes the catalog forewords of the Art Biennial of Venice in 1999 through 2019. Altogether, the three presidents (Paolo Baratta, Franco Bernabè, and Davide Croff) wrote eleven forewords for the catalog. The historical analysis of their

and plurality: Venice biennale president Paolo Baratta in conversation,” *Art Monthly Australia*, No. 279 (2015): 26.

³¹ Yanis Varoufakis drew our attention to the privatization of the Greek airports by the state company in German: “In 2015, fourteen regional airports, extremely lucrative ones as Santorini, Mykonos, and so on, were sold to one German majority state-owned company as part of the Troika’s privatization drive.” See iLiana Fokianaki and Yanis Varoufakis, “‘We Come Bearing Gifts’—iLiana Fokianaki and Yanis Varoufakis on Documenta 14 Athens,” online magazine *Art Agenda Reviews*, June 7, 2017. <https://www.art-agenda.com/features/240266/we-come-bearing-gifts-iliana-fokianaki-and-yanis-varoufakis-on-documenta-14-athens> (2020/1/23)

contents indicates the various changes to the Art Biennial of Venice. Some changes were gradual and some were rapid, but all the changes were complexly interrelated with globalization. Understanding the Art Biennial of Venice during this period is like interpreting a figure-ground relationship in which its circumstances and context of biennialization are illuminated.

The increase in the number of participating countries and the spatial expansions of venues are two aspects of the one phenomenon. The rapid increase in participation from 77 in 2009 to 89 in 2011 might be interpreted as a hint of the larger and more complex situation because of the lengthy effort to renovate the Arsenale that began in 1998. The development of educational programs attracted a relatively young audience and Baratta expressed satisfaction with this outcome and celebrated it as a twenty-year achievement of the Art Biennial of Venice. My interpretation of his statements is that his contentment was derived from his sense that the branding of the Art Biennial of Venice was a success. In addition, the validity of the national pavilion format was his concern for twenty years, and the expansion of the Art Biennial of Venice and realization of a plurality of voices was a counteraction to biennialization.

Biennialization usually is identified as the increase in the number of perennial exhibitions and their results. This paper illuminates certain aspects of biennialization as a context in which the Art Biennial of Venice evolved between 1999 and 2019. The ten-year cycle of the Grand Tour and the growth in art tourism were important factors to the Art Biennial of Venice's circumstances. One positive outcome of biennialization seems to be the development of the ideal model as "a place of research." Relative to this new exhibition model, aesthetic shifts in the subjects of contemporary art should be considered, and, to that end, we might next investigate curators' texts.

Acknowledgments

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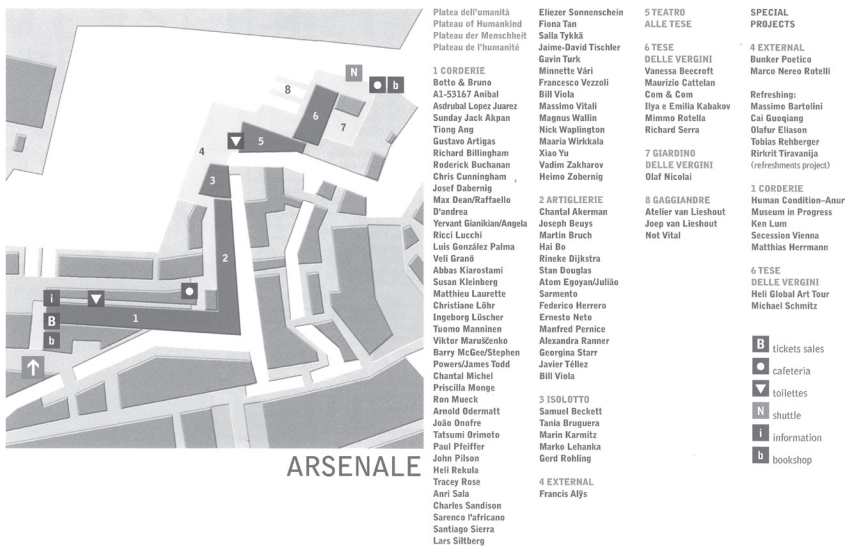


Figure 1. Exhibition Map of the Arsenale (source: Leaflet of the Art Biennial of Venice, 2001)

