



**BERLIN BIENNALE FOR
CONTEMPORARY ART**

9.6.-9.9.2018

Press Kit

**BERLIN
BIENNALE**

The Berlin Biennale is funded by the
Kulturstiftung des Bundes (German
Federal Cultural Foundation) and
organized by KUNST-WERKE BERLIN e.V.

**KULTURSTIFTUNG
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FACTSHEET

Title

We don't need another hero

Curator

Gabi Ngcobo

Curatorial Team

Nomaduma Rosa Masilela

Serubiri Moses

Thiago de Paula Souza

Yvette Mutumba

Director

Gabriele Horn

Duration of the Exhibition

9.6.-9.9.2018

Press Conference and Press Preview

Press conference: 7.6.2018, 11 am, Akademie der Künste

Press preview: 7.-8.6.2018, 10 am-6 pm, all venues (press accreditation necessary)

Opening

8.6.2018, 7-10 pm, all venues (open to the public)

First Day Open to the Public

9.6.2018, 11 am-7 pm

Venues

Akademie der Künste

Hanseatenweg 10, 10557 Berlin-Tiergarten

KW Institute for Contemporary Art

Auguststraße 69, 10117 Berlin-Mitte

ZK/U – Center for Art and Urbanistics

Siemensstraße 27, 10551 Berlin-Moabit

Volksbühne Pavilion

Rosa-Luxemburg-Platz, 10178 Berlin-Mitte



Opening Hours

Wed–Mon 11 am–7 pm, Thu 11 am–9 pm

All venues are closed on Tuesdays

Press Accreditation

Accreditation for the press preview will take place in spring 2018 via an online form. This will be announced on our website as well as in our Berlin Biennale newsletter. Please note that due to high demand, only journalists are eligible for registration to the press preview. The accreditation for the press preview is only possible with a valid international press ID or an editorial credential attesting your journalistic coverage of the Berlin Biennale.

Press Images

Please find images for current coverage at the press section of our website:

www.berlinbiennale.de/press

About the 10th Berlin Biennale

Titled *We don't need another hero*, the 10th Berlin Biennale for Contemporary Art is a conversation with artists and contributors who think and act beyond art as they confront the incessant anxieties perpetuated by a willful disregard for complex subjectivities.

Starting from the position of Europe, Germany, and Berlin as a city in dialogue with the world, the 10th Berlin Biennale confronts the current widespread states of collective psychosis. By referencing Tina Turner's song from 1985, *We Don't Need Another Hero*, we draw from a moment directly preceding major geopolitical shifts that brought about regime changes and new historical figures. The 10th Berlin Biennale does not provide a coherent reading of histories or the present of any kind. Like the song, it rejects the desire for a savior. Instead, it explores the political potential of the act of self-preservation, refusing to be seduced by unyielding knowledge systems and historical narratives that contribute to the creation of toxic subjectivities. We are interested in different configurations of knowledge and power that enable contradictions and complications.

Public Program

Already launched in July 2017, *I'm not who you think I'm not*, the public program of the 10th Berlin Biennale, set the tone in a first event that took place in collaboration with the independent educational initiative Each One Teach One (EOTO) e. V. in Berlin. This was followed by a panel discussion in cooperation with the FNB JoburgArtFair in September 2017. The public program disavows assumed beingness and know-hows, perspectives that are often based on existing, constructed social frameworks and their associated speculations about particular subjectivities. Throughout the buildup to the 10th Berlin Biennale until its conclusion in September 2018, the public program creates situations evading these points of view and, at the same time, proposes a refreshed grammar for facing the present.

All events of the 10th Berlin Biennale: www.berlinbiennale.de/calendar



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BMW Group is Corporate Partner of the 10th Berlin Biennale for Contemporary Art.



PRESS RELEASE

7.3.2018

10TH BERLIN BIENNALE ANNOUNCES VENUES

The 10th Berlin Biennale for Contemporary Art titled *We don't need another hero* takes place from June 9 to September 9, 2018 at four permanent exhibition venues: Akademie der Künste at Hanseatenweg, KW Institute for Contemporary Art, Volksbühne Pavilion, and ZK/U – Center for Art and Urbanistics. In co-production with HAU Hebbel am Ufer, HAU2 serves as a site for two performances over the course of the 10th Berlin Biennale.

