



**BERLIN BIENNALE FOR
CONTEMPORARY ART**

9.6.–9.9.2018

WE DON'T NEED ANOTHER HERO

Press Kit



CONTENT

FACT SHEET

EVENTS DURING THE PREVIEW DAYS AND OPENING WEEKEND

CURATORIAL STATEMENT

BIOGRAPHIES

Curator: Gabi Ngcobo

Curatorial Team: Nomaduma Rosa Masilela, Serubiri Moses, Thiago de Paula Souza,
Yvette Mutumba

CURATORIAL PROJECTS

Serubiri Moses: *School of Anxiety*

Nomaduma Rosa Masilela: *Strange Attractors*

ARTISTS

LIST OF WORKS

EXHIBITION VENUES

EVENT PARTICIPANTS

MEDIATION PROGRAM

PUBLICATIONS

HISTORY OF THE BERLIN BIENNALE

MAIN FUNDER: KULTURSTIFTUNG DES BUNDES (GERMAN FEDERAL CULTURAL FOUNDATION)

CURATORS WORKSHOP *BBX CRIT SESSIONS*

FUNDERS OF THE CURATORS WORKSHOP *BBX CRIT SESSIONS*

Allianz Cultural Foundation

BMW

Goethe-Institut e. V.

Institut für Auslandsbeziehungen (ifa)

SUPPORT

As of: 7.6.2018/subject to change



FACT SHEET

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

OPENING

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

EXHIBITION OPENS TO THE PUBLIC

9.6.2018, 11 am–7 pm

PRESS CONFERENCE AND PRESS PREVIEW

Press conference: 7.6.2018, 11 am, Akademie der Künste, Hanseatenweg 10, 10557 Berlin

Press preview: 7.–8.6.2018, 10 am–6 pm, all venues

(HAU2: 7.6.2018, 2–6 pm; 8.6.2018, 2–7 pm)

PRESS IMAGES

Images for current press coverage are available in the press section of our website:

www.berlinbiennale.de/press



EXHIBITION VENUES

Akademie der Künste

Hanseatenweg 10, 10557 Berlin-Tiergarten

HAU Hebbel am Ufer (HAU2)

Hallesches Ufer 32, 10963 Berlin-Kreuzberg

KW Institute for Contemporary Art

Auguststrasse 69, 10117 Berlin-Mitte

Volksbühne Pavilion

Rosa-Luxemburg-Platz, 10178 Berlin-Mitte

ZK/U – Center for Art and Urbanistics

Siemensstrasse 27, 10551 Berlin-Moabit

PUBLIC WLAN ACCESS POINTS

Akademie der Künste: HOTSPLOTS_AdK (no password required)

KW Institute for Contemporary Art: KW FREE (no password required)

ZK/U – Center for Art and Urbanistics: ZKU BB10 (no password required)

OPENING HOURS

Wed–Mon 11 am–7 pm, Thu 11 am–9 pm

HAU Hebbel am Ufer (HAU2):

Exhibition from 9.–10.6. and 13.–16.6.2018, 5–10 pm

Performances on 15. and 16.6.2018, 8 pm (separate event ticket required)

All venues closed on Tuesdays

TICKETS

Admission all exhibition venues: 16 €

Reduced: 10 €

Groups of 10 or more, per person: 14 €

Groups reduced: 8 €

Tickets provide single admission to each exhibition venue of the 10th Berlin Biennale and are valid throughout the entire duration of the exhibition.



PUBLICATIONS

Catalogue

Editors: Gabi Ngcobo, Yvette Mutumba

English/German

400 pages, Softcover, 21.6 × 27.9 cm, 200 color images

Price: 25 €, Press price during press preview (7.–8.6.2018): 20 €

Date of publication: June 2018

Published by DISTANZ Verlag

Graphic Design: Mazyar Pahlevan

ISBN 978-3-95476-155-5

A publication of KUNST-WERKE BERLIN e. V.

Guidebook

Editors: Gabi Ngcobo, Yvette Mutumba

English/ German, 296 pages, Softcover, 10.5 × 15 cm, 112 color images

Price: 5 €

Date of publication: June 2018

Graphic Design: Mazyar Pahlevan

ISBN 978-3-00-059613-1

A publication of KUNST-WERKE BERLIN e. V.

STRANGE ATTRACTORS

A curatorial publication project by Nomaduma Rosa Masilela, uniting artist contributions and archival material. Throughout the 10th Berlin Biennale, copies of *Strange Attractors* are available at Berlin Biennale book shops for 9 euro.

Special offer: ticket + catalogue

35 instead of 41 €

Reduced 30 instead of 35 €

Special offer available at Akademie der Künste, KW Institute for Contemporary Art, and ZK/U – Center for Art and Urbanistics

GUIDED TOURS

Public guided tours take place in German every Saturday and Sunday. Individual tours can be booked online. For further information on dates, venues, and prices as well as descriptions of additional mediation formats, please see the MEDIATION PROGRAM section of the press kit and <http://www.berlinbiennale.de/mediation>.

PUBLIC PROGRAM *I'M NOT WHO YOU THINK I'M NOT*

Information on the 10th Berlin Biennale public program is available on the visitor leaflet.

See also: www.berlinbiennale.de/calendar

For the program of events during the opening days as well as for information on the event participants, please see the EVENTS DURING THE OPENING DAYS and the EVENT PARTICIPANTS sections of the press kit.



PRESS CONTACT

Henriette Sölter
Head of Press and Communication

Laura Helena Wurth
Press

Katie Bruton
Assistant Press

T +49 (0)30 24 34 59 38
F +49 (0)30 24 34 59 99
press@berlinbiennale.de

Berlin Biennale for Contemporary Art
Auguststrasse 69
10117 Berlin

www.berlinbiennale.de
www.facebook.com/berlinbiennale
www.instagram.com/berlinbiennale
www.twitter.com/berlinbiennale
#berlinbiennale10

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

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



EVENTS DURING THE PREVIEW DAYS AND OPENING WEEKEND

THURSDAY, 7.6.2018

10 am–6 pm

Dineo Seshee Bopape, *Title unknown at time of publication*, 2018

Film screening

The script of the film is based loosely on the court transcripts of the “Khwezi vs. J Z” rape trial of ----. Khwezi (alias) took the then Vice President of ~~South Africa~~ to high court for rape.

ZKU – Center for Art and Urbanistics

FRIDAY, 8.6.2018

10 am–6 pm and 8–10 pm

Dineo Seshee Bopape, *Title unknown at time of publication*, 2018

The script of the film is based loosely on the court transcripts of the “Khwezi vs. J Z” rape trial of ----. Khwezi (alias) took the then Vice President of ~~South Africa~~ to high court for rape.

ZKU – Center for Art and Urbanistics

7–10 pm

Opening 10th Berlin Biennale for Contemporary Art

All exhibition venues (open to the public)

Durational, happening several times unannouncedly

Drone Poem #3: The Impossibility of Surprise... [a certain repudiation of that which one was never given or allowed to have]

A Situation by Sinethemba Twalo and Ismaël Imansoeradi

KW, 4th floor

SATURDAY, 9.6.2018

11 am–7 pm

Dineo Seshee Bopape, *Title unknown at time of publication*, 2018

Film screening

The script of the film is based loosely on the court transcripts of the “Khwezi vs. J Z” rape trial of ----. Khwezi (alias) took the then Vice President of ~~South Africa~~ to high court for rape.

ZKU – Center for Art and Urbanistics

12–13:15 pm

Las Nietas de Nonó, *Ilustraciones de la Mecánica* (Illustrations of the Mechanical, 2016–18)

Performance

Volksbühne Pavilion

5–7 pm

10th Berlin Biennale hosts C&

Launch of C& print issue #9: *You are already in it: Looking at a Global Diaspora*

Akademie der Künste, Studio foyer



7–9 pm

I'm Not Who You Think I'm Not #5: intransigent forms & itinerant ways (Looking at shifty things while shifting)

Lecture by Christopher Cozier, with an introduction by Gabi Ngcobo, in English

Akademie der Künste, Studio

Complimentary ticket available upon presentation of press accreditation at the ticket counter of Akademie der Künste

SUNDAY, 10.6.2018

11 am–7 pm

Dineo Seshee Bopape, *Title unknown at time of publication*, 2018

Film screening

The script of the film is based loosely on the court transcripts of the “Khwezi vs. J Z” rape trial of ----. Khwezi (alias) took the then Vice President of ~~South Africa~~ to high court for rape.

ZKU – Center for Art and Urbanistics

Exhibition ticket required

12–4 pm

I'm Not Who You Think I'm Not #7: Strange Attractors

Book launch and conversation by Nomaduma Rosa Masilela joined by Adrijana Gvozdenović, Beau H. Rhee, Isaiah Lopaz, Jeanette Gogoll, Mame-Diarra Niang, Nontsikelelo Mutiti, Temitayo Ogunbiyi, and Zofia Klajs, in English

KW Institute for Contemporary Art, Studio

5–8 pm

I'm Not Who You Think I'm Not #6: South As A State Of Mind

and *I'm Not Who You Think I'm Not #8: departure*

Launch of South as a State of Mind #10

Performance von by Koleka Putuma, in cooperation with Each One Teach One (EOTO) e. V.

May-Ayim-Ufer 5–9, 10997 Berlin

Unless otherwise specified, access to all events is granted upon presentation of press accreditation, and no registration is required. Capacity for all events is limited.



CURATORIAL STATEMENT

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 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.

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. 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. From 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.

Gabi Ngcobo with Nomaduma Rosa Masilela, Serubiri Moses, Thiago de Paula Souza, and Yvette Mutumba



BIOGRAPHIES

CURATOR

Gabi Ngcobo has been engaged in collaborative artistic, curatorial, and educational projects in South Africa and on an international scope since the early 2000s. She is a founding member of the Johannesburg-based collaborative platforms NGO – Nothing Gets Organised and Center for Historical Reenactments (CHR, 2010–14). Ngcobo co-curated the 32nd Bienal de São Paulo (2016), which took place at the Ciccillo Matarazzo Pavilion in São Paulo, BR, *A Labour of Love* (2015) at the Weltkulturen Museum, Frankfurt am Main, DE, and the Cape07 Biennale (2007), Cape Town, ZA. In the past she has collaborated with various institutions including Centro Atlántico 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 (JWTCT), 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 the Witwatersrand, ZA since 2011. Her writings have been published in various catalogues, books, and journals.

CURATORIAL TEAM

Nomaduma Rosa Masilela is an artist, writer, and art historian currently based in Berlin, DE. She is completing a Doctorate in Art History at Columbia University in New York, US. Her dissertation examines public and performance art of the 1980s in Dakar, SN. Masilela's art interests converge around underrepresented histories and the ambivalent nature of identity production; the strategies and practices of collective work; and ideas of the uncanny, absurd, and dissonant. 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 has 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. In addition to her curatorial work for the 10th Berlin Biennale, she has produced an artists book titled *Strange Attractors* (2018) with a selected group of artists.

Serubiri Moses is an independent writer and curator based in Red Hook, US. He is interested in meta-narratives, historical narration, and scholarly practices beyond the field of art. Serubiri has contributed a chapter on Ugandan art institutions to *How Institutions Think* (2017, LUMA Foundation, CCS Bard, MIT Press). 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), titled *Unmapped*, with a team advised by Gabi Ngcobo. In 2013 he 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, he 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 he is both an alumnus and faculty member of the Pan-African roaming Àsikò International Art School (Dakar, SN; Addis Ababa, ET; and Accra, GH), organized by Centre for Contemporary Art in Lagos, NG. His writings have been featured in *The Trans-African*, *frieze*, *Manifesta Journal*, and *Chimurenga*.



Chronic. Serubiri is currently an MA Candidate at the Center for Curatorial Studies, Bard College, Annandale-on-Hudson, US.

Thiago de Paula Souza lives and works in São Paulo, BR, where he worked as an educator at Museu Afro Brasil 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, AT. For 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 he was also part of the Bienal's *Oficina de Imagem Política* ("political imagination workshop") founded by Amilcar Packer. 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 is currently researching 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 in which he will investigate how art communities engage in the deconstruction of hegemonic readings of histories.

Yvette Mutumba is cofounder and editor-in-chief of the art magazine *Contemporary And (C&)*. She is Visiting Professor for *Global Discourses* at the Academy of Media Arts Cologne. From 2012 to 2016 she worked as curator at the 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* (with Gabi Ngcobo, 2015–16 / 2017 at Johannesburg Art Gallery, ZA). In 2016 she co-curated with Julia Grosse *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, UK. As author and editor she has published numerous texts and books on contemporary art from various perspectives as well as Global Art History. Her most recent publication *I am built inside you* edited by C& and Institut für Auslandsbeziehungen (ifa) was published in 2017 by Sternberg Press.



CURATORIAL PROJECTS

SCHOOL OF ANXIETY

Serubiri Moses

A cloudy home-coming.

