

16TH VENICE ARCHITECTURE BIENNIAL RETHINKING ARCHITECTURE

Berlin, May 24, 2018 — Between May 26 and November 25, 2018, the sixteenth Architecture Biennial will take place in Venice. For this occasion, three new volumes are devoted to the pavilions from the Netherlands, Israel, and Russia, recontextualizing architecture as a theme.

In Statu Quo: Structures of Negotiation

What can architecture tell us about the relationships between a sacred site and political power in an area that has been successfully ruled by an Ottoman, a British, and a Jordanian government, and has been administered since 1967 by Israel? This is the question the art historian Alona Nitzan-Shifan poses in the foreword to the illustrated volume *In Statu Quo: Structures of Negotiation*.

Israel's religious legacy is multifaceted; three monotheistic faiths coexist here inside a fragile system. Since the nineteenth century they have constituted the status quo, and are evidence of a common history and government, as well as of diplomatic cooperation. The Israeli pavilion is dedicated to the question of how the various sacred sites in the country signal a representative image of Israel's geopolitical situation and social alignment. The illustrated book on this subject, *In Statu Quo: Structures of Negotiation*, is the most extensive elucidation of a complex system that can be considered a permanent negotiation among various identities, rituals, and customs.

Work, Body, Leisure

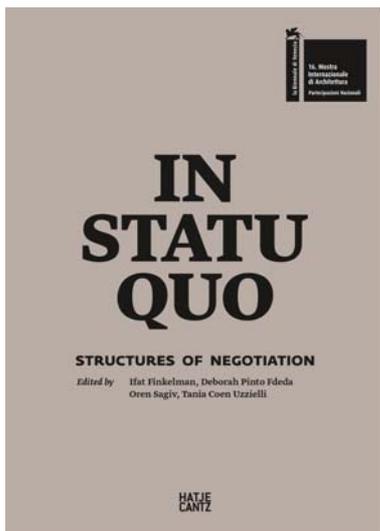
In the Dutch pavilion the curators rely upon a connection between the past and future. What constitutes work and what constitutes freedom? What is the relationship between human being and machine, and what does the redefinition of work mean for the body within a social, as well as an architectural situation? These and other questions encounter a combination of installations in Venice, accompanied by an elaborately designed illustrated book. In *Work, Body, Leisure* the curator and architect Marina Otero Verzier visualizes the trailblazing role for the Netherlands in the interplay of humankind, architecture, and work. The Netherlands can be seen as a kind of testing ground where the future of work is continually subjected to redefinition.

Station Russia

Uniting the largest country on Earth is a mammoth undertaking that is managed by the railroad. For about a century it has been a means of transportation and a transit station, as well as a vital artery and a place of dense emotions and historical conditions. With *Station Russia*, the Russian pavilion now shifts the railroad network and its stations into focus. In the foreground are architectural history and cultural reception, but there is also the railroad's emotional meaning, as the Russian pavilion's commissioner, Semyon Mikhailovsky, has already made known:

"The railway station is the first thing a person sees when arriving in a city and the last thing they see when bidding it farewell. The same platform witnesses the arrivals of presidents and lowly office workers, marshals and peasants, students and film stars: the railway station serves everybody in the same way; it is open at any time of the day or night."

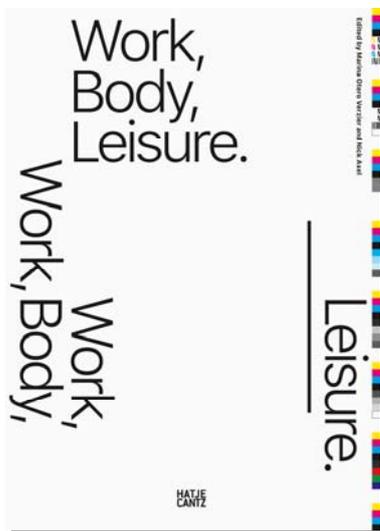
Whereas in Venice, the exhibition spaces themselves will turn into railroad stations with five halls, the companion catalogue sets up the contextual components and provides a strongly visual introduction to the architectural history behind the railroad as a phenomenon.



IN STATU QUO
STRUCTURES OF NEGOTIATION

Ed. Ifat Finkelman, Deborah Pinto Fdeda,
Oren Sagiv, Tania Coen-Uzzielli,
contributions by Joseph Cohen, Yisca
Harani, Ofri Ilany, Nira Pereg, David
Polonsky, Yitzhak Reiter, Alona Nitzan
Shiftan, Nurit Stadler, Jonathan Ventura,
Raphael Zagury-Orly, graphic design by
Michal Sahar

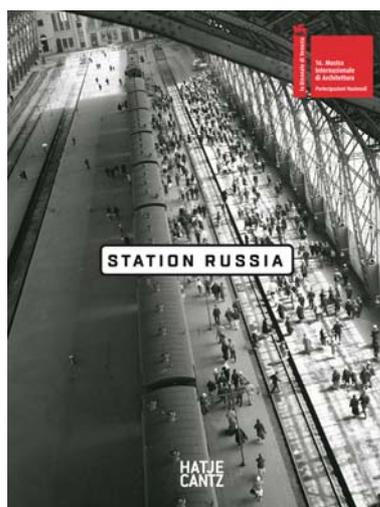
English
2018. 330 pp., 293 ills.
clothbound
18.00 x 25.50 cm
ISBN 978-3-7757-4428-7
40,00 EUR



WORK, BODY, LEISURE

Ed. Marina Otero Verzier, Nick Axel
English

2018. 320 pp., 120 ills.
softcover
17.00 x 24.00 cm
ISBN 978-3-7757-4425-6
38,00 EUR



STATION RUSSIA

Ed. Nikolai Molok, graphic design by
Andrey Shelyutto, Irina Chekmareva
English

2018. 464 pp.,
softcover
16.50 x 22.00 cm
ISBN 978-3-7757-4458-4
c. 40,00 EUR

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Especially in the digital age, Hatje Cantz regards itself an element linking museums, artists, galleries, collectors, and art lovers. Conveying knowledge - in terms of both content and visuals - as well as an enthusiasm for art is always at the heart of our engagement.

In keeping with our ambition to make it possible to experience art beyond the medium of the book, Hatje Cantz has launched the EDITION GERD HATJE as we continue to expand our portfolio of strictly limited, signed editions featuring works on paper, photographic works of art, and art objects.

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PRESS CONTACT

Jennifer Berndt

PR Manager

presse@hatjecantz.de

Tel. +49 30 3464678-23

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