Events for the public program *I'm not who you think I'm not* are being held at these venues and at various other locations throughout the city. The exhibition venues were chosen not only because of their historic relevance in Berlin but also because of what they represent today. The 10th Berlin Biennale situates itself in conversation with these interrelated timeframes. The invited artists propose a renegotiation of the systems of exchange produced within these venues. The presented works also expand the possibilities of exchange by introducing their own perspectives.

AKADEMIE DER KÜNSTE

Founded in 1696 as an academic institution, the Akademie der Künste is one of the oldest cultural institutions in Europe. The Akademie has been formed through a membership process, which endures to this day. In its early history the Akademie der Künste foregrounded learning through teaching and exchange among members. Having established itself as a center for national cultural renewal and enlightenment, it gradually assumed its present-day form as a platform for discussions on art and politics. The 10th Berlin Biennale is interested in positioning sociopolitical and historical narratives in conversation with stories that inhabit the expansive archives of the Akademie, the lineage of membership, and the Brutalist architecture of Werner Düttmann from the late 1950s.

The 10th Berlin Biennale exhibition at the Akademie der Künste starts with a temporary structure that introduces historical and visual elements from two heritage sites and one historical figure: Sanssouci, a summer palace built by Frederick the Great, King of Prussia in Potsdam, DE, between 1745 and 1747; Sans-Souci Palace in Milot in Haiti, built by King Henri of Haiti between 1810 and 1813; and Haitian revolutionary leader, Colonel Jean-Baptiste Sans Souci, an enslaved African who led troops in guerrilla fighting against the French in 1791. This conceptual frame underlines the ideological underpinnings of all historical narratives and the institutions that house them.

HAU HEBBEL AM UFER

HAU Hebbel am Ufer in Berlin-Kreuzberg unites the three spaces HAU1, HAU2, and HAU3 in an international production house for performing arts. At HAU2 the 10th Berlin Biennale presents



two evenings dedicated to an artistic research project that investigates the history of Kwaito, a musical genre that originated in Soweto in post-1994 South Africa. The events take place on June 15 and 16, 2018, two specific dates marking the forty-second anniversary of the 1976 Soweto student uprising, an event that serves as an important reference point for the #RhodesMustFall and #FeesMustFall student protest movements that have been ongoing in South Africa since 2016.

KW INSTITUTE FOR CONTEMPORARY ART

Founded in the early 1990s, shortly after the fall of the Berlin Wall, KW Institute for Contemporary Art is a space for the production, display, and dissemination of contemporary art. Founded as an association of young people passionate about art, KW and the Berlin Biennale for Contemporary Art that soon followed were established with the desire to engage with international contemporary art discourses. Throughout the past twenty-six years, KW has been able to construct its own legacy around the people who have shaped its development and those who continue to imagine its future. *We don't need another hero* marks an intersection from which we can imagine what the next twenty years of a global-minded contemporary art biennial might look like. The exhibition at this venue begins by introducing viewers to a portrait of a selection of people who have helped define the institution and continues with works that renegotiate inherent hierarchical structures in political spaces, knowledge generating institutions, and personal spaces.

VOLKSBÜHNE PAVILION

The Volksbühne Pavilion is a glass construction located on Rosa-Luxemburg-Platz next to the Volksbühne theater's main building and situated a short walk away from KW. Previously the pavilion hosted artists' projects as well as the theater's bookshop and box office. For the 10th Berlin Biennale the pavilion features an artistic project that considers its historical location of the pavilion and includes a malleable installation open to public participation. Here performances and other durational actions take place over the course of the biennial.

ZK/U – CENTER FOR ART AND URBANISTICS

ZK/U – Center for Art and Urbanistics is located on the grounds of a former railroad depot in Berlin's neighborhood of Moabit. It was initiated and is run by the artist collective KUNSTrePUBLIK. The collective cooperated with the 5th Berlin Biennale in 2008, in which their temporarily installed project Skulpturenpark Berlin_Zentrum also served as a venue. At the time the "park" was an empty plot of land, a former part of the Berlin Wall in the heart of the city—and the object of intense real-estate speculation. The 10th Berlin Biennale reestablishes a dialogue with the collective by inviting selected artists for extended stays in Berlin to work in the studio spaces that form part of ZK/U's residency program. In their practices these artists investigate how their politicized bodies respond to the inherent systems of power that define the built city environment. Other projects critically examine varied imagined schemas for natural and constructed environments, both present-day and historic.



