

THE

MILKY

WAY



la Biennale di Venezia

How can
Art
fix
the world?

THE MILKY WAY



The Milky Way is a project by curator **Taisiya Polishchuk**, artist **Olga Kisseleva** and designer **Tatiana Drozd**

They answered the question: *How can art fix the world?*

**Victoria Ananyan • Corine Borgnet • Catherine Braslavsky • Pierre-Antoine Chardel • Iglika Christova • Chantal Colleu-Dumond •
Pascal Convert • Cécile Croce • Jacob Dahl Rendtorff • Tatiana Drozd • Hervé Fischer • Alexandre Gefen •
Géraldine Gomez • Emeline Gougeon • Alexei Grinbaum • Norbert Hillaire • Michel Jeandin • Olivier Kaepelin • Olga Kisseleva •
Rachel Labastie • Isabelle de Maison Rouge • Laura Nillni • ORLAN • Christian Pallatier • Roland Salesse •
Aïda Patricia Schweitzer • Simone Tribuna • Taisiya Savchuk-Polishchuk**

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Men are gods like any others

The Milky Way was born on the shores of the Mediterranean Sea, where the water is as blue as the sky. On the pebble beach gently lapped by the waves, a dance. This is the aurora of humanity. The masculine meets the feminine in a dawn of Olympus. But humans are gods like any others, unable to stand «*balancing on the sheer edge of the moment*».* Concrete, coldness, suffocation. The virginal veil loses its grip on the wind, it embraces the bodies and depletes the oxygen. In the air, the words of Hildegard de Bingen reveal the greatest of mysteries: «*Love abounds in every thing*». The video of Tatiana Drozd, Olga Kisseleva and Taisiya Savchuk-Polishchuk possesses the most beautiful light there is: the light from within. Their conversations gave rise to *the Milky Way*, a creative and research project that responds to shared concerns previously expressed in different spheres. Tatiana Drozd is a designer, concerned with marine pollution and she has particular interest in 3D printing. Olga Kisseleva is an artist and researcher in Art & Science. She is very attentive to nature, its functioning, and its relationship with humans. Taisiya

Savchuk-Polishchuk is a curator and the head of Aleksandr Savchuk Foundation, which supports the fight against cancer. Together, they decided to explore the Path of milk.

Hercules is not an ordinary baby. His father is the first among the gods and his mother a mortal. So when Hera, the legitimate wife of the adulterous Zeus, discovers him suckling from her breast, she casts him away, spilling a spurt of her precious, immortality-granting milk. The goddess thus splashes the milk across the night sky, giving birth to the Milky Way but this did not prevent the hero from becoming immortal. One drop was enough. This is the origin of our galaxy (in Greek milk is gala). While they exist laid out in books, mythological narratives are no less active in the collective unconscious. Myths guide our own modern thoughts as surely as they inhabited the minds of our antique ancestors. But the milk that formed the stars is no more extraordinary than the one of every human mother. It brings justice to her. No milk, no evolution. Every civilization unanimously pays



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tribute to it, throughout history and all over the world. From libations to offerings, from magic to mystery, it is the primordial nourishment of humans. *The Milky Way* is a visual metaphor that takes hold of myth and pursues it.

The project began two years ago. Olga Kisseleva has been working since 2015 with nanochemical researcher Niki Baccli on the evolution of raw materials in the 21st century. Tatiana Drozd met the team of Lactips, a French start-up specialized in water-soluble bio-plastics. Taisiya Savchuk-Polishchuk works in breast cancer prevention. Thinking about this mother material led the three collaborators to imagine milk taking over oil, carrying the banner of harmony in the face of destruction, to help the world come back to life on its own and to heal. From imagination to utopia, from evolution to healing, there is only one step that they don't hesitate to take. However, they are women and they are pragmatic. If milk could replace oil for making plastics, this would already be a step forward. So they work with scientific, industrial and ecological stakeholders, exploring future possibilities for utilising this essential and symbolic substance, and seek to highlight the impact that its use could have on global society.

Like most of Olga Kisseleva's art projects, *the Milky Way* has an open form. The project starts today with a filmed performance by dancers Victoria Ananyan, Simone Tribuna, the Ballet of Monte Carlo, and composer and singer Catherine Braslavsky. This will be joined by 3D pieces made with the casein based material, case, that has already been used for the veil, the third character in the video. Could the concept created in December 2021 at the BAG_ Bakery Art Gallery in Bordeaux have been developed and *La rivière de lait aux berges de kissel*, the land of abundance in Russian folktales, reach Venice? Current events have decided otherwise. The war in Ukraine, a country to which Catherine, Olga, Tatiana, Taisiya, and Victoria are viscerally attached, has decentered the project. It is now unthinkable to engage in artistic creation without putting events into perspective. Thus, 20 years after *How are you?*, which launched Olga Kisseleva on the international scene, a new question arises: *How can art fix the world?* The question is broached below.