—Es'kia Mphahlele, *Down Second Avenue* (1959)

The *School of Anxiety* (SoA) is an unteaching environment focusing on subjective anxieties. SoA is based on processes of learning and exchanging ideas. The project includes members Awuor Onyango (KE), Nyakallo Maleke (ZA), Sanyu Kiyimba-Kisaka (UG), and 10th Berlin Biennale curatorial team member Serubiri Moses (UG), who initiated the project. SoA has taken the form of workshops, excursions, a panel discussion, and performances in Johannesburg, Nairobi, and Berlin. SoA aligns itself with philosophical debates on terms such as *becoming*, *refusal*, *obsessional doubt*, *mourning*, and *unlearning*. Anxiety is defined within this context as being precipitated in the home; that is, home is considered as a space of contestation and experiences that are both traumatic and intense. While nineteenth-century definitions of anxiety are parsed through hermeneutics and psychology, SoA aims to focus on artistic practice and artistic investigations into social and historical forms of anxiety.

Historian J. C. Ssekamwa's study of Ugandan education in the 1870s and the era of early colonialism provides a potent reference for SoA. In his study, Ssekamwa refers to a form of Ugandan education that consisted of learning at "home" in native African languages. He provides an analysis in which the concept of *home* as the site of education in the early twentieth century was replaced by the colonial education policies of 1925, though not completely. "Home" education did not die out in the wake of this development, especially for those who could not attend colonial state schools. Many students who went to such schools also received a "home" education. Forcing students to abandon the use of their native African languages in state schools created fundamental anxieties, including the fragmentation of subjectivity. This fragmentation and the formation of subjective anxieties is the departure point for SoA.

In trying to establish a framework to view subjective anxieties, the idea of the unknown as it occurs within various works of philosophical literature plays an important role: the unknown is a space characterized by continued aggression—a space of continued contestation in which subjectivities are formed. This spatial dimension relates to the period between 1870, when European missionary teachers began to arrive in Uganda, and the end of World War I. According to the work of J. C. Ssekamwa, the anxieties of this period connect directly to the development of colonial education and the abolitionist movement in Europe that developed in the nineteenth century. Competing to see who could put an end to the Arab slave trade first, European missionaries provoked hostilities between Catholic, Anglican, and Muslim subjects. In 1899, British armed forces captured King Mwanga II of Buganda (who had converted to Islam) and sent him into exile on the Seychelles, thus creating an unprecedented trauma. This event, which coalesced into ethnic violence, mirrors the seismic condition of the period. The period of 1870 to 1915 is an intense era of unknowns that has colored contemporary subjectivity. These historical unknowns and present subjectivities underlie subjective anxiety and its connection to education processes.



STRANGE ATTRACTORS

Nomaduma Rosa Masilela

Strange Attractors is an exercise in uncertainty and a search for analogue strategies of opacity. Like its namesake, a dynamical system within chaos theory mathematics, this project enacts a sensitive dependence on initial conditions and unfolds via an uncertain and arbitrary set of underlying patterns and systems of self-organization. Taking the form of what can be loosely described as a book of letters and games, *Strange Attractors* is in conversation with the 10th Berlin Biennale for Contemporary Art's concepts of unlearning, opacity, and resistance to staid historical narratives. It also takes a cue from Édouard Glissant's statement that "human behaviors are fractal in nature" and investigates fractals and chaos, the ludic and its fallacy, queer game theory, cultural coding and decoding, and the ambivalent relationship between family, ephemera, and epistemology. It is a reach for connection, a desire for closeness and/or acknowledgement. At the same time, it expresses an appreciation for the discrete gestures which initially tend to go unnoticed but have unpredictable and arbitrary reverberations.

Adrijana and Kristina Gvozdenović; Audre Lorde; Beau Rhee with Christophe Kihm and Dr. Myungchull Rhee; Devin Kenny; Isaiah Lopaz; Joelle Mercedes; Mame-Diarra Niang; Mattie Brice, Robin Yang, and Jen Aprahamian; Mildred Thompson; Nomaduma Rosa Masilela; Nontsikelelo Mutiti; Octavia Butler; Patrice Renee Washington; Rosa Luxemburg; Temitayo Ogunbiyi; and Zofia Klajs, contribute to this exercise in uncertainty. These contributions and concerns have determined the form of *Strange Attractors*, as well as its lack of prescriptive for final function. As Aimé Césaire once wrote: "Treasure, let's count: / the madness that remembers / the madness that howls / the madness that sees / the madness that is unleashed / And you know the rest / That 2 and 2 are 5."

Throughout the 10th Berlin Biennale, copies of *Strange Attractors* are available at Berlin Biennale book shops.



ARTISTS

Agnieszka Brzeżańska

lives and works in Warsaw, PL/Berlin, DE

Ana Mendieta

b. 1948, Havana, CU; d. 1985, New York, US

Basir Mahmood

lives and works in Lahore, PK/Amsterdam, NL

Belkis Ayón

b. 1967, Havana, CU; d. 1999, Havana, CU

Cinthia Marcelle

lives and works in São Paulo, BR

Dineo Seshee Bopape

lives and works in Johannesburg, ZA

Elsa M'bala

lives and works in Berlin, DE/CM

Emma Wolukau-Wanambwa

lives and works in London, UK

Fabiana Faleiros

lives and works in São Paulo, BR

Firelei Báez

lives and works in New York, US

Gabisile Nkosi

b. 1974, Durban, ZA; d. 2008, Pietermaritzburg, ZA

Grada Kilomba

lives and works in Berlin, DE

Heba Y. Amin

lives and works in Cairo, EG/Berlin, DE

Herman Mbamba

lives and works in Haugesund, NO

Joanna Piotrowska

lives and works in London, UK

Johanna Unzueta

lives and works in Brooklyn, US



Julia Phillips
lives and works in New York, US

Keleketla! Library
founded in 2008 in Johannesburg, ZA
Malose Malahlela: lives and works in Johannesburg, ZA
Rangoato Hlasane: lives and works in Johannesburg, ZA

Las Nietas de Nonó
Lydela Nonó: lives and works in Carolina, PR
Michel Nonó: lives and works in Carolina, PR

Liz Johnson Artur
lives and works in London, UK

Lorena Gutiérrez Camejo
lives and works in Havana, CU

Lubaina Himid
lives and works in Preston, UK

Luke Willis Thompson
lives and works in London, UK

Lydia Hamann & Kaj Osteroth
painting together since 2007
live and work in Brandenburg and Berlin, DE

Lynette Yiadom-Boakye
lives and works in London, UK

Mario Pfeifer
lives and works in Berlin, DE

Mildred Thompson
b. 1936, Jacksonville, US; d. 2003, Atlanta, US

Mimi Cherono Ng'ok
lives and works in Nairobi, KE

Minia Biabiany
lives and works in Mexico City, MX/Saint-Claude, GP

Moshekwa Langa
lives and works in Paris, FR



Natasha A. Kelly
lives and works in Berlin, DE

Okwui Okpokwasili
lives and works in Brooklyn, US

Oscar Murillo
lives and works in various locations

Özlem Altın
lives and works in Berlin, DE

Patricia Belli
lives and works in Managua, NI

Portia Zvavahera
lives and works in Harare, ZW

Sam Samiee
lives and works in Tehran, IR/Enschede, NL/Berlin, DE

Sara Haq
lives and works in London, UK

Simone Leigh
lives and works in Brooklyn, US

Sinethemba Twalo and Jabu Arnell
Sinethemba Twalo: lives and works in Sierre, CH/Johannesburg, ZA
Jabu Arnell: lives and works in Amsterdam, NL

Sondra Perry
lives and works in Houston, US/New York, US

Tessa Mars
lives and works in Port-au-Prince, HT

Thierry Oussou
lives and works in Amsterdam, NL

Tony Cokes
lives and works in Providence, US

Tony Cruz Pabón
lives and works in San Juan, PR

Zuleikha Chaudhari
lives and works in New Delhi, IN



WERKLISTE LIST OF WORKS

AGNIESZKA BRZEŻAŃSKA

Aus der Serie From the series *Kobayashi Maru*, 2014:

***COLLAPSED TIMELINES*, 2014**

Acryl auf MDF-Platte, Blattmetall, Inkjet-Druck auf Archivpapier Acrylic paint on MDF board, metal leaf, inkjet print on archival paper

56,5 × 41,5 cm

Privatsammlung Private collection

***DREAMTIME DEFENDERS*, 2014**

Acryl auf MDF-Platte, Blattmetall, Inkjet-Druck auf Archivpapier Acrylic paint on MDF board, metal leaf, inkjet print on archival paper

56,5 × 41,5 cm

Privatsammlung Private collection

***FIRST SPARK*, 2014**

Acryl auf MDF-Platte, Blattmetall, Inkjet-Druck auf Archivpapier Acrylic paint on MDF board, metal leaf, inkjet print on archival paper

56,5 × 41,5 cm

Courtesy Agnieszka Brzeżańska; NANZUKA, Tokyo

***INTERDIMENSIONAL MERCENARIES*, 2014**

Acryl auf MDF-Platte, Blattmetall, Inkjet-Druck auf Archivpapier Acrylic paint on MDF board, metal leaf, inkjet print on archival paper

56,5 × 41,5 cm

Privatsammlung Private collection

***NO MAGIC JUST MIRACLES*, 2014**

Acryl auf MDF-Platte, Blattmetall, Inkjet-Druck auf Archivpapier Acrylic paint on MDF board, metal leaf, inkjet print on archival paper

56,5 × 41,5 cm

Courtesy Agnieszka Brzeżańska; NANZUKA, Tokyo

***QUARANTINE GRID*, 2014**

Acryl auf MDF-Platte, Blattmetall, Inkjet-Druck auf Archivpapier Acrylic paint on MDF board, metal leaf, inkjet print on archival paper

56,5 × 41,5 cm

Courtesy Agnieszka Brzeżańska; NANZUKA, Tokyo

***RESISTANCE OF FREE EARTH*, 2014**

Acryl auf MDF-Platte, Blattmetall, Inkjet-Druck auf Archivpapier Acrylic paint on MDF board, metal leaf, inkjet print on archival paper

56,5 × 41,5 cm

Sammlung Collection Satoshi Shiraki & Michiyo Kamata



SOFT DISCLOSURE, 2014

Acryl auf MDF-Platte, Blattmetall, Inkjet-Druck auf Archivpapier Acrylic paint on MDF board, metal leaf, inkjet print on archival paper

56,5 × 41,5 cm

Privatsammlung Private collection

SOVEREIGN AVATAR, 2014

Acryl auf MDF-Platte, Blattmetall, Inkjet-Druck auf Archivpapier Acrylic paint on MDF board, metal leaf, inkjet print on archival paper

56,5 × 41,5 cm

Privatsammlung Private collection

VEILS OF ILLUSION, 2014

Acryl auf MDF-Platte, Blattmetall, Inkjet-Druck auf Archivpapier Acrylic paint on MDF board, metal leaf, inkjet print on archival paper

56,5 × 41,5 cm

Courtesy Agnieszka Brzeżańska; NANZUKA, Tokyo

Watch, 2014–16

Blattmetall, Bildschirm, Live-Nachrichtenkanal Metal leaf, monitor, live TV news channel

41,5 × 56,5 cm

Courtesy Agnieszka Brzeżańska

Alle Arbeiten mit Unterstützung von All works with the support of Adam Mickiewicz Institute

ANA MENDIETA

Ohne Titel Untitled, ohne Datum no date

Grafit auf Papier Graphite on paper

27,9 × 21 cm

45,5 × 35,5 cm, gerahmt framed

Sammlung Collection The Estate of Ana Mendieta, LLC

Courtesy Raffaella Cortese Gallery, Milan; Galerie Lelong & Co., New York

Ohne Titel Untitled, ohne Datum no date

Grafit auf Papier Graphite on paper

29,5 × 21 cm

47,5 × 39 cm, gerahmt framed

Sammlung Collection E. Righi, Bologna

Ohne Titel Untitled, ohne Datum no date

Tusche auf Papier Ink on paper

33 × 21,3 cm

48,9 × 36,2 cm, gerahmt framed

Sammlung Collection The Estate of Ana Mendieta, LLC

Courtesy Raffaella Cortese Gallery, Milan; Galerie Lelong & Co., New York



Ohne Titel **Untitled**, ca. 1981–84

Grafit auf Papier **Graphite on paper**

29,5 × 21 cm

47,5 × 39 cm, gerahmt **framed**

Sammlung **Collection** The Estate of Ana Mendieta, LLC

Courtesy Raffaella Cortese Gallery, Milan; Galerie Lelong & Co., New York

Ohne Titel **Untitled**, ca. 1983–85

Tusche auf Papier, laviert **Ink and wash on paper**

33 × 21,3 cm

44,5 × 33 cm, gerahmt **framed**

Privatsammlung **Private collection**, Modena

Ohne Titel **Untitled**, ca. 1983–85

Tusche auf Papier, laviert **Ink and wash on paper**

33 × 24,1 cm

48,6 × 38,4 cm, gerahmt **framed**

Privatsammlung **Private collection**, Münster

Courtesy Galerie Lelong & Co., New York

Ohne Titel **Untitled**, ca. 1984–85

Grafit auf Papier **Graphite on paper**

33 × 21,6 cm

48,5 × 35,5 cm, gerahmt **framed**

Sammlung **Collection** The Estate of Ana Mendieta, LLC

Courtesy Raffaella Cortese Gallery, Milan; Galerie Lelong & Co., New York

Ohne Titel **Untitled**, ca. 1984–85

Grafit auf Papier **Graphite on paper**

33 × 21,6 cm

39 × 27,5 cm, gerahmt **framed**

Sammlung **Collection** The Estate of Ana Mendieta, LLC

Courtesy Raffaella Cortese Gallery, Milan; Galerie Lelong & Co., New York

Ohne Titel **Untitled**, 1985

Blätterdruck, Tusche auf Papier **Leaves imprinted with ink on paper**

17,5 × 12,4 cm

36,2 × 30,5 cm, gerahmt **framed**

Sammlung **Collection** The Estate of Ana Mendieta, LLC

Courtesy Raffaella Cortese Gallery, Milan; Galerie Lelong & Co., New York

Ohne Titel **Untitled**, 1985

Tusche auf Papier, laviert **Ink and wash on paper**

33 × 21,6 cm

48,6 × 35,9 cm, gerahmt **framed**

Sammlung **Collection** The Estate of Ana Mendieta, LLC

Courtesy Raffaella Cortese Gallery, Milan; Galerie Lelong & Co., New York



BASIR MAHMOOD

all voices are mine, 2018

4K-Video, Farbe, 2.1 Soundsystem 4K video, color, sound 2.1, 20'13"