PRESS INFORMATION

First Iteration of the *School of Anxiety* in Johannesburg and Upcoming Event in Nairobi

Berlin, February 14, 2018

The *School of Anxiety (SoA)* is a project by curator and critic Serubiri Moses within the framework of the 10th Berlin Biennale for Contemporary Art, funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation). Serubiri Moses is a curatorial team member of the 10th Berlin Biennale.

The *School of Anxiety* is an (un-)learning environment focused on subjective anxieties. While anxiety is often defined as a psychological condition, this workshop format aims to address anxiety by blurring the lines between artistic practice and an investigation into social and historical forms of anxiety. The project is oriented towards conversations about concepts of “unlearning.” Søren Kierkegaard’s book *The Concept of Dread* (1844), in particular the chapter on “subjective dread”, functions as an initial reference of the *SoA*.

The first meeting of the *School of Anxiety* took place in Johannesburg (ZA) from September 4 to 9, 2017, preliminary to the 10th Berlin Biennale’s running time (9.6.–9.9.2018). The workshop featured writer and media artist Awuor Onyango (KE), media artist Nyakallo Maleke (ZA), and playwright Sanyu Kiyimba-Kisaka (UG) and was led by Serubiri Moses. Stemming from different disciplines—literature, theater, contemporary art, and criticism—the participants presented a range of positions during the workshop.

By engaging the fields of fiction, literature, and psychoanalytic theory, the workshop expanded and complicated the notion of anxiety. The participants raised questions such as: Can I transgress what I have acquired and what is anticipated? How fast can I unlearn in order to become present again? What do processes of “becoming” someone entail? How do you become? How can you learn new possibilities of becoming? Can hyper-surveillance simultaneously eradicate my voice? Can I retrace shared experiences from individual ones and vice versa? How do I negotiate the option of refusal?

Over the five-day workshop, the group met with artists and curators around Johannesburg and engaged in a series of critical debates emerging from the topics of the workshop: unlearning, autopoiesis, mourning, and becoming. Walks through the city of Johannesburg and excursions to museums, galleries, and independent spaces accompanied these discussions.

At ROOM gallery, the group met with Johannesburg-based artist Kitso Lynn Lelliott, whose solo show *I was her and she was me and those we might become* articulated ideas of subjectivity through the motif of the “ghostly” and explored notions of becoming through making erasure visible. At Keleketla! Media Arts Project, an institution concerned with pedagogical processes, the group held discussions with cofounders Malose Malahlela and Rangoato Hlasane on the topics of mourning, learning, and self-preservation. At the Hector Pieterse Memorial and

Museum, the group met with curator Khwezi Gule and reflected on the history of Soweto and ways of working with the archive.



The workshop culminated in a public panel discussion titled *What to do with anxiety?* with the participants and the curatorial team of the 10th Berlin Biennale. It was featured within the FNB JoburgArtFair 2017 as part of the Berlin Biennale's public program *I'm not who you think I'm not*. The panel generated questions from the audience about anxiety within education systems and the anxiety of how others deal with one's own complex identities.

The next iteration of *SoA* takes place in Nairobi (KE) in February 2018 and addresses the anxieties of mourning and ethnic subjectivity that have colored recent memory in Kenya. Like the inaugural edition, also the Nairobi edition consists of an internal workshop with Awuor Onyango, Nyakallo Maleke, and Sanyu Kiyimba-Kisaka, led by Serubiri Moses, followed by a public presentation that this time has the format of a performance within *I'm not who you think I'm not* on February 15, 2018, at Uhuru Park.

A third iteration of *SoA* takes place in July 2018 during the running time of the 10th Berlin Biennale.