**Le Je-ne-sais- quoi et le presque-rien*, Vladimir Jankélévitch, 1981.

Marie-Laure Desjardins

ArtsHebdoMédias and Astasa



Life is only once

❖❖ It's difficult for me
to answer the question
you asked me, especially
in such an unbearable
period of the war. If I say
that “love will save the
world” would that phrase
be acceptable.
Art and politics should
not come across, and
I can't ignore the fact
when people die (people
die on all fronts). To be
honest if you are “human
being” than its hard to
feel fine and just play
a role on stage like
nothing is happening,
because LIFE is our most
important performance
and for the sake of high
politics and all these
grandiose plans “US”-
PEOPLE are dying. ❖❖

Victoria Ananyan

principal soloist with Les Ballets de Monte-Carlo, Victoria Ananyan is born in Armenia, Yerevan.

1996-2000: She was trained by Zhanna Muradyan in Kharkiv, Ukraine (Victoria's mother).
2000-2003: She graduated from Perm State Ballet School (by L. Ulanova).
2003-2007: She joined as a soloist Perm Ballet Theater.
2007: Soloist with Dutch National Ballet season 2012 join as a soloist to San Francisco Ballet.
Since 2015: Principal soloist with Les Ballets de Monte-Carlo.
Excerpt from the dance repertoire: La Bayadere - Nikiya. Nutcracker - Clara. Giselle - Giselle. Sleeping Beauty - Aurora Cinderella - Cinderella. Coppelia - Swanhilde. Scherezade - Scherezade (K.Pastor). Don Quixote. Sleeping Beauty. Grand Pa Des Quatre. La Sylphide pa de deux.
Jerome Robbins, George Balanchine, Hans Van Manen, Krzysztof Pastor, Ted Brandsen, Helgi Tomasson
From 2015 repertoire of Jean-Christophe Maillot : La Belle, Choré, Casse-Noisette Compagnie. Black Swan in Lac, Juliette in Romeo Juliette and so on.



Art is a glimpse of eternity

❖❖ Art probably has no curative
power, that much may be known,
but on the other hand it can be a
seismograph of reality, or even an
accompaniment of current events.
Beyond a certain ‘shamanic’ power
in tune with the universe, art can
be a receptacle, absorbing external
elements like a sponge.
The process of creation is then to
filter and sublimate all this material
for reflection and give a more
personal interpretation.
Art emphasises, questions, notes,
accompanies, testifies, can
sometimes beautify but does not
repair.
Art should be a shifted vision of the
world, perhaps to forget a little.
It can be like a memento mori:
remember you will die, making
us look at our daily lives, all while
taking care.
Art is a glimpse of eternity. ❖❖

Corine
Borghet
artist
▣

Music has the virtue of bringing us into harmony

✧✧ Art, and music in particular, is a symbolic representation of life, of our lives, and as such, art as we understand it today can be equally destructive and healing. Through singing, the voice has this amazing capacity to transmit the singer's sensitive state to the listener, through vibrations. It's a great mystery if you look closely, and it's a key. For if the artist opens himself up to that which is above and beyond his own little self, then something greater can pass through and be shared. As we know today from numerous scientific studies, music has physical, psychic and spiritual effects that literally have the virtue of bringing us into harmony, i.e. of rebalancing our being in all its dimensions. This is how it can repair the world, by repairing ourselves, by taking us out of the sickly hypnotic state that distances us from the essential things in life. Because fundamentally, humans are thirsty to embody the beauty and love of the world. As a famous prophet said two thousand years ago: «*Evil does not exist, but you give it life in your habits. And good is in us, deep within us, it roots us*». Following on from this, Hildegard of Bingen wrote in the 12th century the song that is interpreted in *The Milky Way*: «Love abounds in all, from the depths exalted and excelling over every star...». Music is a potential awakener of consciousness, like the dervishes who practice zhikr, or «reminder». A reminder of our humanity, of our vastness. Provided that our hearts turn a little «in the direction of listening, of opening to the sensitive». ✧✧

Catherine Braslavsky

composer and singer

Catherine Braslavsky is a singer and composer, a specialist in medieval singing and Hildegard of Bingen. Daughter of saxophonist Pierre Braslavsky, she was exposed to jazz improvisations and classical music from an early age. After studying mathematics applied to biology, she returned to music and singing in particular, which she considers a global sacred art. She has created eight shows and recorded eight albums, including Hildegard of Bingen, Marriage of the Heavens and the Earth, Chartres, the Path of the Soul recorded at the Cathedral Labyrinth (Jade/Sony), and From Jerusalem to Cordoba, which has been performed more than 500 times throughout Europe, the United States and South America.



Established by men, borders will always be thwarted by nature and the winds

❖❖ From residues, great projects can be born: from milk to plastic, there is an ambition that is both nourishing and social, maternal and political, that makes borders as improbable as they are incongruous, also giving rise to works with undefined contours, abstract forms, with undecidable limits, as borders ultimately are. Established by men, they will always be thwarted by nature and the winds. The transformation of the demarcation lines will therefore always be possible, despite the curve wood from which men are made. *The Milky Way* invites us to meditate on these disordered movements that transcend the order of discourse, affirming the impulses of life that define us as well as the priceless potential of art when a whole world seems to brutally perish. ❖❖