Mit Featuring Shafqat, Maqbool, Akbar, Arsalan, Shah Wazir, Sajjad Ali, Kalsaum, Nalim Bhatti, Munoor Fatem, Paroon, Mumtaz Hussain, Hassan Ail, Muhammad Hussain

Kamera Camera Omar Daraz, Hassan Zaidi

Ton Sound Tom Nestelaar, Ronnie van der Veer (Geräuschemacher Foley Artist)

Licht Light Jamshed, Khurram, Fazal, Imran Mani, Sharazi, Shahzad, Rashid

Videobearbeitung Video Editing Basir Mahmood (Schnitt Editing), Yulia Ratman (Kolorierung Coloring)

Produktionsteam Production Team Farhan Ali, Fazi Asher, Sameer, Munawer, Amir, Wazir

Künstlerische Produktion Artistic Production Hassan Khan, Sunny Bhai

Regieassistenz Assistant Directors Mumtaz Hussain, Sajid

Courtesy Basir Mahmood

Im Auftrag und produziert von Commissioned and produced by Sharjah Art Foundation

Mit Unterstützung von With the support of Ammodo Foundation; Mondriaan Fund; Botschaft des Königreichs der Niederlande, Berlin

BELKIS AYÓN

La consagración, 1991

Triptychon, Teil I Triptych, part I

Monoprint auf Papier Monoprint on paper

223,5 × 300 cm

Sammlung Collection Ludwig-Museum at the Russian Museum, St. Petersburg

La consagración, 1991

Triptychon, Teil II Triptych, part II

Monoprint auf Papier Monoprint on paper

225 × 300 cm

Sammlung Collection Ludwig-Museum at the Russian Museum, St. Petersburg

La consagración, 1991

Triptychon, Teil III Triptych, part III

Monoprint auf Papier Monoprint on paper

224 × 300 cm

Sammlung Collection Ludwig-Museum at the Russian Museum, St. Petersburg

¡Déjame salir!!, 1997

Kollografie auf Papier Collography on paper

91,5 × 74,5 cm

Edition 3/10

Sammlung Collection Estate de Belkis Ayón, Havana



Temores infundados, 1997

Kollografie auf Papier Collography on paper

101 × 75 cm

Edition AP 3/3

Sammlung Collection Estate de Belkis Ayón, Havana

Acoso, 1998

Kollografie auf Papier Collography on paper

106 × 75,5 cm

Edition AP 2/3

Sammlung Collection Estate de Belkis Ayón, Havana

Hay que tener paciencia, 1998

Kollografie auf Papier Collography on paper

102 × 75,5 cm

Edition 10/10

Sammlung Collection Estate de Belkis Ayón, Havana

My Vernicle o la honda herida, 1998

Kollografie auf Papier Collography on paper

98 × 75 cm

Edition 6/10

Sammlung Collection Estate de Belkis Ayón, Havana

My Vernicle o si yo no te olvido, 1998

Kollografie auf Papier Collography on paper

100 × 75 cm

Edition 4/10

Sammlung Collection Estate de Belkis Ayón, Havana

My Vernicle, o tu amor me condena, 1998

Kollografie auf Papier Collography on paper

100 × 75 cm

Edition 4/10

Sammlung Collection Estate de Belkis Ayón, Havana

Siempre hay algo que nos escapa o lo inevitable, 1998

Kollografie auf Papier Collography on paper

107,5 × 75 cm

Edition 3/10

Sammlung Collection Estate de Belkis Ayón, Havana

Ohne Titel Untitled, 1998

Kollografie auf Papier Collography on paper

76 × 57 cm

Sammlung Collection Estate de Belkis Ayón, Havana

Mit Unterstützung von With the support of Peter und Irene Ludwig Stiftung



CINTHIA MARCELLE

Aus der Serie *From the series Legendaries*, 2008–fortlaufend ongoing

1st Meeting of the Legendaries at KW Institute for Contemporary Art/Berlin Biennale for Contemporary Art, 2018

Analogfotografie, Metallplatte, Dokument *Analogue photography, metal plaque, document*
2 Rahmen, je 2 frames, each ca. 54 x 45 cm

Courtesy Cinthia Marcelle

Im Auftrag und produziert von *Commissioned and produced by Berlin Biennale for Contemporary Art*

Mit Unterstützung von *With the support of Goethe-Institut e. V.*

Cruzada, 2010

Video, Farbe, Ton, Loop *Video, color, sound, loop*, 8'35"

Produzent *Producer* Katásia Filmes

Regie *Director* cinemata

Kamera *Camera* Maurício Rezende

Steadicam *Steadicam* Bernard Machado

Kamera-Assistenz und Grip *Camera Assistant and Grip* André Machado

Produktion *Production* Clarice Lacerda

Produktionsassistentz *Production Assistants* Arnaldo Fabbri, Fabrício Marotta, Hortência Abreu, Laura Berbert, Túlio Batitucci

Fahrer *Driver* Antônio Helio

Wassertransport *Water Truck Operator* Walter Santos

Ton *Sound* Daniel Quintela

Ton-Assistenz *Sound Assistant* Rodrigo

Sound Design *Sound Design* Milagros Vazquez

Schnitt *Editing* Maurício Rezende

Standbilder *Stills* André Machado, Gabriel Batista Campos, Thássia Alves

Musikalische Leitung *Music Director* Fernando Santos

Musikrecherche *Music Research* Vilson Rodrigues de Oliveira

Musiker*innen *Musicians* Bruno Dutra do Amaral, Celso Viana, Claudio Starlino de Oliveira, Dácio Souza, Eli Mossat, Elias Antonio da Costa, Fabiano Andrade Oliveira, Geraldo Manoel Pereira, Geraldo Rodrigues do Bom Conselho, Herli Preira da Silva, Isaque Edson Macedo, Leandro Cruz Najar, Marcelo Ricardo dos Anjos, Ricardo Patrício Pereira, Vilson Rodrigues de Oliveira, Wesley Silva Moura

Courtesy Cinthia Marcelle; Galeria Vermelho, São Paulo

Mit Unterstützung von *With the support of* Construtora INPAR; Escola Municipal Anísio Teixeira; Valores de Minas

Dank an *Thanks to* Árvore em Preto e Branco; Secretaria de Cultura de Minas Gerais

DINEO SESHEE BOPAPE

Untitled (Of Occult Instability) [Feelings], 2016–18

Ziegelsteine, Licht, Geräusche, Videos, Wasser, gerahmte Serviette *Bricks, light, sounds, videos, water, framed napkin*



Mit Arbeiten von Including works by:

Jabu Arnell, *Discoball X*, 2018

Lachell Workman, *Justice for _____*, 2014

Robert Rhee, *EEEEERRRRGGGHHHH* und *ZOUNDS* (beide aus der Serie *both from the series Occupations of Uninhabited Space*, 2013–fortlaufend ongoing), 2015

Maße variabel Dimensions variable

Courtesy Dineo Seshee Bopape, Jabu Arnell, Lachell Workman, Mo Laudi, Robert Rhee

Koproduziert von Coproduced by Berlin Biennale for Contemporary Art

Mit Unterstützung von With the support of Sharjah Art Foundation

Title unknown at time of publication, 2018

Video, Ton Video, sound

Kamera Director of Photography Louis Lavoie Isebaert

Kameraassistent Camera Assistant Alexandre Desjardins

Grip Grip Étienne Denis

Ton Sound Marc-Antoine Doyon

Mit Featuring Marie Jude Salomon, Michel Forgues

Courtesy Dineo Seshee Bopape

Koproduziert von Coproduced by Berlin Biennale for Contemporary Art; Sharjah Art Foundation;

Darling Foundry, Montreal

Alle Arbeiten mit Unterstützung von All works with the support of Ammodo Foundation

ELSA M'BALA

Makai, 2018

Sound Performance

Sound performance

Im Auftrag und produziert von Commisioned and produced by Berlin Biennale
for Contemporary Art

EMMA WOLUKAU-WANAMBWA

Promised Lands, 2015

SD-Video, Farbe, Stereo-Sound SD-video, color, stereo sound, 22'

Courtesy Emma Wolukau-Wanambwa

Mit Unterstützung von With the support of Edith-Russ-Haus für Medienkunst; Stiftung
Niedersachsen

Koproduziert von Coproduced by Berlin Biennale for Contemporary Art; Künstlerhaus
Büchsenhausen

FABIANA FALEIROS

Mastur Bar, 2018

Bar

Mitwirkende Collaborators Antigoni Tsagkaropoulou, Cristian Forte, Hanna Bergfors, Liad
Hussein Kantorowicz, Marie Carangi, Negroma



Courtesy Fabiana Faleiros

Im Auftrag und produziert von Commissioned and produced by Berlin Biennale for Contemporary Art

Mit Unterstützung von With the support of Goethe-Institut e. V.

FIRELEI BÁEZ

A motor with medicinal function, 2018

Acryl-Gouache auf Papier Acryl gouache on paper

229 × 280 cm

Index (given the ground one has to actively look away), 2018

Acryl-Gouache auf Papier Acryl gouache on paper

229 × 457 cm

Those who would douse it (it does not disturb me to accept that there are places where my identity is obscure to me, and the fact that it amazes you does not mean I relinquish it), 2018

Acryl, Tusche und Chine-Collé auf herausgetrennten Buchseiten Acrylic, ink and chine-collé on deaccessioned book pages

244 × 671 cm

for Marie-Louise Coidavid, exiled, keeper of order, 2018

Öl auf Leinwand Oil on canvas

Ca. 320 × 430 cm

19° 36' 16.89" N, 72° 13' 6.95" W) / (52.4042° N, 13.0385° E), 2018

Acryl, Gipskarton, Stahl Acrylic, sheetrock, steel

Ca. 400 × 1000 cm

Alle Arbeiten All works Courtesy Firelei Báez; Kavi Gupta Gallery, Chicago

Im Auftrag und produziert von Commissioned and produced by Berlin Biennale for Contemporary Art

Mit Unterstützung von With the support of Kavi Gupta Gallery, Chicago

GABISILE NKOSI

Endlini yokulala yakithi, 2001

Handkolorierter Linolschnitt Hand-colored linocut

40 × 55 cm (Motiv image)

48 × 63 cm (Papier paper)

Edition 29/30

Ngesonto ekuseni, 2001

Linolschnitt und Siebdruck Linocut and screenprint

40 × 58 cm (Motiv image)

48 × 63 cm (Papier paper)

Edition 29/30



Asikapheli isikhathi, 2003

Siebdruck Screenprint

37,5 × 34 cm (Motiv image)

50 × 35 cm (Papier paper)

Edition 19/30

Isikhathi sesifikile, 2003

Siebdruck Screenprint

37 × 27,5 cm (Motiv image)

50 × 35 cm (Papier paper)

Edition 19/30

Gida nami, 2005

Linolschnitt, S/W Linocut, b/w

70 × 50 cm (Motiv image)

70 × 50 cm (Papier paper)

Edition 17/45

Impendulo, 2005

Linolschnitt, S/W Linocut, b/w

61,5 × 50 cm (Motiv image)

70 × 50 cm (Papier paper)

Edition 35/45

Isilingo, 2005

Linolschnitt, S/W Linocut, b/w

60 × 43 cm (Motiv image)

70 × 50 cm (Papier paper)

Edition 23/45

Mama wami, 2005

Linolschnitt, S/W Linocut, b/w

67 × 39 cm (Motiv image)

70 × 50 cm (Papier paper)

Edition 17/45

Wandile, 2005

Linolschnitt, S/W Linocut, b/w

67 × 47,5 cm (Motiv image)

70 × 50 cm (Papier paper)

Edition 13/45

Dadewethu, 2006

Linolschnitt, S/W Linocut, b/w

43,5 × 26 cm (Motiv image)

50 × 35 cm (Papier paper)

Edition 25/30



Alle Arbeiten gedruckt und veröffentlicht von All works printed and published by The Caversham Press
Courtesy The Caversham Press

GRADA KILOMBA

ILLUSIONS Vol. II, OEDIPUS, 2018

2-Kanal-Video, Farbe, Ton 2-channel video, color, sound, 32'