PARTICIPATING ARTISTS

Awuor Onyango is a writer and visual artist based in Nairobi, KE. She took part in a number of workshops at Kuona Trust – Centre for Visual Arts in Kenya. In 2014, she participated in Sanaa , an exhibition for upcoming artists at the Kenya Art Fair – *Wasanii Exhibition* in Nairobi, and has since started experimenting with video art and mixed-media works on paper as well as sculpture. She is currently exploring motion triggered video installations as well as experimental film as media for examining the transgression, shame, and discomfort of the black feminine. She has shown her works *Library of Silence* (2016) and *Limbe* (2016) at CHALE WOTE Street Art Festival (2016), Accra, GH; and participated in the Nyege Nyege Festival (2016), Jinja, UG; *SHE* (2016), Sweet 'Art, London, UK; and the Art @ The Bus Wkend (2016), Nairobi.

Nyakallo Maleke is a multimedia artist based in Johannesburg, ZA. Her process-based practice consists of an investigation into time, space, and the social politics of the everyday in post-independence South Africa. Installation, video, sound, printmaking, and found objects and materials are used to reimagine the present, its meanings and the implications of “what it means to be alive.” Her practice seeks to negotiate ways to provide alternative “truths” within spaces that often make it impossible to negotiate ways of being in the world.

Sanyu Kiyimba-Kisaka, also known as Aganza, has a deep passion for playwriting, song writing, poetry, dancing, and acting. She started writing poetry at the young age of seven and went on to win the Babishai Niwe Poetry Award, UG, in 2011 for her poem *A hand swing of disguised depravity* (2009). After earning her BA in theater and psychology at New York University Abu Dhabi, AE, Kiyimba-Kisaka returned to Uganda to continue her career as an actress. She has starred in several plays and films, her latest memorable performance being lead actress for the film *Faithful* (2016) by Richard Nondo. Her play *Black* (2015), dealing with issues of blackness, race, and identity, was also a highlight at the 2016 Kampala International Theatre Festival (KITF), UG. This year, her short story *Operation: Mother's Bruises*, yet to be released, was selected for the Afriwori (African women writers) Literary Project. Inspired by the burning questions of her heart and the complexities of society, Kiyimba-Kisaka continues to direct, write, and act—hoping to understand or at least reveal important issues.



SERUBIRI MOSES

Serubiri Moses is an independent writer and curator based in Kampala, UG. He is interested in metanarratives and scholarly practices beyond the field of art. Serubiri is currently on the curatorial team of the 10th Berlin Biennale of Contemporary Art. He is published in *How Institutions Think* (CCS Bard and MIT Press) and in *Recent Histories: Contemporary African Photography and Video Art* (The Walther Collection and Steidl). He was on the selection committee for the 2017 and 2018 Investec Cape Town Art Fair, ZA. In 2014, he co-curated the Kampala Contemporary Art Festival (KLA ART), with a team advised by Gabi Ngcobo. In 2013 Serubiri organized *A History of Kadongo Kamu*, a radio documentary on the history of recorded music in Uganda. He also edited the online journal *START - A Journal of Arts and Culture in East Africa*. In 2011 Serubiri was a critic at *The New Vision*, one of Uganda's leading daily newspapers. In 2015 he received a fellowship at the University of Bayreuth, DE, as "Stadtschreiber" (City Writer) and is an alumni of the Àsìkò International Art School at the Centre for Contemporary Art in Lagos, NG. His writings are featured in *Chimurenga Chronic*, *Frieze*, *Manifesta Journal*, and *Africa is A Country*.

COMING UP

I'm not who you think I'm not #4

Chebomuren

Public performance by the *School of Anxiety*

Thursday, 15.2.2018, 10 am

Uhuru Park, Freedom Corner (corner of Kenyatta Avenue and Uhuru Highway), Nairobi, KE



PRESS INFORMATION

Launch of the Public Program *I'm Not Who You Think I'm Not*

Berlin, June 30, 2017

The curatorial team of the 10th Berlin Biennale for Contemporary Art inaugurates the public program titled *I'm not who you think I'm not* on July 7, 2017. A little less than a year before the exhibition opening, the inaugural event program presents a variety of actions in collaboration with Each One Teach One (EOTO) e. V., an association located in Wedding, Berlin. EOTO opened its doors in 2014 with a library and projects directed at activating spaces for collective knowledge transfer. Their aim is to develop, impact, and change future narratives.