Pierre-
Antoine
Chardel

socio-philosopher



When the gaze secretly transforms

❖❖ Every artwork is an announcement or the beginning of a relationship with the world. Art is not simply a free space of expression, nor is it only a means of expressing this relationship, nor is it even both these things together. Defying every attempt to define it, art is an encounter with ourselves, an adventure of consciousness, a means of waking ourselves up to the world. Could art heal the world? Is this its role? Art is a sensitive gaze born in the intersection of the self and what we all have in common. When this gaze takes a form that seduces us, we call it an aesthetic experience. When this gaze is experienced as a form of salvation, we call it art therapy. When this gaze makes us listen to the dissonant noises of the world, we call it social art. When this gaze invites us to silence, we call it introspection. When this gaze causes us to question things or disturbs us, we call it making an effort. When this gaze upsets us, we call it encountering a work. Sometimes this gaze secretly transforms us, we call it healing. ❖❖

Iglike
Christova

artist



Art defies reason, it touches us without using it

❖❖ Asking this question today, while Ukraine is being bombed, makes any response difficult. How can we talk about art when we are faced with such brutality and horror? Nevertheless, it seems to me that music, visual art and dance can all be used as tool against pain and in the face of death. The scenes that are currently streaming on social networks, including those of musicians playing in the rubble, are undoubtedly the sign of the restorative power of art. Art short-circuits the usual way of thinking and allows us to surpass ourselves. It defies reason, touches us without using it. Artists have the ability to put us in touch with a dimension that is not always within our reach during our daily lives. An invisible dimension that has this therapeutic vocation and this restorative power. There is a quote by Francis Ponge that I like very much and which sums up everything I would like to say about the subject: ‘The function of the artist is quite clear: he must open a workshops and take in the world for repair, fragment by fragment, as it comes him.’ ❖❖

Chantal
Colleu-
Dumond

director of
the Domaine
de Chaumont-
sur-Loire



To become aware is not to enter into yourself but to leave your self behind

❖❖ For the past month in Ukraine, the night is getting darker with each passing day. We should go, commit ourselves, pay with our blood. Imagining the pain of others is not enough. I don't think art can fix the world. Just as euthanasia cannot make death disappear, art cannot repair a war. Our sheltered western lifestyle has left us deeply sedated and aware of our surroundings, but condemned to inaction. Ongoing information acts like permanent palliative care. The question is not one of good or bad conscience, two attitudes that believe in the ability of conscience to determine choice. To become aware is not to enter into yourself but to leave your self behind. At a time when the night is heavy, when the imminence of a halt to the fighting is hoped for and postponed every day, we have already entered the time of the survivors' pain. Art could then be a journey where «the self awakens by the grace of the ‘you’».* ❖❖

*Gaston Bachelard, Preface to *Je et tu* by Martin Buber

Pascal
Convert

artist, writer
and director



Peak of a crisis

✧✧ In its methods of brutal and provocative actions, activist art opposes the conception of a consolatory art offering a (temporary) escape from the blind mechanics of life to which our will assigns us according to Schopenhauer. Following on from performance art and deeply political, this art form confronts the suffering of the world and its mechanisms to such an extent that it may disconcert. As if it adds the shock of the encounter to the unbearability of the world. However, this escalation is not a repetition of our wounds: it reveals them when they are denied, diverts them when they are not diverted, sometimes with irony, prohibiting our consciences from slumbering. It unfolds as if art allowed itself to re-examine the social, political and economic world, pointing to the moment of change between art and society, uncertain moments, troubled times, the peak of a crisis. Such a stance could be understood as a 're-set' of the world, in the sense of repairing the reality of these yellow-bronze rags giving the appearance of gold without anyone being abused. Because art is also cunning, Mêtis, of mixed blood or with two faces, probably never in the place where one would have liked to store it. It is thus by sneaking into real interstices, by articulating itself to mediation modalities, with a shift, humour, absurdity or extreme humility, that art allows if not to repair, at least to pick up, to take in a new way, all that is knotted in pain. ✧✧

Cécile
Croce

teacher-researcher,
co-director of
MICA UR 4426,
Bordeaux Montaigne
University



We need peace and conflict mediation and no more war

✧✧ To reconcile and repair is essential for human happiness, peace and endurance. The goal of peacekeeping as repair is a joint effort to understand the problems of reaching the core of the conflict. Art is essential for peacekeeping because to understand a work of art means to respect the creative freedom and humanity of the artist. To reconcile between enemies, the respect for the humanity of all involved parties is crucial. Conflict mediation involves talking to all combatants and to respect them as human beings with autonomy, dignity, integrity and vulnerability. In deadly conflict, protagonists are deeply emotionally involved and shout angrily «how dare you treat us this way!». The obstacle to good conflict resolution and lasting peace is that the warring parties have been totally violated and destroyed. Ethical responsibility for listening to the other is here essential for repair. Therefore, it is important to appeal to the irreplaceable in all people. Not least because the progress of humanity depends on our capacity to work together to solve global problems of poverty, climate change, sustainable development. ✧✧

