

VENICE BIENNALE 2017, THE NATIONAL PAVILIONS YOU DON'T WANT TO MISS

The best installations of the country participants of the 57th Biennale Arte

The experience of a visit at **Venice Biennale 2017** includes also the grand tour of the **national pavilions** at the Napoleonic Giardini (to which have to be added some more national participants based in the Arsenale): this is probably the most distinctive moment of the Biennale's historic structure, a *fiesta mobile*, in Hemingway's words, that enables to cross the borders of countries, which, on the waters of the Venice lagoon, under the trees of the Giardini, or among the armouries of the Arsenale, offer the message of their art to the international visitor. **Viva Arte Viva**, the title-slogan of the **57. International Art Exhibition** chosen by the French curator Christine Macel, aims to convey the idea that art and the lives of artists are an incredibly powerful tool to interpret the complexity of our paradoxical contemporary universe. Macel did not just work on the main spaces of the Central Pavilion and of the Arsenale, but she also closely collaborated with the curators of each national pavilion, to create a leitmotif linking the general theme of the exhibition with the micro-worlds of each pavilion.

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Here's a selection of **national pavilions not to be missed** during your visit of the Biennale Arte 2017.

Israel

With *Sun Stand Still* (curated by Tami Katz-Freiman), Gal Weinstein confronts critically the myths of Zionism delving into his own obsession to stop time. Like Joshua, who, according to the Biblical myth, caused the sun to stand still to win the battle against the king of Canaan, Weinstein freezes the space of the Israeli pavilion into a post-apocalyptic scene awaiting salvation. In the middle floor, Weinstein realises an organic installation representing the Jezreel Valley – a once a fertile plain that is now a sterile and abandoned land – with a polyurethane surface steeped in coffee and sugar: as these perishable materials rot, over the six months of the exhibition, the growing moulds will cover the entire 'soil'.



In the photo: Gal Weinstein, Sun Stand Still, 2017 (Jezreel Valley in the Dark, polyurethane, coffee, and sugar), installation view, Israeli Pavilion 2017. Photo © Claudio Franzini, courtesy of Gal Weinstein