Skript, Regie und Schnitt Script, Direction, and Editing Grada Kilomba

Performed von by Martha Fessehazion, Moses Leo, Errol Trotman Harewood, Sara-Hiruth Zewde, Zé de Paiva, Grada Kilomba, Kalaf Epalanga

Musik Music Neo Muyanga

Kamera Director of Photography Zé de Paiva

Kameraassistentz Camera Assistants Tito Casal, Kathleen Kunath

Tontechnik Sound Engineer Gabriel do Val

Courtesy Grada Kilomba; Goodman Gallery, Johannesburg/Cape Town

Im Auftrag und koproduziert von Commissioned and coproduced by Berlin Biennale for Contemporary Art

Koproduzent Coproducer Bildmuseet, Umeå University, Sweden

Mit Unterstützung von With the support of Outset Germany_Switzerland

HEBA Y. AMIN

Operation Sunken Sea (The Anti-Control Room), 2018

Mehrkanal-Videoinstallation, verschiedene Materialien Multi-channel video installation, mixed media

Maße variabel Dimensions variable

Courtesy Heba Y. Amin; Zilberman Gallery, Istanbul/ Berlin

Im Auftrag und produziert von Commissioned and produced by Berlin Biennale for Contemporary Art

Mit Unterstützung von With the support of Outset Germany_Switzerland; Zilberman Gallery, Istanbul/Berlin

HERMAN MBAMBA

The blue mandane series 1-5, 2017-18

Acryl und Aquarell auf Papier Acrylic and watercolor on paper

5 Arbeiten, je 5 works, each 42 × 29,7 cm

Until the wind blows for another time, 2017-18

Acryl auf Leinwand Acrylic on canvas

210 × 300 cm

Wait for me in the lurking landscape, 2017-18

Acryl und Öl auf Leinwand, Triptychon Acrylic and oil on canvas, triptych

Leinwände, je Canvases, each 200 × 109 cm

Gesamtmaße Total dimensions 200 × 327 cm

Alle Arbeiten All works Courtesy Herman Mbamba; blank projects, Cape Town



Im Auftrag und produziert von **Commissioned and produced by Berlin Biennale for Contemporary Art**

Mit Unterstützung von **With the support of Office for Contemporary Art Norway (OCA); Königliche Norwegische Botschaft, Berlin**

JOANNA PIOTROWSKA

Auswahl aus der Serie **Selections from the series *Frowst*, 2013–14**

Silbergelatineabzüge **Silver-gelatin prints**

Untitled, 2014

Silbergelatineabzug **Silver-gelatin print**

Untitled, 2016

16mm-Film, Farbe, ohne Ton, Loop **16mm film, color, silent, loop, 3'43"**

Edition 5 + 1 AP

Alle Arbeiten **All works** Courtesy Joanna Piotrowska; Galeria Dawid Radziszewski, Warsaw; Madragoa, Lisbon; Southard Reid, London

Produziert von **Produced by Berlin Biennale for Contemporary Art**

Mit Unterstützung von **With the support of Adam Mickiewicz Institute**

JOHANNA UNZUETA

April 2015 NY, November 2015 Cuernavaca, 2015

Aquarell, Pastellstift auf Aquarellpapier (rückseitig getönt in Indigo); Plexiglasrahmen, recycelte Holzbalken **Watercolor, pastel pencil on watercolor paper (añil tinted on reverse); Plexiglas frame, recycled wooden beams**

Zeichnung **Drawing 107 × 120 cm**

April/May 2016 NY, 2016

Aquarell, Pastellstift und Nadellöcher auf getöntem Aquarellpapier (Indigo); Plexiglasrahmen, recycelte Holzbalken **Watercolor, pastel pencil, and needle holes on tinted watercolor paper (añil); Plexiglas frame, recycled wooden beams**

Zeichnung **Drawing 132 × 90 cm**

May 2016 NY, 2016

Aquarell, Pastellstift, Kohle und Nadellöcher auf getöntem Aquarellpapier (Indigo und Gelbholz); Plexiglasrahmen, recycelte Holzbalken **Watercolor, pastel pencil, charcoal, and needle holes on tinted watercolor paper (añil and fustic); Plexiglas frame, recycled wooden beams**

Zeichnung **Drawing 100 × 65 cm**

Not Twins, June/November 2017 NY, 2017

2 Zeichnungen, Pastellstift und Nadellöcher auf getöntem Aquarellpapier (Indigo); Plexiglasrahmen, recycelte Holzbalken **2 drawings, pastel pencil, and needle holes on tinted watercolor paper (añil); Plexiglas frame, recycled wooden beams**

Zeichnungen, je **Drawings, each 67 × 78 cm**



November 2017, January 2018 NY, 2018

2 Zeichnungen, Pastellstift und Nadellöcher auf getöntem Aquarellpapier (Indigo);
Plexiglasrahmen, recycelte Holzbalken 2 drawings, pastel pencil, and needle holes on tinted
watercolor paper (añil); Plexiglas frame, recycled wooden beams
Zeichnungen, je Drawing, each 177 × 68 cm

December 2017, January 2018 NY, 2018

Pastellstift, Gold-Aquarell und Nadellöcher auf getöntem Aquarellpapier (Indigo);
Plexiglasrahmen, recycelte Holzbalken Pastel pencil, gold watercolor, and needle holes on tinted
watercolor paper (añil); Plexiglas frame, recycled wooden beams
Zeichnung Drawing 40 × 200 cm

January, February 2018 NY, 2018

Aquarell, Pastellstift, Gold-Aquarell und Nadellöcher auf getöntem Aquarellpapier (Anil und
Gelbholz); Plexiglasrahmen, recycelte Holzbalken Watercolor, pastel pencil, gold watercolor, and
needle holes on tinted watercolor paper (añil and fustic); Plexiglasframe, recycled wooden
beams
Zeichnung Drawing 90 × 110 cm

Herringbone: Listen To The Whispers of The City, 2018

Pastell, Schrauben und farbiges PVC-Seil auf Wand

Pastels, screws, and colored PVC rope on wall

Maße variabel Dimensions variable

Dank an Thanks to Ana Maria Millan, Andres Sandoval, Nicolals Gomes, Tessja Kissing

Alle Arbeiten All works Courtesy Johanna Unzueta

Existierende Arbeiten sowie Arbeiten im Auftrag produziert von Existing works as well as
commissioned works produced by Berlin Biennale for Contemporary Art

JULIA PHILLIPS

Aus der Serie From the series *Expanded*, 2013–16:

Expanded IV, 2015

Druckfarbe, Offset-Lithografie, Acryltinte auf Papier Relief ink, offset lithography, acrylic ink on
paper
66 × 102 cm

Expanded V, 2016

Druckfarbe auf Papier Relief ink on paper
96 × 63 cm

Expanded VI, 2016

Druckfarbe auf Papier Relief ink on paper
75,5 × 66,8 cm



Expanded IX, Quickly Fixed, 2016

Druckfarbe auf Papier Relief ink on paper

55,6 × 76,3 cm

Operator I (with Blinder, Muter, Penetrator, Aborter), 2017

Teilweise salzglasierte Keramik, Messingschrauben, Edelstahlplatte, Metallrolltisch Partially salt-glazed ceramics, brass screws, stainless steel plate, metal wheel table

104 × 117 × 45,5 cm

Alle Arbeiten All works Courtesy Julia Phillips

Dank an Thanks to Goethe-Institut e. V., Salvador de Bahia

KELEKETLA! LIBRARY

Thath'i Cover Okestra Vol. 5: 17 July to 12 September 1977. Lebo Mathosa is born. Steve Biko is assassinated, 2018

2 Konzerte am 2 concerts on 15. + 16.6.2018, je each ca. 2 Stunden hours

Musiker*innen (in alphabetischer Reihenfolge) Musicians (in alphabetical order)

Mbira und Stimme Mbira and Voice Ambuya Stella Chiweshe

E-Bass Electric Bass Ayanda Zalekile

Vocal History Vocal History Masello Motana

Electronics Electronics Mma Tseleng

Schlagzeug Drums Simphiwe Tshabalala

Percussion und Didgeridoo Percussion and Didgeridoo Tiko Ngobeni

Klavier Piano Yonela Mnana

Gitarre Guitar Zweli Mthembu

Courtesy Keleketla! Library

Im Auftrag und koproduziert von Commissioned and coproduced by Berlin Biennale for Contemporary Art; HAU Hebbel am Ufer (Berlin)

Gefördert durch Funded by Hauptstadtkulturfonds, Berlin

LAS NIETAS DE NONÓ

Ilustraciones de la Mecánica, 2016–18

Verschiedene Materialien; Performances Mixed media; performances

Maße variabel Dimensions variable

Im Auftrag und produziert von Commissioned and produced by Berlin Biennale for Contemporary Art

Mit Unterstützung des With the support of DAAD

LIZ JOHNSON ARTUR

Aus From *Black Balloon Archive*, 1991–fortlaufend ongoing

7 Places, 1989–2017

7 Analogfotografien 7 analogue photographs

Je Each 51 × 61 cm, gerahmt framed



Archival Sketches, 1993–2018
Stoff, Leder, Filz Fabric, leather, felt
Verschiedene Maße Various dimensions

Men&Trees, 2016
Stoff Fabric
100 × 100 cm

BornNBread, 2018
Video, Farbe, Ton Video, color, sound, ca. 15'

Peckham BornNBread, 2018
Verschiedene Materialien Mixed media

Alle Arbeiten All works Courtesy Liz Johnson Artur
Existierende Arbeiten sowie Arbeiten im Auftrag produziert von Existing works as well as
commissioned works produced by Berlin Biennale for Contemporary Art

LORENA GUTIÉRREZ CAMEJO
¿Dónde están los héroes?, 2015–16
Acryl auf Leinwand Acrylic on canvas
100 Gemälde, je 100 paintings, each 28,5 × 50 cm
Gesamtmaße Total dimensions 285 × 500 cm
Courtesy Lorena Gutiérrez Camejo

LUBAINA HIMID
Aus der Serie From the series *On the Night of the Full Moon*, 2018:

Champagne has ceased to be drunk out of slippers, 2018

Don't let loneliness kill us, 2018

How do you spell change?, 2018

Much silence has a mighty noise, 2018

So many dreams, 2018

Tenderness only we can bear, 2018

There could be an endless ocean, 2018

We were always saying goodbye, 2018

Why are you looking?, 2018



Alle Arbeiten Acryl und Bleistift auf Papier All works acrylic and pencil on paper
Je Each 72 x 102 cm
Courtesy Lubaina Himid; Hollybush Gardens, London
Im Auftrag und produziert von Commissioned and produced by Berlin Biennale for Contemporary Art
Mit Unterstützung von With the support of Hollybush Gardens, London

LUKE WILLIS THOMPSON

Untitled, 2015

Bronze mit Fertigteilen Bronze with ready-made components

Unikat, erste Version First version of unique edition

60 x 60 x 20 cm

Courtesy Luke Willis Thompson; Galerie Nagel Draxler, Berlin/Cologne

Untitled, 2015

Bronze mit Fertigteilen Bronze with ready-made components

Unikat, zweite Version Second version of unique edition

60 x 60 x 20 cm

Sammlung Collection Jan Warburton, Dunedin

Untitled, 2015

Bronze mit Fertigteilen Bronze with ready-made components

Unikat, Künstlerexemplar Artist proof of unique edition

60 x 60 x 20 cm

Sammlung Collection Simon Robinson

autoportrait, 2017

35mm-Film, S/W, ohne Ton 35mm film, b/w, silent, 8'50" @ 24fps

Kamera Director of Photography Mhairi-Clare Fitzpatrick

Film- und Lichttechnik Film and Lighting Technician Miranda Langevin

Projektkoordination Project Liaison Sara Cluggish

Im Auftrag von Commissioned by Chisenhale Gallery und produziert in Zusammenarbeit mit and produced in partnership with Create

Courtesy Luke Willis Thompson; Hopkinson Mossman, Auckland; Galerie Nagel Draxler, Berlin/Cologne

Mit Unterstützung von With the support of Galerie Nagel Draxler, Berlin/Cologne

All Arbeiten mit Unterstützung von All works with the support of Creative New Zealand

LYDIA HAMANN & KAJ OSTEROTH

Portrait Büro für Konstruktivismus, 2013–14

Öl auf Leinwand Oil on canvas

160 x 125 cm

Courtesy Lydia Hamann & Kaj Osteroth



Admiring Mmakgabo Mapula Helen Sebidi, Enjoy Drama!, 2014

Öl auf Leinwand Oil on canvas

115 x 160 cm

Privatsammlung Private collection

Admiring Elaine Sturtevant, The Razzle Dazzle of Thinking, 2015

Öl auf Leinwand Oil on canvas

115 x 160 cm

Courtesy Lydia Hamann & Kaj Osteroth

LYNETTE YIADOM-BOAKYE

A File For A Martyr To A Cause, 2018

Öl auf Leinen, Polyptychon Oil on linen, polyptych

75 x 65,5 cm; 95,5 x 65,5 cm; 75 x 60,5 cm; 75,5 x 65,5 cm

The Dearer Here, 2018

Öl auf Leinen, Diptychon Oil on linen, diptych

60 x 75,5 cm; 65,5 x 75 cm

Alle Arbeiten All works Courtesy Lynette Yiadom-Boakye; Corvi-Mora, London; Jack Shainman Gallery, New York