Jacob
Dahl
Rendtorff

professor,
Roskilde
University,
Denmark



Delivering a message through emotion

❖❖ Art cannot fix the world, but it can raise awareness, point out difficulties and sometimes propose solutions. My husband is a diver. He often told me how polluted the sea was, how plastic was taking its toll. So when I discovered Lactips, which is working with a biodegradable material based on casein, I wanted to involve this start-up in an artistic project. If this material could eventually replace plastic, that would be incredible. However, it is important that it is adopted and provides as many services as its petroleum older sibling. To stage this material in *The Milky Way* is to convey a message through emotion. I remember Beuys' environmental sculpture at Documenta VII in 1982, in Cassel. The artist had 7,000 columns of stone stacked one by one in front of each newly planted tree. The decrease in the pile made it possible to measure the progress of the project. Do one action, and then another and another. To portray the world in all its beauty and ugliness, with its faults and qualities. We must not be satisfied with what already exists. Seek out knowledge, make the shift and take action. Art must reveal what lies in the invisible, good or bad. ❖❖

Tatiana Drozd

designer

A graduate of the Academy of Art and Design (St Petersburg, Russia), at the end of her studies, Tatiana Drozd joined the Soviet State-funded film studio «Lenfilm». In 1992, she moved to France and taught art at the Ecole municipale d'art et céramique de Vallauris, at the Association des Beaux-Arts de Cannes, and also in Monaco. Always looking for links between education, art and science, she combines traditional techniques with computer graphics and 3D printing and various materials such as clay or wood. She exhibits her pieces in France, Italy, Holland, Russia, and England. Her work as a whole reflects on the shifting of borders, and in particular on the shifting of disciplines.



Breathing life into ethical demands and hyperhumanism

❖❖ Putin's brutality has unified Europe and the West and will blow the wind of ethical demands and hyperhumanism across the planet as far as the Kremlin and one day as far as China. We must save this planet and humankind! And only we, its historical destroyers, now converted, can repair it by radically changing our governance. So that it can spin round without its bones creaking, so that it can breathe again. There is no providence or magician to whom we can turn. It is our sole responsibility and it is in our power. ❖❖

Hervé
Fischer
artist and philosopher



How could literature repair the world?

❖❖ Our hedonistic and anxious age wants to relate literature to a principle of individual and social well-being, to a principle of reparation. Whether we rely on the psychology of reading, psychoanalysis or, on the contrary, the cognitive sciences, the time has come to proclaim the individual benefits of literature, its social utility, to defend the moral productivity of fiction and the benefits of reflexive irony. Whereas literature was once considered a useless pastime, writers are now seen as essential protagonists in our lives and our cities. «Bibliotherapy», storytelling in hospitals and nursing homes, writing workshops, reading groups, writers' residencies, meetings in bookshops: the lines of distinction between literature and medicine, literature and social action, literature and conviviality, literature and ethics are sometimes blurred. The benefits of literature are, first and foremost, individual. A profound philosophical tradition exists that has not waited for the rediscovery of neurosciences or theorists of personal development and self-improvement in a neoliberal context. Returning to a humanist conception of reading, that of Montaigne, and taking over from Hannah Arendt the idea that a life must be reworked by the imagination in order to be fully lived, Paul Ricoeur proposed the notion of «narrative identity», a philosophical concept that makes it possible to link the hermeneutics of the subject and literary narratives. These hoped-for benefits are also for the benefit of the community.» While it had long represented a distancing from the world and society, while it featured a writer barricaded in his ivory tower, a reader exiled within himself by his reading and a conception of the book as an autonomous object, functioning in its own world of reference, literature becomes a form of relationship. ❖❖

Alexandre
Gefen
Literary critic
and researcher
at the CNRS

Shaking up fractured horizons

❖❖ Art accompanies the wounds of our world and has never stopped thinking about them. Every space of tension, however small, is the subject. Without respite, artists explore, investigate, question, reveal, denounce, and put themselves in danger in order to shake up fractured horizons, past and present, and open up our eyes. It is up to us, as mediators of artists and their actions, to open up our spaces so that all these commitments are visible, available as promises to repair our world. Even if art cannot exactly repair, it can be seen as the beginning of the healing process. ❖❖

Géraldine
Gomez

programmer,
Hors Pistes,
Centre Pompidou



Dancing to exist

❖❖ Dancing to exist, to resist, dancing to repair, repairing injured bodies, broken beings. Rediscovering a balance that is so fragile and abused. Dancing to mend the fabric of what makes the world. Dancing, creating, exploring, weaving links, so many actions that have accompanied the development of societies and consciences. This movement seems to have never ceased, as far back as we can go in human history, as the only way out we can accept, the only way out we have been given to live, here, now, and tomorrow again. Art and creation appear to be this incredible opportunity on the scale of the human being: this relationship with reality which not only enriches our links to the world and to the living, but also reveals them and brings us closer together, allowing us to go beyond the expressible and the visible, to transcend the barriers and the separations, latent or obvious, between individuals and peoples and with what surrounds them. Art, for those who want to see and listen to it, is a language that seems to be able to speak to everyone, beyond words, because it weaves links that envelop us/encompass us, involving both bodies and emotions, the other, the other per se, our consciousnesses, our environments. Perhaps to better return to the senses and to what makes sense...

«Invade our ends
Then we spread from the center.» ❖❖

Emeline
Gougeon

citizen, researcher,
development consultant
art-science projects



Tikkoun olam. Repairing the world.

