

61<sup>st</sup> International Art Exhibition - La Biennale di Venezia

# GRENADA PAVILION



La Biennale di Venezia

61. Esposizione  
Internazionale  
d'Arte

Partecipazioni Nazionali

**9.05 - 22.11. 2026**

**THE POETICS OF  
CORRESPONDENCE**

**Spazio Berlendis**

**Cannaregio 6301/A (VE)**

COMMISSIONER: Susan Mains

CURATOR: Daniele Radini Tedeschi

EXHIBITORS: Edward Bowen, Arthur Daniel, Josine Dupont  
Alexandra Kordas, Lilo Nido and Chris Mast, Jeverson Ramirez  
The Holzwege Group (Cinzia Bulone, **Carlo Caldara**, AyaMurray  
Andrea Saltarelli, Luigina Fernanda Paola Cerrina), Russell Watson

SUPPORTERS: Grenada Ministry of Culture, Tourism and Creative  
Industries; Grenada Tourism Authority; Grenada National Lotteries  
Authority; Grenada Arts Council; Row Venice; Start Group, Rome  
Venice Documentation Project; Art House 473 Grenada; Act: Art and  
Design Grenada; JWAA - Japan Women Artists Association; **STAV SPA**  
**Autolinee & Automobili**; **MAGNA PARS SRL**

Summer opening hours: 11 a.m. - 7 p.m. (from May to September)

Autumn opening hours: 10 a.m. - 6 p.m. (from October to 22 November)

Closed on Mondays (except 11 May, 1 June, 7 September, 16 November)

Free Entrance

## THE POETICS OF CORRESPONDENCE

“The Poetics of Correspondence” invites the visitor to consider the ways in which islands, archipelagos, currents and networks of practice form not only territorial logic but also poetic networks — correspondences of meaning, memory, materiality and language. Through layered installations, time-based works, archival-inspired interventions and collaborative actions, the pavilion explores how Grenada, as an island in the Caribbean, is simultaneously local, regional and global, sending and receiving signals, ideas and affinities across the seas. “In Minor Keys” invites us to listen to the tones of relationship, intimacy, and resistance. As K. Kouoh writes: “Minor keys refuses orchestral bombast... come alive in the quiet tones, the lower frequencies, the hums, the consolations of poetry, all portals of improvisation to the elsewhere and the otherwise”. “The Poetics of Correspondence” follows this hum—this frequency beneath language—toward a mode of artmaking that is intrinsically social, inherently dialogical, and rooted in a poetics of relation. According to what the Martinican intellectual Édouard Glissant: that aesthetics allows the imaginary to return from the infinities of the universe to “the definable poetics of our world.” Art, for Glissant, is both wandering and grounding; it orients us in the abyss without offering mastery. It is a means of inhabiting complexity, not simplifying it. This exhibition also listens closely to Tim Ingold, who reminds us that “social life is one long correspondence.” To correspond is to co-become—to engage in an ongoing, unfinished process of mutual shaping. Art, in this view, is not an object but a relation: a lived, dialogical process that sustains life through responsiveness and attention. The works gathered here enact that ethic of attention. They do not proclaim, but murmur. They do not conclude, but carry. They come into being through shared breath, collaborative touch, intimate gesture, and sustained encounter. They are, as Kouoh describes, “intimate and convivial universes that refresh and sustain” especially in terrible times. We propose a curatorial space that is open-ended, polyphonic, and minor—not in scale, but in stance. These works do not demand a central narrative. Instead, they offer constellations, rhythms, and temporalities that privilege process over product, relation over resolution. Together, they form a chorus of correspondences: between artists and communities, materials and environments, pasts and possible futures. In a world fragmented by crisis, acceleration, and spectacle, “The Poetics of Correspondence” insists on listening. It celebrates artists who return us, gently and insistently, to the slow, collaborative, poetic labor of making meaning together. (Asher Mains)