MARIO PFEIFER

Again / Noch einmal, 2018

4K-Video transferiert auf HD, 2-Kanal-Installation, Farbe, 5.1 Surround 4K video transferred to HD, 2-channel installation, color, 5.1 Surround, 23'

Produzent Producer Mario Pfeifer Studio

Koproduzent Coproducer Rundfunk Berlin-Brandenburg in Zusammenarbeit mit in collaboration with ARTE; blackboardfilms; KOW, Berlin; papermoon films

Herstellungsleitung Line Producer Oliver Thau

Drehbuch Screenplay Lilian von Keudell, Mario Pfeifer

Bildgestaltung Director of Photography Stephan Burchardt

Montage Editor Mario Pfeifer

Szenenbild Set Design Susanne Dieringer

Kostüme Costumes Dorota Budna

Ton Sound Thomas Wallmann

Courtesy Mario Pfeifer; KOW, Berlin

Im Auftrag und koproduziert von Commissioned and coproduced by Berlin Biennale for Contemporary Art

Mit Unterstützung von With the support of Medienboard Berlin-Brandenburg; Kulturstiftung des Freistaates Sachsen

Sachleistungen von In-kind support from SirPlus; Baumschulen Ewald Fischer; Dr. Bronner's



MILDRED THOMPSON

Ohne Titel **Untitled**, ohne Datum no date

Altholz **Reused wood**

78 × 65 cm

Privatsammlung **Private collection**

[Woodwork], 1967

Holz, Nägel, grüne Farbe **Wood, nails, green paint**

74 × 94 × 6,3 cm

Privatsammlung **Private collection**

[Woodwork], 1969

Holz, Nägel, braune Farbe **Wood, nails, brown paint**

90 × 103 × 6,3 cm

Privatsammlung **Private collection**

Ohne Titel **Untitled**, ca. 1969–74

Fundholz **Found wood**

63 × 42 cm

Privatsammlung **Private collection**

Ohne Titel **Untitled**, ca. 1969–74

Fundholz **Found wood**

96 × 19,5 × 21,5 cm

Privatsammlung **Private collection**

Ohne Titel **Untitled**, ca. 1969–74

Fundholz, Metall **Found wood, metal**

Privatsammlung **Private collection**

Untitled (No. III), 1973

Siebdruck auf Papier **Silkscreen print on paper**

61,1 × 42,9 cm

Edition 4/10

Sammlung **Collection** The Mildred Thompson Estate; Courtesy Galerie Lelong & Co., New York

Untitled (No. IV), 1973

Siebdruck auf Papier **Silkscreen print on paper**

61,3 × 43 cm

Edition 4/10

Sammlung **Collection** The Mildred Thompson Estate; Courtesy Galerie Lelong & Co., New York

Untitled (No. VIII), 1973

Siebdruck auf Papier **Silkscreen print on paper**

61,3 × 42,9 cm

Edition 3/10

Sammlung **Collection** The Mildred Thompson Estate



Courtesy Galerie Lelong & Co., New York

MIMI CHERONO NG'OK

Medicina de Amor, 2018

Fotografien Photographs

Maße variabel Dimensions variable

Courtesy Mimi Cherono Ng'ok

Existierende Arbeiten sowie Arbeiten im Auftrag koproduziert von Existing works as well as commissioned works coproduced by Berlin Biennale for Contemporary Art

Mit Unterstützung von With the support of Davidoff Art Initiative

Dank an Thanks to Artproof

MINIA BIABIANY

Toli Toli, 2018

Gewobener Bambus, Holz, Faden; HD-Video, Farbe, Ton Woven bamboo, wood, thread; HD-video, color, sound, 5'

Maße variabel Dimensions variable

Courtesy Minia Biabiany

Im Auftrag und koproduziert von Commissioned and coproduced by Berlin Biennale for Contemporary Art

Mit Unterstützung von With the support of Horizn Art Programme; Bureau des arts plastiques des Institut français und des französischen Ministeriums für Kultur und Kommunikation

MOSHEKWA LANGA

Miracle at Cana, or Five Cents, 2018

Acryl und Pigment auf Kraftpapier, aufgezogen auf Aquarellpapier; Karton Acrylics and pigments on kraft paper, mounted on watercolor paper; cardboard

Maße variabel Dimensions variable

Courtesy Moshekwa Langa; Blain|Southern, London/Berlin

Im Auftrag und koproduziert von Commissioned and coproduced by Berlin Biennale for Contemporary Art

Mit Unterstützung von With the support of Ammodo Foundation; Botschaft des Königreichs der Niederlande, Berlin; Mondriaan Fund; Blain|Southern, London/Berlin

Dank an Thanks to Mercedes Vilardell

NATASHA A. KELLY

Millis Erwachen/Milli's Awakening, 2018

Video, S/W, Ton Video, b/w, sound, ca. 45'

In Kooperation mit In cooperation with Anh Trieu, Henning Fehr und and Philipp Rühr

Mit Featuring Diana, Maciré, Maseho, Nadu, Naomi, Patricia, Sandrine, Zari

Courtesy Natasha A. Kelly

Im Auftrag und koproduziert von Commissioned and coproduced by Berlin Biennale for Contemporary Art



Mit Unterstützung von With the support of Rudolf Augstein Stiftung

OKWUI OKPOKWASILI

Sitting on a Man's Head, 2018

Inszenierung einer Partitur für kollektiven Ausdruck, ein fortlaufender Prozess der Manifestation eines ich, du, wir und uns An unfolding score for a collective utterance, the ongoing making of an I, you, we, and us

Projektentwicklung gemeinsam mit Project Design Collaborator Peter Born

Maße variabel Dimensions variable

Courtesy Okwui Okpokwasili

Im Auftrag und produziert von Commissioned and produced by Berlin Biennale for Contemporary Art

OSCAR MURILLO

Collective Conscience, 2018

Verschiedene Materialien Mixed media

Maße variabel Dimensions variable

Courtesy Oscar Murillo; David Zwirner, New York/London/Hong Kong

Im Auftrag und koproduziert von Commissioned and coproduced by Berlin Biennale for Contemporary Art

Mit Unterstützung von With the support of David Zwirner, New York/London/Hong Kong

ÖZLEM ALTIN

Psyche (grow deep), 2018

Verschiedene Materialien Mixed media

Maße variabel Dimensions variable

Kopf, 2018

Druck auf Alu-Dibond, Aluminiumrahmen, Aluminiumkonstruktion Print on aluminum Dibond, aluminum frame, aluminum structure

Heron Egg (Wheel), 2018

Druck auf Gewebe, Aluminiumstruktur Print on mesh, aluminum structure

Dive descend (Mann Fisch), 2018

Druck auf Alu-Dibond-Spiegel, Aluminiumstruktur Print on aluminum Dibond mirror, aluminum structure

Touch descend (Paravent), 2018

Druck auf Alu-Dibond, Aluminiumkonstruktion Prints on aluminum Dibond, aluminum structure

Going inside (Schmetterling), 2018

Drucke auf Aluminiumauflösung, Aluminiumrahmen Prints on aluminum disband, aluminum frame



Alle Arbeiten **All works** Courtesy Özlem Altın

Im Auftrag und produziert von **Commissioned and produced by** Berlin Biennale for Contemporary Art

PATRICIA BELL

Bodas de trapo, 1996

Stoff, Secondhand-Strumpfhaltergürtel, Blazer **Fabric, second-hand garter belts, blazer**
89 x 81 cm

Sammlung **Collection** Universidad Centroamericana (NCU), Managua

Nidos de lagrimas, 1997

Stoff, Foto-Emulsionsmalerei, Strümpfe, Füllung **Fabric, photo emulsion painting, stockings, filling**

130 x 90 x 14 cm

Privatsammlung **Private collection**

Diálogo, 2000

Bassteile, Stoffpuppen, Dornen **Base parts, fabric dolls, thorns**

90 x 120 x 85 cm

Courtesy Patricia Belli

Desquibradas, 2018

12 lebensgroße Köpfe aus Polystrolschaum, gewichtet, versiegelt mit Harz, Ton mit variabler Dauer **12 life-size polystyrene foam heads, weighted, sealed with resin, sound with variable durations**

Maße variabel **Dimensions variable**

Courtesy Patricia Belli

Im Auftrag und produziert von **Commissioned and produced by** Berlin Biennale for Contemporary Art

PORTIA ZVAVAHERA

Hapana Chitsva, 2018

Ölbasierte Druckfarbe und Ölkreide auf Leinwand, Triptychon **Oil-based printing ink and oilstick on canvas, triptych**

204 x 126 cm; 204 x 243 cm; 204 x 126 cm

Courtesy Portia Zvavahera; Stevenson, Cape Town/Johannesburg

Im Auftrag und koproduziert von **Commissioned and coproduced by** Berlin Biennale for Contemporary Art

Mit Unterstützung von **With the support of** bangaloREsidency project of the Goethe-Institut / Max Mueller Bhavan Bangalore; 1 Shanti Road Studio/Gallery, Bangalore

SAM SAMIEE

The Unfinished Copernican Revolution, 2018

Verschiedene Materialien **Mixed media**

Maße variabel **Dimensions variable**

Courtesy Sam Samiee



Im Auftrag und koproduziert von Commissioned and coproduced by Berlin Biennale for Contemporary Art

Mit Unterstützung von With the support of Ammodo Foundation; Mondriaan Fund; Botschaft des Königreichs der Niederlande, Berlin

SARA HAQ

Things I did that nobody noticed (but that changed everything), 2018

Auswahl von Zeichnungen auf Papier Selection of drawings on paper

Je Each 29,7 × 42 cm

Trans:plant, 2018

Schilfrohr Reed

Maße variabel Dimensions variable

Alle Arbeiten All works Courtesy Sara Haq

Im Auftrag und produziert von Commissioned and produced by Berlin Biennale for Contemporary Art

SIMONE LEIGH

*Untitled (M*A*S*H), 2018*

Film, S/W, Ton Film, b/w, sound, ca. 23'

Kamera Cinematographer Bradford Young

Drehbuchautorinnen Screenwriters Sharifa Rhodes-Pitts mit with Simone Leigh

Choreografin Choreography Rashida Bumbray

Produzentin Producer JaSaun Buckner

Courtesy Simone Leigh; Luhring Augustine, New York

Im Auftrag und koproduziert von Commissioned and coproduced by Berlin Biennale for Contemporary Art

Mit Unterstützung von With the support of Luhring Augustine, New York; Knockdown Center, New York

Dank an Thanks to Goethe-Institut e. V., Salvador de Bahia

SINETHEMBA TWALO und and JABU ARNELL

A Kind of Black: an emergent poetics of the imminent unknown, 2018

Darunter Including:

An Epigraph of (Im)possibility (Cri du Cœur), 2018

Video, Farbe, Ton Video, color, sound

Flaccid and Erect (unfulfilled desire), 2018

Schilf, Bambus, Holz, Schwamm, Ton, Lautsprechermembranen Reed, bamboo, wood, sponge, sound, speaker cones

Maße variabel Dimensions variable



It's Out of My Hands, 2018

Pappe, Leuchtstoffröhren Cardboard, fluorescent tubes

Maße variabel Dimensions variable

Throwing Shade (Black Unicorn), 2018

Video, Farbe, Ton Video, color, sound, 2'33''

Topping from the Bottom (Ultimate Roughness), 2018

Video, Farbe, Ton Video, color, sound

Alle Arbeiten All works Courtesy Sinethemba Twalo und and Jabu Arnell

Im Auftrag und koproduziert von Commissioned and coproduced by Berlin Biennale for Contemporary Art

Mit Unterstützung von With the support of Ammodo Foundation; Mondriaan Fund; Botschaft des Königreichs der Niederlande, Berlin

SONDRA PERRY

IT'S IN THE GAME '17 or Mirror Gag for Vitrine and Projection, 2017

Ein-Kanal-Video, Loop, Farbe, Ton Single channel video, loop, color, sound

Maße variabel Dimensions variable

Courtesy Sondra Perry; Bridget Donahue, New York

Im Auftrag von Commissioned by Henie Onstad Kunstsenter (HOK), Oslo und and Institute of Contemporary Art (ICA), University of Pennsylvania, für die Ausstellung for the exhibition *Myths of the Marble*

TESSA MARS

The Good Fight, 2018

Verschiedene Materialien Mixed media

Maße variabel Dimensions variable

Courtesy Tessa Mars

Im Auftrag und produziert von Commissioned and produced by Berlin Biennale for Contemporary Art

THIERRY OUSSOU

Impossible Is Nothing, 2016–18

Verschiedene Materialien; Video, Farbe, Ton Mixed media; video, color, sound

Maße variabel Dimensions variable

Courtesy Thierry Oussou

Produziert mit Unterstützung von Produced with the support of Berlin Biennale for Contemporary Art



Reflection Time, 2018

Verschiedene Materialien auf Papier Mixed media on paper

250 x 250 cm

Courtesy Thierry Oussou

Im Auftrag und koproduziert von Commissioned and coproduced by Berlin Biennale for Contemporary Art

Alle Arbeiten mit Unterstützung von All works with the support of Ammodo Foundation; Botschaft des Königreichs der Niederlande, Berlin; Mondriaan Fund

TONY COKES

Black Celebration, 1988

Video, S/W, Ton Video, b/w, sound, 17'17"