⚡⚡ Some say tikkun is natural and borders on eschatology. An ongoing, inevitable and indifferent process of repairing what’s been broken. Others say it’s the supreme ethical commandment and the utmost moral duty toward one’s neighbour. The sea withdraws. The word concentrates. God contracts, leaving a void steeped in time. Art will not fill this void, but it keeps the irreversible at bay and endows emptiness with history. It extends the song of those who are gone. The availability of time is the only gift that a catastrophe has for posterity. Time, resuming a cut-off song, opens a perspective for repairing that which had been a face. Art stitches broken meanings. Awoken from contemplating, we say: time has come for making. A contraction is a call for counteraction. ⚡⚡

Alexei
Grinbaum
physicist
and philosopher



Dialogue of the Essayist and the Realist

⚡⚡ The Essayist: «Noting that man no longer considered the world as anything other than the occasion for his power, Francis Ponge wrote, in 1950, that it was up to artists to repair the world in their studio.» The Realist: «Then the artist has failed, for far from having been repaired, the world, contrary to the lost illusions of the post-war period up to now, is once again given over to violence and destruction. The repair of the world has broken down!» The Essayist: «Then it is up to the artist to repair the reparation, by tirelessly searching for the secret of this word, buried somewhere between the ruins of progress and the recycling of words and things.» ⚡⚡

Norbert
Hillaire
writer

Art-Material to repair

❖❖ Art is material. Materials can repair and self-heal. Art is universal. Art displays the materials. Through transitivity, art can then be supposed to be able to repair the world on the model of the materials that make up its works. The materials exhibit properties and behaviours that can therefore serve as a basis for a metaphorical model of world repair. Like any living being, they can, in fact, harden, soften, melt (and merge), transform, bond, react, reinforce each other, join (in alloys or pseudo-alloys), until repairing the component that uses them. The whole is governed by mechanisms obeying defined physico-chemical laws: fusion, solidification, diffusion and reaction of (and between) species, at the basis of what the science of materials calls ‘phase diagram’. The industry is now even talking about the concept of repair, which is very popular at a time when the disposable should be banned. As an outcome, today some materials have been developed to be self-healing, that is, repairing themselves as they are damaged in service. They thus reopen the door to the dream of an eternally stable system, an updated version of the perpetual movement. The example of materials, thanks to their figuration (and transfiguration) by art must be followed by humanity for the repair of the world, including by self-healing. History will thus have established, also as in the science of materials, its phase diagrams, in human systems then in equilibrium. Something to be optimistic about. ❖❖

Michel
Jeandin

Former Research Professor,
Directeur de Recherche,
at School of Mines/Paris.
Co-Founder and Special Adviser
of the Executive Chairman of
the Spraying Center for Arts and
Craft (CPAMAL), Paris.



Art frees things from immobility

❖❖ If I were to describe my experience of art I would say that art is first of all troubling, an encounter with a form, a space, an act that casts doubt on the normal functioning of the world. It is first and foremost the experience of a «black hole» that rids us of speech and rhetoric. From there, anything can happen. It is a moment of «drunkenness.» Objects disappear, images cannot be grasped at. In their place there is a series of links, relationships that we discover or create and that put us at the heart of a «beat», that of a meaning that is born, at the heart of enigmatic and living matter. Does this sensory and conceptual experience heal our sense of alienation: the conventions to which we have been reduced? I hope this is the case and we must offer the opportunity to as many people as possible. In my personal experience, I am sure of it. Art is a movement, a desire that frees us from the immobility of things. It allows us to «transcend», to banish the gloomy apathy of repetition that is exerted on each of us. Once experienced, everyone lives it in their own way. It adorns, it heals, but above all it is generative, it makes understanding possible, it helps build society. I don't know. But a life, our lives... I believe it. ❖❖

Olivier
Kaeppelin
writer and curator



The artist is an initiator of proposals

✧✧ I've always believed the role of the artist is to make proposals on how the world can be changed for the better. One of my first pieces is called 'How Are You?' I posed this simple question both at the Venice Biennale and in Tibet. I wanted to feel the heartbeat of our planet, not only to discover answers but also to probe the reasons, to make a kind of status report. Then, working with scientists, I developed artistic projects that highlighted certain problems and above all proposed avenues for reflection. For the past 10 years, I've been particularly interested in trees and learning from them. While science helps me to clarify my ideas, my imagination guides me. For me, this imagination, often talked about as the prerogative of artists, is the most valuable life tool. Using it is the only way to move forward in this world. First, you need to look inside yourself, oftentimes adjust your angle, look to other cultures, other species... to arrive at the right solution. The artist can be the one who initiates a shift, an innovation. But the effectiveness of the imagination is conditional on freedom, both in terms of spirit and actions. While we can imagine a future, building it is only possible in a world where freedom and its corollary, peace, are the primary conditions for solving the equation of all existence and every society. ✧✧

Olga Kisseleva

artist and researcher

A graduate of Saint Petersburg State University, Olga Kisseleva first studied mathematics, before undertaking studies in art. In the early 1990s, she discovered digital technologies in the United States and in 1996 obtained a doctorate in Saint Petersburg for her theoretical work on the theme of new forms of hybridisation. Today, she teaches at the University Paris 1 - Panthéon-Sorbonne. The artist uses exact sciences to develop an original body of work, always in search of the point separating reality and fiction. Her pieces question a hyper-connected and over-consuming society. Internationally renowned, Olga Kisseleva plays a pioneering role in research and reflection on emerging forms of creation.