The association is named after the slogan "Each One Teach One", which has come to stand for unconventional ways of overcoming states of unknowing through non-hierarchical learning processes. Historically, the phrase designates moments of knowledge production as forms of resistance against oppressive systems. As a philosophy, "Each One Teach One" declares a platform for reciprocal affinities and intergenerational conversations in their most complex, sometimes even uneasy characteristics.

I'm not who you think I'm not disavows assumed beingness and know-hows. Those assumptions are based on existing, constructed social frameworks and their associated speculations about particular subjectivities. Throughout the 10th Berlin Biennale until its conclusion in September 2018, the public program will create situations evading these assumptions.

The inaugural event features EOTO members Philipp Khabo Koepsell and Victor Omere and guests Donna Kukama, George Shire, and Jota Mombaça. In performative gestures, they reflect on the relationships between visionary fictions, unteaching, monstrosity, and humanity as ways of resisting and nourishing potentials of self-preservation.

PARTICIPANT BIOGRAPHIES

Multimedia artist Donna Kukama works in performance, sound, text, and video. Her work resists established ways of doing, often presenting institutions, book chapters, monuments, or historical archives that are as real as they are fictitious. She has presented performances at the South African National Gallery in Cape Town, SA; the Museum of Modern Art in Antwerp, BE; the New Museum in New York, US; and participated in the 12th Lyon Biennale, FR; the 6th Moscow Biennale of Contemporary Art, RU; the 32nd Bienal de São Paulo, BR; and as part of the South African Pavilion at the 55th Venice Biennale, IT. She is the 2014 recipient of the Standard Bank Young Artist Award for Performance Art and was nominated for the MTN New Contemporaries Award (2010) and the Visible Award (as NON NON Collective) in 2011. She currently unteaches at the Wits School of Arts in Johannesburg, SA.

George Shire is an independent Zimbabwean intellectual, decolonial thinker, cultural theorist, DJ, and Jazz saxophone enthusiast. He is associate professor at Bergen Academy of Art and Design, NO, and formerly a visiting scholar at the Institute for Art Education, Zurich University of



the Arts, CH. Over a period spanning more than thirty-five years, Shire has taught at many universities and higher educational institutions across Britain, including the Surrey Institute of Art & Design, Farnham, Surrey; Richmond upon Thames College in Twickenham; the University of London; the Open University in Milton Keynes; and the University of the Arts London with research interests in visual culture and postcolonial theory. Shire is on the editorial boards of *Soundings: A journal of politics and culture* and of *DarkMatter*, a journal of post-colonial theory and culture. He lives in London.

Jota Mombaça is a writer and performance artist born and raised in the northeast of Brazil. They are a non-binary “bicha” (Brazilian Portuguese, offensive, vulgar for homosexual; “bitch”) whose writing, performances, and academic research focus on the relationships between monstrosity and humanity, kuir (queer) studies, decolonial turns, political intersectionality, anti-colonial justice, redistribution of violence, visionary fictions, the end of the world, and tensions between ethics, aesthetics, art, and politics in the knowledge productions of the global “south-of-the-south.” Current works include a collaboration with Oficina de Imagem Política, São Paulo, BR, and an artistic residency in conjunction with the Capacete program 2017 at documenta 14, Athens, GR/Kassel, DE.

Philipp Khabo Koepsell is a Berlin-based author and spoken word performer of German and South African descent. On stage, he mixes Afropolitan poetry with Black German activist messages and theatrical bits for his performance poetry. While touring Europe and South Africa, he has focused on empowerment and negotiations of race and identity. He is the author of *Die Akte James Knopf. Afrodeutsche Wort- und Streitkunst* (2010, UNRAST Verlag) and editor of the anthologies *Afro Shop* and *Arriving in the Future: Stories of Home and Exile* (2014), as well as *The Afropean Contemporary* (2015, all Epubli GmbH, Verlagsgruppe Holtzbrinck). He worked as a curator and dramatic advisor for Ballhaus Naunynstraße and is currently the project coordinator at EOTO.