Mikrohaus, or the black atlantic?, 2006–08

Video, S/W, Ton Video, b/w, sound, 31'07"

c.my.skull.2, 2010

Video, Farbe, ohne Ton Video, color, silent, 11'45"

c.my.skull.2.de, 2010

Video, Farbe, ohne Ton Video, color, silent, 11'34"

Evil.11: The Katrina Debacle, 2010

Video, Farbe, Ton Video, color, sound, 9'

Evil.13: The Triumph of Evil, 2010

Video, Farbe, Ton Video, color, sound, 9'49"

Evil.13: Der Triumph des Bösen, 2010

Video, Farbe, ohne Ton Video, color, silent, 9'49"

o.n.h.d., 2010

Video, Farbe, ohne Ton Video, color, silent, 27'

o.n.h.d.de, 2010

Video, Farbe, ohne Ton Video, color, silent, 26'30"

Evil.16: Torture Musik, 2011

Video, Farbe, Ton Video, color, sound, 17'

Evil.27: Selma, 2011

Video, Farbe, Ton Video, color, sound, 9'

DT.sketch.01.7 (Evil.66.1), 2016

Video, Farbe, Ton Video, color, sound, 7'43"



Evil.35: Carlin/Owners, 2012

Video, Farbe, Ton Video, color, sound, 7'56''

Evil.48: (fn.kno.it.all's), 2012

Video, Farbe, Ton Video, color, sound, 5'32''

Alle Arbeiten All works Courtesy Tony Cokes; Greene Naftali, New York; Electronic Arts Intermix, New York

TONY CRUZ PABÓN

La Llave/La Clave, 2018

Video, Farbe, Ton; verschiedene Materialien Video, color, sound; mixed media, ca. 40'

Maße variabel Dimensions variable

Courtesy Tony Cruz Pabón

Im Auftrag und produziert von Commissioned and produced by Berlin Biennale for Contemporary Art

ZULEIKHA CHAUDHARI

Rehearsing Azaad Hind Radio, 2018

Video, Sound; verschiedene Materialien Video, sound; mixed media

Maße variabel Dimensions variable

Courtesy Zuleikha Chaudhari

Im Auftrag und koproduziert von Commissioned and coproduced by Berlin Biennale for Contemporary Art

Mit Unterstützung von With the support of Goethe-Institut e. V.



EXHIBITION 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 coproduction with HAU Hebbel am Ufer, HAU2 serves as a site for two performances and a temporary exhibition.

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's building 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.

Agnieszka Brzeżańska, Ana Mendieta, Basir Mahmood, Belkis Ayón, Elsa M'bala, Firelei Báez, Herman Mbamba, Johanna Unzueta, Lubaina Himid, Luke Willis Thompson, Lydia Hamann & Kaj Osteroth, Lynette Yiadom-Boakye, Mario Pfeifer, Mimi Cherono Ng'ok, Minia Biabiany, Moshekwa Langa, Oscar Murillo, Özlem Altın, Patricia Belli, Sara Haq, Sondra Perry, Thierry Oussou



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. In a coproduction with HAU, the 10th Berlin Biennale for Contemporary Art presents two evenings in HAU2 dedicated to an artistic research project, Thath'i Cover Okestra by Keleketla! Library. The work 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 at 8 pm. June 16 marks 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 2015.

As a build-up to the performances on June 15 and 16, Keleketla! Library hosts an exhibition space from June 9 to 16, with discussions, seminars, and an archival presentation in HAU2. A part of the supporting program of HAU Hebbel am Ufer, Houseclub offers regular workshops for young people. In conjunction with Keleketla! Library's contribution to the 10th Berlin Biennale, Houseclub presents Memory Jam with Marlon Denzel van Rooyen, a workshop with students of the Hector-Peterson-Schule.

Keleketla! Library

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.

Cinthia Marcelle, Dineo Seshee Bopape, Fabiana Faleiros, Gabisile Nkosi, Grada Kilomba, Joanna Piotrowska, Julia Phillips, Liz Johnson Artur, Lorena Gutiérrez Camejo, Lubaina Himid, Luke Willis Thompson, Lydia Hamann & Kaj Osteroth, Mildred Thompson, Natasha A. Kelly, Okwui Okpokwasili, Portia Zvavahera, Sara Haq, Simone Leigh, Sinethemba Twalo and Jabu Arnell, Thierry Oussou, Tony Cruz Pabón

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 Institute for Contemporary Art. 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.

Las Nietas de Nonó

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.

Emma Wolukau-Wanambwa, Heba Y. Amin, Johanna Unzueta, Lubaina Himid, Luke Willis Thompson, Lydia Hamann & Kaj Osteroth, Sam Samiee, Tessa Mars, Tony Cokes, Zuleikha Chaudhari

Exhibition architecture: BÜROS FÜR KONSTRUKTIVISMUS

founded in 2006 in Berlin, DE

Sandra Bartoli: lives and works in Berlin, DE

Silvan Linden: lives and works in Berlin, DE



EVENT PARTICIPANTS

*foundationClass, Berlin, DE

Adrijana Gvozdenović, lives and works in Cetinje, ME, and Brussels, BE

Arjuna Neuman, lives and works in Berlin, DE, and Denise Ferreira da Silva, lives and works in Vancouver, CA

Carlos Azeredo Mesquita, lives and works in Porto, PT

Christopher Cozier, lives and works in Port of Spain, TT

Each One Teach One (EOTO) e. V., Berlin, DE

Elsa M'bala, lives and works in Berlin, DE/CM

Fabiana Faleiros, lives and works in São Paulo, BR
in collaboration with Antigoni Tsagkaropoulou, Cristian Forte, Dj Grace Kelly, Liad Hussein Kantorowicz, Marie Carangi, and Negroma

Gentle Dust, live and work in Helsinki, FI, and Porto, PT

Isaiah Lopaz, lives and works in Brussels, BE

Jason Fitzroy Jeffers, lives and works in Miami, US

Jeanette Gogoll, lives and works in Berlin, DE

Jota Mombaça, lives and works in Lisbon, PT

Kaleni Collective, live and work in Berlin, DE, and Windhoek, NA

Koleka Putuma, lives and works in Cape Town, ZA

Las Nietas de Nonó, live and work in Carolina, PR

Lydia Hamann & Kaj Osteroth, live and work in Brandenburg and Berlin, DE; and Carmen Mörsch, lives and works in Berlin, DE, Vienna, AT, and Zurich, CH; Nicole Alecu de Flers, lives and works in Vienna, AT; as well as Ruby Sircar, lives and works in Vienna, AT

Mame-Diarra Niang, lives and works in Paris, FR



Mangolo, a collaborative research project of Title in Transgression, Johannesburg, ZA, and TransAction Study Group, Stockholm, SE
with Afrang Nordlöf Malekian, Boitumelo Motau, Cristian Quinteros Soto, Dineo Diphofa, Kajsa Dahlberg, Linda Sestrajcic, Malebona Maphutse, Petra Hultman, Simnikiwe Buhlungu, and Theresa Traore Dahlberg

Mario Lopes, lives and works in Helsinki, FI

Mario Pfeifer, lives and works in Berlin, DE
in conversation with collaborators that informed his research and production for *Again / Noch einmal* (2018)

Natasha A. Kelly, lives and works in Berlin, DE

Nomaduma Rosa Masilela, lives and works in Berlin, DE

Nontsikelelo Mutiti, lives and works in Richmond and Brooklyn, US

Serubiri Moses, lives and works in Red Hook, US
with the *School of Anxiety*

Temitayo Ogunbiyi, lives and works in Lagos, NG

Zofia Klajs, lives and works in Warsaw, PL

and more



MEDIATION PROGRAM

What are rules, role models, and heroes all about? The mediation program of the 10th Berlin Biennale creates opportunities for encounter and exchange. Organized in experimental and engaging formats, the mediation program creates a space for processes of learning and unlearning, addresses blind spots, and makes transparent the uncertainties, schisms, and demarcations inherent to describing and categorizing what one sees. Artistic and participatory methods are the tools used to foster interaction between participants, works of art, the curatorial team, and exhibiting artists as well as the neighborhoods surrounding the venues.

PUBLIC GUIDED TOURS

The mediation team for the 10th Berlin Biennale consists of qualified mediators, who create opportunities for diverse audiences to approach contemporary art through collective discussions. At Akademie der Künste, KW Institute for Contemporary Art, and ZK/U – Center for Art and Urbanistics, a selection of artistic positions engage visitors in dialogue.

Public tours are held in German. On the opening weekend (June 9 and 10, 2018), additional tours in English are being offered concurrent with the German-language tours at the Akademie der Künste and KW Institute for Contemporary Art.

Online booking: www.berlinbiennale.de/mediation

Tickets are also available at each exhibition venue. Registration is not required.

Akademie der Künste

Every Saturday, 2 pm

Duration: 90 minutes

5 €, reduced 4 €

(admission not included)

KW Institute for Contemporary Art

Every Sunday, 4 pm

Duration: 90 minutes

5 €, reduced 4 €

(admission not included)

ZK/U – Center for Art and Urbanistics

Every Saturday, 4 pm

Duration: 60 minutes

4 €, reduced 3 €

(admission not included)

Meeting point: Ticket desk at the respective venue



GUIDED TOURS FOR GROUPS

Tours in English and German can be booked online for groups of up to 20 people:
www.berlinbiennale.de/mediation

For tours in Arabic, Croatian, Dutch, English, French, German, Italian, Plain Language (German), Spanish, and Turkish please contact us at:

T +49 (0)30 24 34 59 979

F +49 (0)30 24 34 59 99

visit@berlinbiennale.de

We recommend planning 90 minutes for tours at Akademie der Künste and KW Institute for Contemporary Art. Tours at ZK/U – Center for Art and Urbanistics last approximately 60 minutes.

Prices

60 minutes: 95 €

90 minutes: 140 €

120 minutes: 185 €

Every additional hour: 90 €

(admission not included)

Reduction for Students

60 minutes: 85 €

90 minutes: 120 €

120 minutes: 155 €

Every additional hour: 80 €

(admission not included)

Guided Tours for School Classes and Nursery Schools

60 minutes: 65 €

(admission included, on request)

Meeting Point: ticket desk at the respective venue

GROUP VISITS

Groups of more than 20 people should contact us in advance at visit@berlinbiennale.de or T +49 (0)30 24 34 59 979.

GROUPS WITH INDIVIDUAL GUIDES

Please note that groups accompanied by their own guide must register at visit@berlinbiennale.de or T +49 (0)30 24 34 59 979 and are required to pay a licensing fee of 35 euro (max. 20 people including guide).



SELF-GUIDED TOURS

Alles auf einmal geht nicht

Alles auf einmal geht nicht (You can't do everything at once) provides visitors to the Berlin Biennale insights into the modes of thinking and approaches behind the exhibited artworks in the form of handouts available at ticket desks. These texts present various methods, themes, perspectives, and ideas for interventions or exercises to help viewers engage with the works on view. To create these materials, artists of the 10th Berlin Biennale worked individually with a student to jointly develop artistic instructions for visitors. The handouts are designed to inspire visitors to test experimental and innovative ways of experiencing art within the exhibition space.

App Scouts

An app is being created as part of the Berlin Biennale that allows visitors to connect with the exhibition through participatory means. Young people with special needs artistically examine the works in the exhibition and comment on them using various media (audio, video, text, image). An app designed around these comments allows the exhibition to be experienced inclusively and from a variety of perspectives, while presenting the work interactively for all visitors—with and without disabilities. App users can play the comments and add their own, thus allowing experiences and individual stories to be shared live in the exhibition space. Tablets with the app are available for use in the exhibition at the Akademie der Künste, KW Institute for Contemporary Art, and ZK/U – Center for Art and Urbanistics.

OPEN WORKSHOP FORMATS

Fusion-Club/Für morgen

At the *Fusion-Club/Für morgen* (Fusion club/For tomorrow) children and teens take part in one of five different workshops of their choice during each week of the 10th Berlin Biennale. How do we want to and how can we live together in the future—as individuals and in social relationships, locally and globally? How do we want to learn together? These questions form the starting point for the production of participants' own artistic works in dialogue with the exhibition. Artists working with glass blowing, paper folding, textiles, printing, and drawing assist and supervise participants. Products created in the workshops are then presented and sold at the Fusion Shop in the KW courtyard. Workshops during Berlin's summer school vacation are held in the mornings and have been conceived as summer break offerings in collaboration with social workers and educators from participating district offices, youth cultural centers, shelters, and schools.

Fusion-Shop

2.7., 8.8., 31.8.2018, noon–2 pm

KW Institute for Contemporary Art, courtyard

Institutions and youth organizations with networks, members, or groups interested in these summer break offerings can find additional information at:

fusion-club@berlinbiennale.de



Spaces of Reflection

The *Spaces of Reflection* project explores audience perception and possibilities for public participation in large-scale contemporary art exhibitions. During a week in August, visitors are invited to attend various workshops held at the KW Studio. Students from Kunsthochschule Weißensee and the Humboldt-Universität zu Berlin as well as artists and researchers from Athens and Berlin develop different experimental approaches and tools based on their own professional experience. These are then made available to visitors of the 10th Berlin Biennale, tested, and reflected upon together with members of the *Spaces of Reflection* project group.