Earth, matter, doing and words together as a remedy

❖❖ Art is resistance, resilience, memory. For me, this is the foundation of creation. In spite of everything art is a poetic healing that both reveals and reinvents the world. Through it, history and the power of symbols can be used as a «remedy ». It is in the stories that we are told, true or fictitious which make or break us, free or obstruct us, where our resilience and the almost magical power of art is found. I am convinced of this. Earth, matter, words and doing together as a remedy. A subtle potion allowing us to tap into our collective unconscious in order to remind us of our own humanity. Our own freedom. Our own strength. In order to repair ourselves, to reconcile ourselves, to pull ourselves out of nothingness and be like an balm on the skin of the world. ❖❖

Rachel
Labastie
sculptor



Art to escape the reality of everyday life

❖❖ The world in which we live and which surrounds us is often chaotic and dark, sometimes causing us to lose our faith in humanity and often tinged with nostalgia. Art saves us by opening up another space-time that transports us for a moment while listening to music, discovering a film, looking at a work of art, reading a novel... for a short time, we escape the reality of everyday life. It is in this way that art repairs, regenerates and restores us, through these bursts of pure art, and it is by this means that it can, if not save the world, at least attenuate the damage and lead consciences towards this salutary and essential mental escape. ❖❖

Isabelle
de Maison
Rouge
art critic
and independent
curator



Light invented the nuance

❖❖ Monochrome, its beauty was unquestionable.____
The colour was tenacious and its persistence,____
long-lasting.____
Monochrome, nothing could come close.____
Its homogeneity was a shield.____
Its colour absorbed all the others, so much so that____
their possible existence remained unverifiable, just____
like a legend.____
From afar, its borders were unclear.____
Oblivious to the subcutaneous circuit that ran____
through it, wherever its gaze lay, its colour filled____
the world.____
Various internal displacements of the material____
successively swelled the ducts making them____
perceptible through the surface.____
Over these emerging volumes, light invented____
nuance.____
For, on the extent of a colour, whose hue, value____
and degree of saturation were identical, only the____
relief could define the contours of a shape which____
remained imprecise. Eradicating it was a matter____
of touching it.____
Then the wound had to be dressed.____
All repainted, all spread out. ❖❖

Laura
Nillini
artist



Art must... art can change the world

❖❖ Art is always therapeutic.____
Art must.____
art can change the world____
For as Nietzsche wrote so well:____
«We have art in order____
not to die of the truth». ❖❖

ORLAN
multidisciplinary
artist

Sea, Sex & Sun

❖❖ *Milky Way* is a demiurgic “pas de trois” delivered in a minimal setting of water, sun and reinforced concrete. We share with the two “parents-dancers” of Les Ballets de Monte-Carlo an exceptional and moving nativity. Nature plays the third dancer, personified by a long veil of bioplastic milk offering the work its galactic title. The nebulous and miraculous character of the final virgin birth embodies the “being in the world” of future generations, a Child-Star, a guide of humanity on the path of a radiant pantheism. Thinking about responsibility in the light of environmental problems and the questions posed today by «scientific genius» is at the heart of Olga Kisseleva’s work. Against the backdrop of the geopolitical crisis, *the Milky Way* project calls for new forms of responsibility in the sense of Hans Jonas’ philosophy. A «responsibility principle» to be understood as a form of attention, benevolence and empathy that man must develop for nature or a vulnerable person – such as a newborn baby – if it is entrusted to him. To ensure the longevity of the world, we must abandon the Aristotelian idea that women are a source of chaos, quite the contrary. This modern *Dance of the Seven Veils* does not announce the tragic decollation of John the Baptist, but the coming into the world of a fragile savior. Chaos can be overcome. The wise man, before playing dice with God – to paraphrase Einstein – has the obligation to make sure that any apocalyptic eventuality is excluded. This is the humility of technological wisdom. Olga Kisseleva has always pointed out the dysfunctions of «Crossed Worlds». ❖❖

Text written for the exhibition «*La rivière de lait aux berges de kisse*», Bakery Art Gallery, Bordeaux, Dec. 2021.

Christian
Pallatier

Art historian,
gallery owner,
independent curator



Thinking in the plural and no longer as an individual

✧✧ For it to be remedied, we must admit our mistakes. ____
In these troubled, uncertain and anxiety-provoking times ____
that divide and separate us, where we participate in a frantic ____
race to overproduce, overconsume and destroy the world and ____
where we are all at the end of our tether, it is imperative that ____
we become aware that humanity is in danger. ____
We need to rebuild our relationships with each other and ____
rethink our relationship to the world between common forces ____
and energies. Thinking in the plural and no longer in terms of ____
individuality, recreating links and dialogue. ____
Art connects us; it is a communicating vessel that gives us ____
new sensations, develops our empathy and brings a new ____
vision of the world. It reflects the emotion of the world, like a ____
mirror, and allows us to settle in this dimension of reflection, ____
a zone of transit and respite where the imaginary takes place ____
in the face of our experience of reality. ____
Designing art to heal our wounds through its power and ____
its stakes, through its political role of raising awareness ____
and consciousness in the face of a dominant ideology of ____
controlling us, and thereby restricting our freedoms. ____
Let us use this powerful tool of art, a vehicle for ____
denunciation, resistance and action, as a weapon in and ____
through its critical and intellectual dimension. ____
To create is to resist! ✧✧