Victor Osarobo Omere is a spoken word performer from Benin City, NG. He moved to Berlin in 2014 for a taste of Western culture and to further his education in applied computer science and is currently learning German to do so. In his poems he gives voices to inanimate objects and empowers and encourages people to live a positive life. He performs at open mic events such as the *Poetry Meets Series*. Currently he works as a “Kiezläufer,” passing on information between EOTO e. V. and the African communities, churches, and shop owners connected to the association.



PRESS INFORMATION

Berlin Biennale for Contemporary Art Announces Curatorial Team

Berlin, April 29, 2017

Gabi Ngcobo, curator of the 10th Berlin Biennale for Contemporary Art, has invited Nomaduma Rosa Masilela (New York, US), Serubiri Moses (Kampala, UG), Thiago de Paula Souza (São Paulo, BR), and Yvette Mutumba (Berlin, DE) to collaborate with her as the curatorial team. In addition, Gabi Ngcobo selected graphic designer Maziyar Pahlevan to create the visual identity for the 10th Berlin Biennale.

Each of the collaborators has ongoing, malleable, and open-ended research interests ranging from the politics of opacity to projections on life after the end of the world, to unconventional processes of organizing, and is interested in texts and events that resist power dynamics enacted in the writing of narratives. Their creative strategies continuously reflect historical and current shifts and their uneasy entanglements. Over the years each of the collaborators has been engaged, individually and together with Gabi Ngcobo, in dynamic initiatives of building counter-institutions and instigating creative interruptions.

The 10th Berlin Biennale will be imagined and shaped through these collective dreams and actions. In conversation with artists and contributors who think and act beyond art, the curatorial process will confront the incessant anxieties perpetuated through the misunderstanding of complex subjectivities. Facing the current widespread state of collective psychosis, and starting from the position of Europe, Germany, and Berlin as a city in dialogue with the world, the curatorial process will be selective, non-comprehensive and will not provide a coherent reading of histories or the present of any kind. The curatorial team's key starting points will be strategies of self-preservation as acts of dismantling dominant structures and building from a non-hierarchical position.

The 10th Berlin Biennale proposes a plan for how to face a collective madness.

BIOGRAPHIES OF THE CURATORIAL TEAM

Nomaduma Rosa Masilela is a writer, historian, and artist based in New York, US. She is currently completing a doctorate in Art History at Columbia University in New York. Her dissertation examines public and performance art of 1980s Dakar, SN. Masilela's art interests converge around underrepresented aspects of history, collective work and strategy, and the ambivalence inherent within the public and the private. She has received grants and awards from the Ford Foundation, SSRC Mellon Foundation, and Columbia University, among others. Masilela has previously taught an introductory art history course at Columbia University, worked at The Kitchen and the Brooklyn Museum in New York, and assisted the Secretary General of the Dakar Biennale Dak'art in 2006 and 2009. Most recently, she held a year-long research post at the Museum of Modern Art in New York. She published texts in various books and magazines, amongst others in the publication *DON'T/PANIC*, which accompanied the exhibition of the same name curated by Gabi Ngcobo in 2011.



Serubiri Moses is an independent writer and curator based in Kampala, UG. He is interested in meta-narratives and scholarly practices beyond the field of art. Serubiri's book chapter on the Uganda Museum is forthcoming in the edited volume *How Institutions Think* from MIT Press. He was recently on the selection committee for the 2017 Cape Town Art Fair, ZA. In 2014 he co-curated the Kampala Contemporary Art Festival (KLA ART), with a team advised by Gabi Ngcobo. In 2013 Serubiri organized *A History of Kadongo Kamu*, a radio documentary on the history of recorded music in Uganda. He also edited the online journal START – A Journal of Arts and Culture in East Africa. In 2011 Serubiri was a critic at The New Vision, one of Uganda's leading daily newspapers. In 2015 he received a fellowship at the University of Bayreuth, DE, as "Stadtschreiber" (City Writer) and is an alumni of the Àsikò International Art School at the Centre for Contemporary Art in Lagos, NG. His writings are featured in The Trans-African, Frieze, Manifesta Journal, and Chimurenga Chronic.