August 18–25, 2018, every day during exhibition hours and additionally on Tuesdays 11 am – 7 pm
KW Institute for Contemporary Art, Studio (front building, 1st floor)

Participation free with exhibition ticket, in German and English, registration not required

Und was interessiert dich? (And what are you interested in?)

You like listening to the information presented during guided exhibition tours, but what really interests you is rarely addressed? With this group you can jointly research a freely chosen work in the exhibition and create your own form of guided tour. Together we closely examine and unpack the particular point of view expressed in a work of art and then present our results at the end.

June 29 and July 20, 2018, 3–7 pm

KW Institute for Contemporary Art, Studio (front building, 1st floor)

Participation free with exhibition ticket, in German, registration not required

MEDIATION FORMATS WITH PUBLIC PRESENTATION

(Für) einen Moment

In the project *(Für) einen Moment* ((For) one moment), artist Marisa Maza develops forms of expressing “unspeakable” experiences using artistic means together with participants—women who have been subject to domestic violence and are now involved in the project *offensiv’91 e. V.* The project explores potential points of connection between the artworks and themes of the 10th Berlin Biennale and the participants’ biographical experiences with the overriding aim of – at least for one moment – transforming the different experiences of violence and injustices endured by the women.

Presentation: August 31, 2018, 12 pm

KW Institute for Contemporary Art, Studio (front building, 1st floor) and mediation studio (courtyard, right building wing, ground floor)

Admission free, in Arabic, English, German, Romani, and Spanish

Mittlungsradio

For the *Mittlungsradio* (mediation radio) project, an artistic and collaborative format, artist Anton Kats explores and presents the voices and stories of residents at a senior citizen’s facility through workshops, participatory live performances, and an installation. Using narrowcast radio,



which has a limited broadcast range, residents are invited to work hands-on with the medium of radio to develop their own mobile, open, and sustainable radio station and thus be part of the Berlin Biennale program. The *Mittlungsradio* broadcasts reflect on and address the themes of the Berlin Biennale such as visibility and alternative knowledge transfer through the eyes of older people.

1st broadcast date and workshop

June 18, 2018, 3–7 pm

KW Institute for Contemporary Art, mediation studio (courtyard, right building wing, ground floor)

Further program dates and radio frequencies will be announced online soon at:

www.berlinbiennale.de/mediation

Neue Geschichten – Neue Welten

Within the framework of *Neue Geschichten – Neue Welten* (New Stories—New Worlds), artist Alexia Manzano and mediator Katja Ullmann develop new vocabularies with preschool and elementary school children, inspired by their engagement with the artworks in the 10th Berlin Biennale, and use this as a basis for encouraging the children to create their own narrative accounts of the world. The exhibition spaces, the building, and the route leading to the exhibition from the participating nursery school Kleine Auguststraße and Gustav Falke elementary school are explored. Trust is carefully established between the project participants, the exhibiting artists, and the team of the biennial. The children examine the works of the 10th Berlin Biennale and respond artistically to their perceptions, experiences, and impressions. Aesthetic research approaches—adapted to the early childhood realm—form the basis of the conditions, materials, and methods provided to the children. All processes are to be developed based on the children's ideas. A large-format publication produced with the children presents their visual and tactile impulses and ideas.

Presentation: August 31, 2018, noon

KW Institute for Contemporary Art, Studio (front building, 1st floor) and mediation studio (courtyard, right building wing, ground floor)

Admission free, in German

PROJECTS WITH AND IN SCHOOLS

Since September 2017, projects, workshops, and discussions have been held in schools as part of the 10th Berlin Biennale mediation program. Partnerships with educational institutions from Berlin's various districts have made it possible to explore students' particular thematic interests during the period leading up to the exhibition. Building on this, specific participatory offerings have been developed for the period of the exhibition that are embedded within the curriculum of the schools.

Intro

Intro is a workshop format that allows students to explore the themes and concepts of the 10th Berlin Biennale and develop, test out, and discuss new narratives using experimental writing and



reading techniques. Elements of performance and drawing augment this process and draw on the possibility of exploring different identities. Initial workshops have already taken place and focused on a journey through time by the character Dana, a protagonist in Octavia E. Butler's 1979 novel *Kindred*.

Labor Nobel #3

In *Labor Nobel # 3* (Nobel Laboratory #3), six students and teens from the Alfred Nobel school conducted a weeklong project in the spaces of the Berlin Biennale in January 2018. Working in a team with educators, participatory artistic and educational projects were conceived and realized within the context of the 10th Berlin Biennale. Special emphasis was placed on developing mediation concepts situated between the contrasting interests of individual artistic positions, the participation of those involved, and the 10th Berlin Biennale's conceptual approaches. As a thematic focus, the concept of unlearning was analyzed and formed, allowing participants to question their own positions. Action painting, perception, learning/unlearning, as well as performance, mask making, and film served as the underpinnings of the workshops, which were carried out with three teams and supervised artistically by a team of professional educators.

General information about *Labor Nobel* can be found at:
www.kw-berlin.de/en/education

We Don't Need to Know the Way Home

Alongside the themes and concepts of the 10th Berlin Biennale, mediation methods are being developed for artworks presented in the Berlin Biennale in cooperation with students from the 10th grade elective class and the SESB class (Turkish-German bilingual class) at the Carl von Ossietzky school. During the exhibition, students have the opportunity to conduct their own workshops with other teens from their school and other schools.

Kulturwandertag

The 2018 *Kulturwandertag* (Cultural exploration day) of the 8th grade from the Johann-Gottfried-Herder-Gymnasium takes place within the framework of the 10th Berlin Biennale. The varied program combines an examination of the exhibition with students' own artistic activities. At three of the Berlin Biennale's exhibition venues students take part in workshops dedicated to sound art, photography, creative writing, glass techniques, papermaking, printmaking, textile arts, and drawing. The results are being presented during the school's courtyard festival.

For questions concerning school projects or to book workshops that are part of *We Don't Need to Know the Way Home* or *Kulturwandertag*, please contact:

Mona Jas

T +49 (0)30 24 34 59 54

F +49 (0)30 24 34 59 99

mj@berlinbiennale.de



BEYOND THE BERLIN BIENNALE

Berlin Biennale: von mir aus (Berlin Biennale: from where I stand)

How does a biennial work? What does it have to do with us? Where and how am I represented? What is curating, and what does mediation mean? What do the curators intend—do we feel included? We: the kids and teens from a kindergarten, from various schools, and from youth institutions joined by artists from the network of the initiative *The Hub*. Working in dialogue with protagonists from the 10th Berlin Biennale, we examine the Berlin Biennale in six interrelated artistic labs held in six Berlin districts. The aim is our own artistic production and curation; our very own biennial with and for other kids and teens is being developed, implemented, and anchored structurally throughout Berlin in 2019 and 2020. We are here to test out ideas and initial forms of production.

Further information is available at:

www.thehub-berlin.org/berlinbiennale_vonmirus

Kulturelle Rundgänge durch Lichtenberg

Visitors to the 10th Berlin Biennale have the opportunity to visit a typical Berlin neighborhood in Lichtenberg, beyond the exhibition venues, and see it through the eyes of young adults.

Kulturelle Rundgänge durch Lichtenberg (Cultural Walks Through Lichtenberg) offers tours free of charge to visitors to the exhibition and presents insights into local milieus, Berlin history, and the perspectives of young Berliners. Cultural tour topics are developed and overseen by students from the Johann-Gottfried-Herder-Gymnasium and the Carl von Ossietzky school in Lichtenberg in cooperation with mediators of the Berlin Biennale.

July 4, 5, and 6, 2018, 2–3:30 pm

Meeting point: KW ticket desk for each tour

Participation free, in English and German, registration not required

QUALIFICATIONS FOR TEACHERS AND EDUCATORS

Our qualification offerings reflect the interests and concerns of contemporary art practices and unfold in an alternative teaching and learning environment within the framework of the 10th Berlin Biennale. Offers apply experimental methods within the Berlin Biennale and beyond. Included are the initiation and support of artistic processes in the classroom and in exhibition spaces as well as related reflections.

Prices and duration on request. We are happy to coordinate an appropriate program for your group.

As part of the European-wide study week *Meeting Cultural Education!*, modules in English can be booked per day online for the period September 3–8, 2018.

Booking and further information at:

www.meetingculturaleducation.wordpress.com



PUBLICATIONS

CATALOGUE

The catalogue for the 10th Berlin Biennale offers comprehensive material on all participating artists. Mazyar Pahlevan's original design featuring the names of all participants on the edges of the book transforms it into a bibliophilic object.

Including texts by Binyavanga Wainaina, Bongani Madondo, Jota Mombaça, Maryse Condé, Peggy Piesche, and other commissioned authors.

Editors: Gabi Ngcobo, Yvette Mutumba

English/German

400 pages

Softcover

21.6 × 27.9 cm

200 color images

Price: 25 €

Press price during press preview

(7.–8.6.2018): 20 €

Date of publication: June 2018

Published by DISTANZ Verlag

Graphic Design: Mazyar Pahlevan

ISBN 978-3-95476-155-5

A publication of KUNST-WERKE BERLIN e. V.

GUIDEBOOK

The guidebook, a companion publication to the catalogue, provides condensed information on all artists and venues of the 10th Berlin Biennale.

Editors: Gabi Ngcobo, Yvette Mutumba

English/German

296 pages

Softcover

10.5 × 15 cm

112 color images

Price: 5 €

Date of publication: June 2018

Graphic Design: Mazyar Pahlevan

ISBN 978-3-00-059613-1

A publication of KUNST-WERKE BERLIN e. V.

STRANGE ATTRACTORS

Strange Attractors is a curatorial publication project by Nomaduma Rosa Masilela, uniting artist contributions and archival material. Throughout the 10th Berlin Biennale, copies of *Strange Attractors* are available at Berlin Biennale book shops for 9 euro.



HISTORY OF THE BERLIN BIENNALE

Since its founding, the Berlin Biennale has become one of the most important international forums for contemporary art. Each edition brings together the most influential current positions of artists, theorists, and practitioners from a variety of fields in one of the most culturally progressive cities in Europe.

The Berlin Biennale for Contemporary Art takes place every two years at varying locations in Berlin and is defined by the differing concepts of its renowned curators. It promotes experimental formats and provides the appointed curators the space and freedom to present the latest relevant and challenging positions independent of the art market and collection interests. Participation in the exhibition has contributed to numerous young artists achieving international status.

The 1st Berlin Biennale took place in 1998. It was founded on the initiative of Eberhard Mayntz and Klaus Biesenbach—founding director of Kunst-Werke Berlin—in order to promote a representative and international forum for contemporary art in Berlin. The significance of the biennial within the cultural landscape is reflected by the continuous funding provided by the Kulturstiftung des Bundes (German Federal Cultural Foundation) since 2004. In 2017, the funding was committed again and additionally increased to 3 million Euro per edition for the 11th and 12th Berlin Biennale (2020/2022) respectively.

PREVIOUS CURATORS OF THE BERLIN BIENNALE

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 and Artistic Team Tarek Atoui, Natasha Ginwala, Catalina Lozano, Mariana Munguía, Olaf Nicolai, and Danh Vo
9th Berlin Biennale (2016):	DIS (Lauren Boyle, Solomon Chase, Marco Roso, David Toro)

This year's 10th Berlin Biennale is curated by Gabi Ngcobo with a curatorial team composed of Nomaduma Rosa Masilela, Serubiri Moses, Thiago de Paula Souza, and Yvette Mutumba.

FUNDING OF THE KULTURSTIFTUNG DES BUNDES (GERMAN FEDERAL CULTURAL FOUNDATION)

The Berlin Biennale for Contemporary Art wishes to thank the Kulturstiftung des Bundes (German Federal Cultural Foundation) for the continuous funding of the Berlin Biennale as one of its “cultural institutions of excellence,” recognizing its nation-wide importance and international reputation since 2004.

“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.

In 2016, the Board of Trustees of the Kulturstiftung des Bundes has decided to extend its funding of the Berlin Biennale to include the 11th and 12th editions, through 2022. Additionally, it has approved an increase of 500.000 Euro in funding, set to begin already with the 10th Berlin Biennale, for a total of 3 Million Euro per edition.





CURATORS WORKSHOP *BBX CRIT SESSIONS*

CURATORS WORKSHOP ON THE OCCASION OF THE 10TH BERLIN BIENNALE FOR CONTEMPORARY ART

Directed by Antonia Majaca and Sohrab Mohebbi

31.8.–9.9.2018

On the occasion of the 10th Berlin Biennale for Contemporary Art, curator Gabi Ngcobo and her team—Nomaduma Rosa Masilela, Serubiri Moses, Thiago de Paula Souza, and Yvette Mutumba—have invited Antonia Majaca and Sohrab Mohebbi to rethink and expand the format of the Curators Workshop.

After a number of successful, theme-based workshops held in relation to the 4th to 9th edition of the Berlin Biennale, this iteration, as proposed by the workshop directors, is centered on the biennial exhibition itself and encourages a dynamic exchange with the Berlin Biennale staff, curators, contributors, and participants.