Aida
Patricia
Schweitzer
visual and
performing
artist
▮



Art as a remedy, the brain as a target

✧✧ *La Beauté est dans le cerveau* (Beauty lies ____
in the brain) affirms the title of a book by Jean- ____
Pierre Changeux (famous French neurobiologist). ____
Our brain, in fact, generates an image from ____
sensory data and possibly puts it in memory. ____
But, whatever the object (real or mnesic), at the ____
moment when I contemplate it, it is only this image ____
that I contemplate. And this image is not only ____
sensory, it also aggregates all my memories and all ____
my emotions, as well as the cultural landmarks of ____
my society, to give it a meaning that I can describe ____
as «beautiful» or «good». ____
By venturing into the field of neuroaesthetics, ____
neuroscience has understood that the main areas ____
of the brain activated by emotions and pleasure ____
are largely superimposed in order to motivate ____
behaviors and judgments, whether for essential ____
impulses like hunger or sex, but also for aesthetics. ____
So, can we make humans happy and peaceful ____
thanks to art? Through this profound stimulation ____
of our brain, artworks bring pleasure and/or ____
consolation, and hold the power to improve mood ____
and possibly behaviors, hopefully to reconcile ____
mankind with itself and with the world. ✧✧

Roland
Salesse
former
director of the
laboratory
of Neurobiology
of Olfaction
at the INRAE
research center
of Jouy-en-Josas,
France
▮

We, human beings, have been making art for 37.000 years

✧✧ Nothing has ____
changed since then ____
and it only gets worst ____
as time goes by. ____
We declare ourselves ____
as the most evolved ____
species of the earth ____
and yet, in 2022, ____
we are killing each ____
other for a piece of ____
land or to show off ____
to our neighbour ____
who has the biggest ____
rocket. I found it sad, ____
miserable and pitiful. ____
With this I want to ____
say that art doesn't ____
have to change the ____
world, but the heart ____
of the human being... ____
Art couldn't make it ____
for 37.000 years and ____
I don't know what ____
else could do it. ✧✧

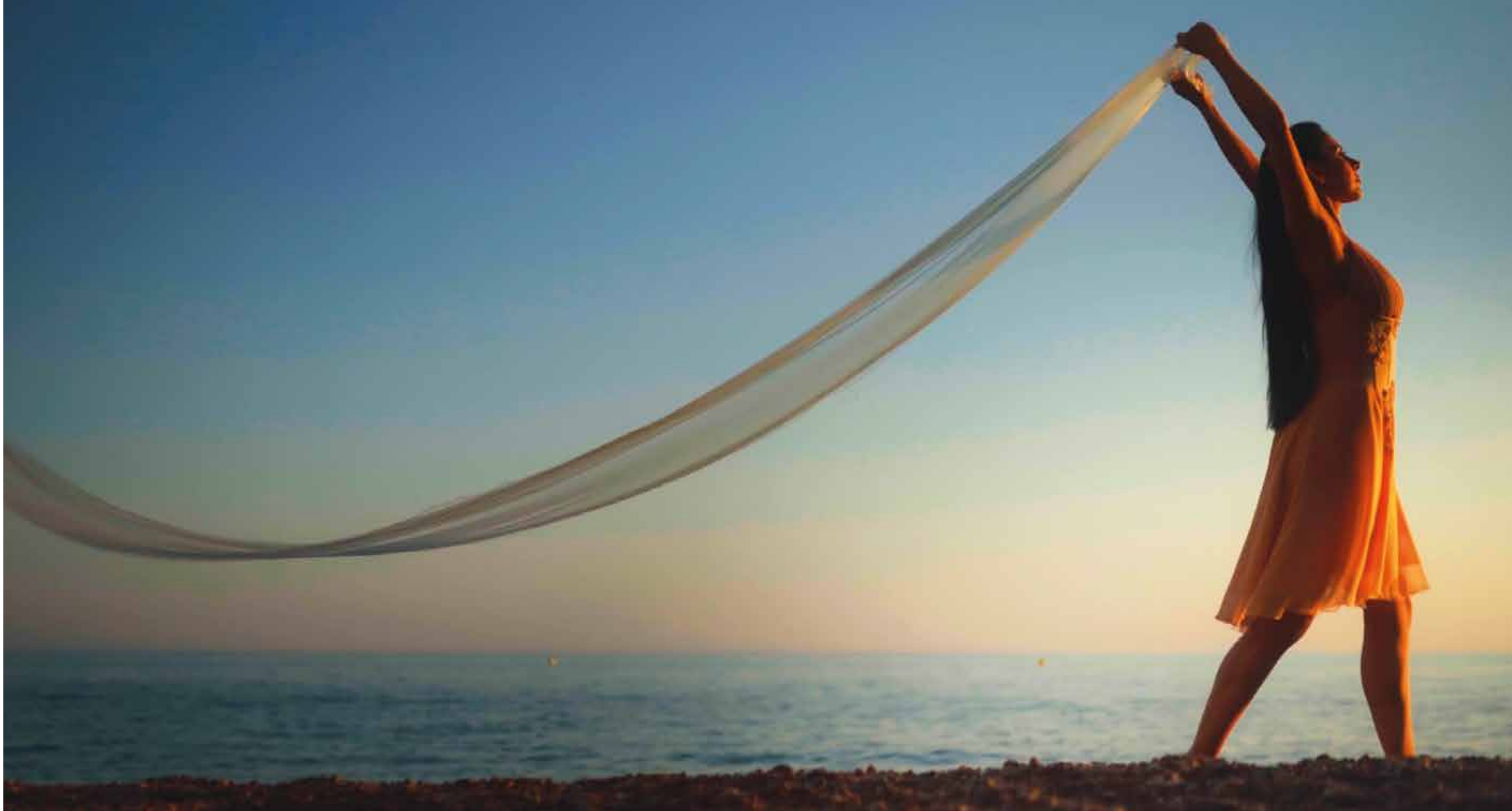
Simone
Tribuna
The Italian dancer Simone Tribuna
was born in Palermo on 30 July 1996.
2006-2015 : Studies Danzatori Del Teatro
Massimo, Académie Princesse Grace.
2015-2016 : Soloist at the Leipzig Ballet
Flesh (Ivan Perez), Othello, Mozart Requiem,
Lobgesang, Duff, Chaplin (Mario Schroder),
Rachmaninov (Uwe Scholtz).
2016 : Principal soloist for Les Ballets de
Monte-Carlo. Choreography by Jean-Christophe
Maillot : Lysandre in Le Songe, a Pretender
in La Belle, Roméo in Roméo et Juliette, the
Prince in Cendrillon, a Confidant in LAC,
Hortensio in La Mégère apprivoisée, Daphnis
in Daphnis and Chloé, Frantz in Coppélius.
Charmant in Casse-Noisette Cie.
Other choreographers : the Father in But
Behind the Bridge (Natalia Horecha),
Massacre (Jeroen Verbruggen), a Wrestler in
The Lavender Follies (Joseph Hernandez).
Awards and distinctions
2009 : Gold Medal at the International
Ballet Competition Sicilia - Sicilia Barocca
2012 : Gold Medal at the International
Ballet Competition Sicilia - Sicilia In
▮