Thiago de Paula Souza lives and works in São Paulo, BR, where he worked as an educator at Museu AfroBrasil between 2014 and 2016. In 2016 he co-curated the exhibition *Living On – In Other Words on Living?* at the Academy of Fine Arts Vienna, AU. At the 32nd Bienal de São Paulo de Paula Souza joined the Accra Study Days team, organized by Gabi Ngcobo as part of the public program, and was also part of the Bienal's *Oficina de Imaginação Política* ("political imagination workshop"). He collaborated with lanchonete.org, an artist-led cultural platform focused on daily life and progressive actions in contemporary cities with São Paulo as a reference point, and co-created *We Cannot Build What We Cannot First Imagine* (WCB WCFI), a visionary platform that gathers works and perspectives from racialized artists and thinkers. De Paula Souza currently researches on the depiction of art from South America and the African Diaspora in the German-speaking context. This research will soon extend to non-Western circumstances where he will investigate how the art communities engage in the deconstruction of hegemonic readings of histories.

Yvette Mutumba is co-founder and editor-in-chief of the art magazine Contemporary And (C&). From 2012 to 2016 she was working as curator at Weltkulturen Museum in Frankfurt am Main, DE, where she co-curated the major exhibitions *FOREIGN EXCHANGE (or the stories you wouldn't tell a stranger)* (2014–15), *El Hadji Sy: Paintings, Performance, Politics* (2015), and *A Labour of Love* (2015–16, with Gabi Ngcobo). In 2016 she co-curated *Focus: African Perspectives* at The Armory Show, New York, US. Mutumba studied Art History at Freie Universität Berlin, DE, and holds a PhD from Birkbeck, University of London, GB. As author and editor she has published numerous texts and books on contemporary art from African perspectives as well as Global Art History. Her most recent publication *I am built inside you*, edited by ifa (Institut für Auslandsbeziehungen) and C&, was published in April 2017 by Sternberg Press.

BIOGRAPHY OF MAZIYAR PAHLEVAN, GRAPHIC DESIGNER OF THE 10TH BERLIN BIENNALE

Mazyar Pahlevan is an independent graphic designer and writer currently based in New York, US. In his practice he focusses on projects in art and music, such as his continuous collaboration with Other People, a sound, image, and data archive based in the US. Recent work include the book *Network*, published in 2017 by Other People and Printed Matter Inc. Prior to moving to the US, he was based in Berlin, DE, where he, together with Gabi Ngcobo, designed *Digging Our Own*



Graves, a newspaper published by Center for Historical Reenactments within the 8th Berlin Biennale in 2014. He received his BA from the Royal Academy of Art in The Hague, NL, in 2012, his MFA from Yale University, New Haven, US, in 2016, and is currently doing an MFA in psychoanalysis at New York Graduate School of Psychoanalysis.



PRESS INFORMATION

Kulturstiftung des Bundes increases the funding of the Berlin Biennale for Contemporary Art to 3 Million Euro per edition

Berlin, November 29, 2016

The Berlin Biennale for Contemporary Art is delighted to announce that the Board of Trustees of the Kulturstiftung des Bundes (German Federal Cultural Foundation) has decided to extend its funding of the Berlin Biennale to include the 11th and 12th editions, through 2022.

The German Federal Cultural Foundation has approved an increase of 500.000 Euro in funding, set to begin already with the upcoming 10th Berlin Biennale, for a total of 3 Million Euro per edition. Since 2004, the Berlin Biennale has been funded by the German Federal Cultural Foundation as one of its “cultural institutions of excellence,” recognizing its nation-wide importance and international reputation.

“The support of the German Federal Cultural Foundation grants us not only a high degree of autonomy, planning security, and thus potential for development; it also provides the Berlin Biennale with the confidence of knowing that we have a strong partner at our side,” says Gabriele Horn, director of the Berlin Biennale.

The upcoming edition of the Berlin Biennale marks its 20-year anniversary. The 10th Berlin Biennale will be curated by curator and artist Gabi Ngcobo, and will take place during summer 2018 at various venues in Berlin.



PRESS INFORMATION

Gabi Ngcobo Appointed as Curator of the 10th Berlin Biennale for Contemporary Art

Berlin, November 24, 2016

The Berlin Biennale for Contemporary Art, which has been funded since its fourth edition by the Kulturstiftung des Bundes (German Federal Cultural Foundation) as an “outstanding cultural event,” is delighted to announce Gabi Ngcobo as the curator of the upcoming 10th Berlin Biennale.