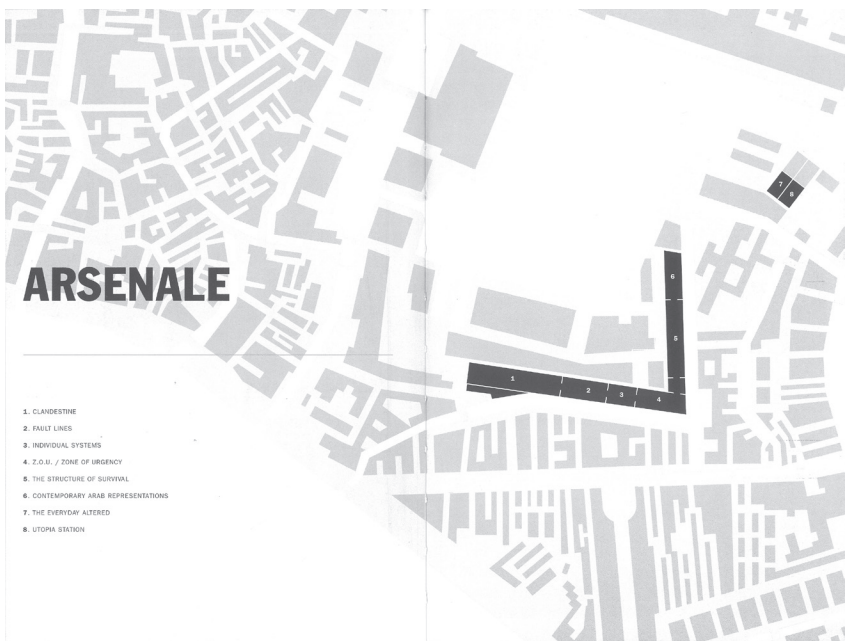


Figure 2. Exhibition Map of the Arsenale (source: Guide Book of the Art Biennial of Venice, 2003)

Table 1. Participating Countries in the Artiglierie and the Sale d’Armi. 2011–2019^a

	2011	2013	2015	2017	2019
Artiglierie					Albania
		Bahrain			
	Chile	Chile	Chile	Chile	Chile
			Croatia	Croatia	
					Ghana
			Georgia	Georgia	Georgia
		Indonesia	Indonesia	Indonesia	Indonesia
			Ireland	Ireland	Ireland
		Kosovo	Kosovo	Kosovo	↓
		Latvia	Latvia	Latvia	Latvia
		Lebanon			
					Madagascar
			Malta	Malta	Malta
			New Zealand	New Zealand	
			Philippines	Philippines	Philippines
			Slovenia	Slovenia	Slovenia
	Turkey	Turkey	↓		
		Tuvalu			
UAE	↓				
The IILA	The IILA				
Subtotal	4	8	12	11	11
Sale d’Armi			Albania	Albania	↑
			Argentina	Argentina	Argentina
					Kosovo
					Luxembourg
			Macedonia	Macedonia	
			Mexico	Mexico	Mexico
			Peru	Peru	Peru
			Singapore	Singapore	Singapore
					Saudi Arabia
		South Africa	South Africa	South Africa	South Africa
			Tunisia	Tunisia	
			Turkey	Turkey	Turkey
UAE	UAE	UAE	UAE	UAE	
				Ukraine	
Subtotal		4	10	10	11
Total	4	12	22	21	22

^a ↓ represents a relocation from the Artiglierie to the Sale d’Armi, and ↑ represents a relocation from the Sale d’Armi to the Artiglierie.

Table 2. Participating Countries in the Giardini in 1895 and in 2019^a

	1885 (1 st edition) ^b	2019 (58 th edition) ^b
		Australia
	<i>Austria</i>	<i>Austria</i>
	<i>Belgium</i>	<i>Belgium</i>
		Brazil
		Canada
		<i>Czech Republic & Slovak Republic</i>
		Korea
	<i>Denmark</i>	<i>Denmark</i>
		Egypt
		<i>Finland (also in the Nordic Countries)</i>
	<i>France</i>	<i>France</i>
	<i>Germany</i>	<i>Germany</i>
	<i>Great Britain</i>	<i>Great Britain</i>
		<i>Greece</i>
	<i>Hungary</i>	<i>Hungary</i>
	<i>Italy</i>	
		Israel
		Japan
	<i>The Netherlands</i>	<i>The Netherlands</i>
		<i>Nordic Countries : Finland</i>
	<i>Norway</i>	<i>Norway</i>
	<i>Sweden</i>	<i>Sweden</i>
		<i>Poland</i>
		<i>Romania</i>
	<i>Russia</i>	<i>Russia</i>
		<i>Serbia</i>
	<i>Spain</i>	<i>Spain</i>
	<i>Switzerland</i>	<i>Switzerland</i>
	United States of America	United States of America
		Uruguay
		(Padiglione Venezia)
		Venezuela
Subtotal ^c	14	20
Total	15	30

^a Countries that participated in both years appear in the same row; Czech Republic and Slovak Republic shared a pavilion, and Finland, Norway, and Sweden shared a pavilion.

^b European countries are shown in bold italics.

^c Subtotals sum all the European countries.