It's time for humans to think of themselves as one and unique family

⚡⚡ War, ecological disasters and all the threats that weigh on humanity today force us to rethink our world. We all need to contribute on a daily basis. Action after action, lines can be moved. There is no magic wand. The solution lies in the choices we make every day. I am convinced that art is a source of many benefits in the field of health, that of the environment, or simply when it allows us to marvel at the beauty of our planet. It makes it possible to refine consciences and contributes to the education of the younger generations. Many young people are involved in creative fields. We must help them to develop their imaginations, to have confidence in their futures, so that they won't replicate the deadly model of their elders but invent a new world more in solidarity. It's time that humans considered themselves as one family. Art is wonderfully illuminating. It provokes feelings; makes people more considerate and responsive. Together with the Foundation, we are implementing actions to support medical research on the one hand and the preservation of the environment on the other. Art is at the centre of our actions. It is both a lever and a common thread. A gentle way to fix the world. ⚡⚡

Taisiya Savchuk- Polishchuk

curator and President
of the Aleksandr Savchuk Foundation
Taisiya Savchuk-Polishchuk holds a PhD
in Economics and International Finance
and worked for several private banks
in Ukraine before moving to Paris in
2003 and joining Azovzagalmash Trading
House. Passionate about contemporary
art, she studied art history with
Christie's and opened her own gallery in
2008. For 5 years, she participated in
Art Paris by developing the Ukrainian
pavilion. In 2013, she moved to Monaco
where she founded the Aleksandr Savchuk
Foundation. This non-profit humanitarian
organisation supports the fight against
cancer by awarding prizes for promising
scientific work, supporting prevention
projects and creating local, national
and international bridges between
knowledge, skills and actions.





The Milky Way (La Voie Lactée) is a project by curator **Taisiya Polishchuk**, artist **Olga Kisseleva** and designer **Tatiana Drozd**



Video *The Milky Way (La Voie Lactée)*, 2021 ©**Taisiya Polishchuk**, **Olga Kisseleva** and **Tatiana Drozd**

with dancers **Victoria Ananyan**, **Simone Tribuna**

Music: «Caritas abundat in omnia», text by **Hildegard von Bingen**, music by **Hildegard von Bingen** and **Catherine Braslavsky**



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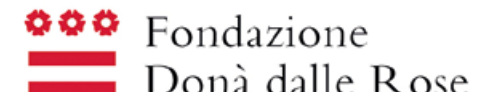
Partners

Aleksandr Savchuk Foundation

Fondazione Donà dalle Rose

CNEAI

BAG Gallery



cneai =



THE MILKY WAY

Pavilion de San Marino
Palazzo Donà dalle Rose
Fondamenta Nove 5038, Venezia

19 apr. 2022

27 nov. 2022



la Biennale di Venezia