Since the early 2000s Gabi Ngcobo has been engaged in collaborative artistic, curatorial, and educational projects in South Africa and on an international scope. She is a founding member of the Johannesburg based collaborative platforms NGO – Nothing Gets Organised and Center for Historical Reenactments (CHR, 2010–14). NGO focusses on processes of self-organization that take place outside of predetermined structures, definitions, contexts, or forms. The CHR responded to the demands of the moment through an exploration of how historical legacies impact and resonate within contemporary art.

Recently Ngcobo co-curated the 32nd Bienal de São Paulo, currently taking place at the Cicillo Matarazzo Pavilion in São Paulo, BR, and *A Labour of Love*, 2015, at Weltkulturen Museum, Frankfurt am Main, DE. She has worked at the Iziko South African National Gallery in Cape Town, ZA, and at the Cape Africa Platform where she co-curated the Cape07 Biennale, 2007, Cape Town, ZA. In the past she has collaborated with various institutions including Centro Atlantico de Arte Moderno (CAAM), Las Palmas de Gran Canaria, ES; Durban Art Gallery, ZA; Joburg Art Fair, Johannesburg, ZA; Johannesburg Workshop in Theory and Criticism (JWTC), Johannesburg, ZA; LUMA/Westbau, Pool, Zurich, CH; New Museum, Museum as Hub, New York, US; and Raw Material Company, Dakar, SN, amongst others. She has been teaching at the Wits School of Arts, University of Witwatersrand, ZA since 2011. Her writings have been published in various catalogues, books, and journals. She currently lives and works in Johannesburg, ZA, and São Paulo, BR, and will move to Berlin for the preparations of the 10th Berlin Biennale.

Gabi Ngcobo already shares connections with the Berlin Biennale: In 2008 she participated in the second edition of the Young Curators Workshop *Eyes Wide Open* on occasion of the 5th Berlin Biennale, and in 2014 the Center for Historical Reenactments presented its project *Digging Our Own Graves 101* as part of the 8th Berlin Biennale.

With the selection of Gabi Ngcobo, the Berlin Biennale continues its mission of serving as an experimental platform for exploring and expanding the format of the exhibition and a curatorial agenda as well as for examining current global discourses and developments in relation to Berlin as a local point of reference.



Past Berlin Biennale curators:

1st Berlin Biennale (1998):	Klaus Biesenbach with Nancy Spector and Hans Ulrich Obrist
2nd Berlin Biennale (2001):	Saskia Bos
3rd Berlin Biennale (2004):	Ute Meta Bauer
4th Berlin Biennale (2006):	Maurizio Cattelan, Massimiliano Gioni, and Ali Subotnick
5th Berlin Biennale (2008):	Adam Szymczyk and Elena Filipovic
6th Berlin Biennale (2010):	Kathrin Rhomberg
7th Berlin Biennale (2012):	Artur Żmijewski together with associate curators Voina and Joanna Warsza
8th Berlin Biennale (2014):	Juan A. Gaitán
9th Berlin Biennale (2016):	DIS (Lauren Boyle, Solomon Chase, Marco Roso, David Toro)

The selection committee for the curatorship of the 10th Berlin Biennale consisted of Krist Gruijthuijsen, KW Institute for Contemporary Art, Berlin, DE; Vasif Kortun, SALT, Istanbul/Ankara, TR; Victoria Noorthoorn, Museo de Arte Moderno de Buenos Aires, AR; Willem de Rooij, Frankfurt/Berlin, DE; Polly Staple, Chisenhale Gallery, London, GB; and Philip Tinari, Ullens Center for Contemporary Art, Beijing, CN.

In order to respond appropriately to its continuous growth and professionalization, the Berlin Biennale has been restructured in parallel with its 20-year anniversary. Up until this point Gabriele Horn was both the director of the Berlin Biennale and KW Institute for Contemporary Art. As of July this year the two institutions are now operating as separate business units under the umbrella of the KUNST-WERKE BERLIN e. V. This enables Gabriele Horn—now director solely of the Berlin Biennale—and her team to further strengthen the institution and make it sustainable and ready for the future while focusing on preparations for the upcoming edition and its accompanying events.