This edition of the Curators Workshop takes as its primary subject matter the parameters, resources, and tools offered by the Berlin Biennale itself. The program examines the exhibition as a complex network of material, political, and aesthetic contingencies. It focuses on its visible and invisible alliances and relations, using the biennial as a site of encounter and study. Out of nearly 400 applications, the selection committee selects the workshop participants during a jury meeting. An upcoming press release will soon provide further details and information about the program and the participants of the Curators Workshop *BBX Crit Sessions*.

The ten-day gathering with a group of twelve to fifteen participants is comprised of daily *Crit Sessions* involving analyses and discussions about the curatorial decisions, conceptual constellations, and individual artworks in the exhibition, in addition to close readings of accompanying discursive and publishing programs. The program also includes in-depth conversations with the curators, artists, contributors, and the audience. The group discusses the 10th Berlin Biennale in exhibition spaces, seminar rooms, funders' offices, and at the dinner table—wondering how we managed to go *beyond Thunderdome* and end up on *Fury Road*.

SELECTION COMMITTEE

Alya Sebti (Director, ifa-Galerie Berlin, Institute for Foreign Cultural Relations), Antonia Majaca (Curator, Berlin/Research Leader, IZK Institute for Contemporary Art at the Graz University of Technology), Gabi Ngcobo (Curator, 10th Berlin Biennale), Gabriele Horn (Director, Berlin Biennale), Friederike Klusmann (Project Manager Arts & Culture, Allianz Cultural Foundation), Sohrab Mohebbi (Curator, SculptureCenter, New York), Stefanie Peter (Advisor, Department of Visual Arts, Goethe-Institut e. V.), and Thiago de Paula Souza (curatorial team member, 10th Berlin Biennale).

The Curators Workshop *BBX Crit Sessions* is organized by the 10th Berlin Biennale for Contemporary Art in collaboration with Allianz Cultural Foundation, BMW, Goethe-Institut e. V., and Institut für Auslandsbeziehungen (ifa).



Allianz Cultural Foundation is partner of the Berlin Biennale Curators Workshop

BBX Crit Sessions

By funding the 2nd and 3rd Berlin Biennale for Contemporary Art, the Allianz Cultural Foundation – shortly after its registration in the year 2000 – has contributed significantly to the successful establishment of the Berlin Biennale as a new nationally and internationally acclaimed format. Since the 4th edition and also after 20 years of the Berlin Biennale's existence, the Allianz Cultural Foundation has continued its support by sponsoring the co-initiated Young Curators Workshop – this edition modified and expanded as the Curators Workshop *BBX Crit Sessions*.

The non-profit Allianz Cultural Foundation initiates and sponsors multilateral art, culture and education projects in Europe and the Mediterranean fostering mutual understanding and dialogue that transcends borders. Our main focus is on cross-disciplinary and contemporary projects that put innovative approaches in art, culture and education into practice and that help shape social change in the spirit of European integration. We particularly support programs that promote exchange, encounters and digitization, that ignite enthusiasm for the European project in young people, and that forge ties between participating players.

Some of the most recent research and exhibition projects supported by the foundation in the field of contemporary art include the following:

The art and education platform **Summer School as School** in Prishtina (Kosovo) brought together leading international voices of contemporary art theory and practice from the region and the world to strengthen socially and politically engaged discourses and transdisciplinary production methodologies in the region.

Inappropriate Monuments formed a collaborative platform for organizations and institutions from the countries of former Yugoslavia to critically analyze socialist heritage and its current state bearing in mind the on-going process of revision and revalorisation of socialist heritage. It focused on the development of innovative and engaged cultural and artistic practices.

At **Universitas** German, Greek and Syrian artists, together with residents of two refugee camps in Athens, jointly developed new ways of cooperating with their neighborhoods. Besides the **Athens Biennial** the exhibition was on view at the **Transeuropa-Festival** in Madrid, at the **Kyiv Biennale** and in Gothenburg at the National Museum of World Cultures.



The symposium **The School of Everything** at **documenta14** in Kassel and Athens was a continuation of Universitas. Artists, scientists and activists gave an insight into their educational methods and developed new and easily manageable formats of education – an example of an alternative 21st-century university.

At the conference **Art / Politics** initiated by the Neuer Berliner Kunstverein (n.b.k.), Boris Buden, Catherine David, Hans Haacke, Alfredo Jaar, Trevor Paglen, Alexandra Pirici, Kerstin Stakemeier, Hito Steyerl, Adam Szymczyk, Klaus Theweleit, Rosemarie Trockel, Franciska Zólyom and others examined the question of how art can be thought of as political today and help to eliminate social inequalities.

In cooperation with NiMAC – Nicosia Municipal Arts Centre in Cyprus, HALLE 14 – Centre for Contemporary Art in Leipzig presented **Terra Mediterranea: in Action – An exhibition about the liquid continent**, a group exhibition of more than 20 artists from mostly Mediterranean countries. The exhibition looked – from an artistic perspective – at the Mediterranean region and the consequences of the worsening crises in the region.

With the **Artist at Risk Residency Program** the Allianz Cultural Foundation has joined forces with various cultural institutions to award grants to authors and artists from the Mediterranean region whose lives are at acute risk in their home countries. The Syrian artist Dareen Abbas worked at the WIELS – Centre for Contemporary Art in Brussels, the Syrian artist Bassel El Saadi at the Villa Romana in Florence.

In spring 2019 **MADRASSA 3**, the third edition of the intensive educational and exchange programme in contemporary curatorial practices for emerging curators from the Arab region, will start in Egypt, Jordan and Morocco. The transregional initiative is initiated and realized by the independent art space MASS Alexandria in cooperation with Atelier de l'Observatoire (Casablanca) and Spring Sessions (Amman).

For additional information, please go to:

https://kulturstiftung.allianz.de/en/projects/visual_arts/index.html

www.facebook.com/allianz-kulturstiftung

BMW Group's Cultural Engagement.

Munich/Berlin. From New York to London, from Basel and Hong Kong to Munich and Berlin, from support for emerging artists to long-term partnerships with leading art fairs, and all the way to the development of innovative formats in collaboration with museums around the globe – BMW Group's commitment to the arts is diverse and long-standing.

For almost 50 years now, the BMW Group has initiated and engaged in over hundred cultural cooperations worldwide. With the city of Berlin, the company is connected by a long and diversified partnership in the cultural field. Taking place from June 9 to September 9, 2018, the **10th Berlin Biennale** presents contemporary art under this year's title "We don't need another hero" and brings together the most influential current positions of artists, theorists, and practitioners in one of the most culturally progressive cities in Europe. The Berlin Biennale for Contemporary Art takes place every two years at varying locations in the German capital and is defined by the differing concepts of its renowned curators. It promotes experimental formats and provides the appointed curators the space and freedom to present the latest relevant and challenging positions independent of the art market and collection interests. BMW supports the Berlin Biennale as partner for the seventh time with the **Curators Workshop** for international up-and-coming curators together with the Allianz Cultural Foundation, Goethe-Institut e. V., and Institut für Auslandsbeziehungen (ifa). Supporting the art discourse of the next generation through long-term and sustainable engagement is the primary focus here.

Besides the Berlin Biennale, the list of long-term commitments to the arts in Germany's capital city includes the Gallery Weekend Berlin, the Preis der Nationalgalerie, the associated Förderpreis für Filmkunst and the Deutscher Filmpreis. Beyond the extensive commitment to the arts, BMW cooperates with Staatsoper Unter den Linden and invites this year again to the long-standing open-air format "State Opera for All".

On an international scale, the BMW Group continues to support joint formats with numerous cultural institutions as well as art fairs. In cooperation with Tate Modern in London, BMW introduced the format "BMW Tate Live" – a long-term partnership, which focuses on performance, interdisciplinary art and curating digital space. Since 2015, BMW and Art Basel annually send emerging artists on the "BMW Art Journey" – a journey of their own choice to develop new ideas and create new projects. Alongside the Art Basel and its two offshoots in Miami Beach and Hong Kong, BMW also cooperates with the Frieze London and Frieze Masters in London as well as with the Frieze New York, the TEFAF in Maastricht and the Paris Photo. This year, in the context of BMW's cooperation with Soho House, an Art & Design talk takes place during the majority of these fairs. In 2012 the first edition of the BMW Art Guide by Independent Collectors was launched. This joint publication of the BMW Group and Independent Collectors – the biggest community for art collectors worldwide – provides a compact overview on the most significant private collections on a global scale. Please find further information about the Cultural Engagement of the BMW Group at:

www.bmwgroup.com/culture and [#bmwgroupculture](https://twitter.com/bmwgroupculture).

For further questions please contact:

Prof Dr Thomas Girst
BMW Group Corporate and Intergovernmental Affairs
Head of Cultural Engagement
Telephone: +49 89 382 24753, Fax: +49 89 382 10881
www.press.bmwgroup.com; E-Mail: presse@bmw.de



VISUAL ARTS AT THE GOETHE-INSTITUT

Visual arts from Germany are highly regarded throughout the world. Through its varied programme of activities, the Goethe-Institut helps people all over the globe to come into contact and engage with art from Germany. The focus is on contemporary art.

The Visual Arts Division acts as consultant and motivator for diverse projects carried out or promoted by the Goethe-Instituts abroad in the fields of visual arts, design and architecture. A continuous dialogue generates programmes that convey insights into the current art scene in Germany that stimulate artistic discourses and facilitate personal encounters between artists at home and abroad. The division is given support with regards to content by a voluntary advisory board made up of renowned figures from the German art scene.

The Goethe-Institut produces touring exhibitions that document cultural themes or recent historical developments. Conferences and panel discussions focus on important trends in contemporary German art. Workshops, artist- and curator-in-residence programmes and talks with artists from Germany are also organized. The spectrum of the approximately 1,000 events held each year includes group and solo exhibitions, lectures, symposiums, workshops and artist-in-residency programmes.

Since 2008, the Goethe-Institut in Germany has been offering curators who live and work in Germany and wish to pursue a specific research project in the field of international contemporary art the opportunity to apply for a grant towards a research trip abroad.

The International Coproduction Fund set up in 2016 encourages new collaborative working processes and innovative productions involving international cultural exchange, with a view to promoting the creation of new working networks and approaches within a global context. The International Coproduction Fund targets professional artists, ensembles and initiatives in Germany and abroad. The object is to help fund coproductions in the fields of theatre, dance, music and performance art, in which hybrid and interdisciplinary formats and the use of digital media may be key components.

These projects are expected to be of high artistic calibre and presented in at least one of the countries involved. There are no topical or regional restrictions, but preference will be given to projects between German and non-European partners, especially in transition countries.

The Goethe-Institut is the cultural institute of the Federal Republic of Germany with a global reach. With 159 institutes in 98 countries, it promotes knowledge of German abroad, encourages international cultural exchange and conveys an image of contemporary Germany. The Goethe-Institut's ties with partner institutions in many other places give it about 1,000 points of contact around the world.

Contact:

Rainer Hauswirth, Head of Visual Arts
Goethe-Institut Zentrale, Tel: +49 89 15921 215

**GOETHE
INSTITUT**

Sprache. Kultur. Deutschland.

ifa – Institut für Auslandsbeziehungen

Partner of the Berlin Biennale Curators Workshop *BBX Crit Sessions*

As an independent intermediary organisation, ifa (Institut für Auslandsbeziehungen), an institute for international and cultural relations is one of the most prominent institutions involved in international art exchange programmes, and through its work, helps to shape German foreign cultural and educational policy. Its main focus is on the creation of networks and platforms that foster intercultural dialogue. ifa is committed to promoting art in an international context, and to supporting collaboration among artists from Germany and from countries in transition. At present, ifa is running some 40 monographically and thematically grouped exhibitions throughout the world. These exhibitions feature 20th and 21st Century works from Germany ranging from the fine arts to photography, film, architecture and design. The **ifa galleries** in Stuttgart and Berlin provide space for international artistic perspectives from Asia, Africa, Eastern Europe and countries within the Islamic World. With the one-year research and exhibition program “Untie to Tie” (2017/2018), the ifa-Galerie Berlin explores colonial legacies in contemporary societies. As a key stakeholder in the **biennial** context, ifa plays a significant role in discussions concerning contemporary exhibition formats and the ways in which they impact viewers.

Berlin Biennale

Since 2006, ifa has been promoting contributions to the Berlin Biennale for Contemporary Art by artists from developing countries and countries in transition. For the first time in 2016 ifa participated as a partner for the workshop for up-and-coming curators.

Support for participation in biennials and exhibitions

Since 1982, ifa has provided support for contributions by artists living in Germany to international art biennial shows. In 2016, artists who have received support from ifa will participate in the following biennials: Biennale de Melle, Biennale of Sydney, MANIFESTA, Liverpool Biennial, Bienal de São Paulo, Riga International Biennial of Contemporary Art, Athens Biennale, East Africa Biennale.

www.ifa.de/en/art-funding

German Pavilion at the Venice Biennale

Since 1971, ifa has been responsible for coordinating and realising the German Pavilion at the Venice Biennale on behalf of the German Federal Foreign Office. Germany is the only nation to have received a “Golden Lion” six times: 2017 – Anne Imhof/Curator: Susanne Pfeffer; 2011 – Christoph Schlingensiefel/Curator: Susanne Gaensheimer; 2001 – Gregor Schneider/Commissioner: Udo Kittelmann; 1993 – Hans Haacke and Nam June Paik/Commissioner: Klaus Bußmann; 1986 – Sigmar Polke/Commissioner: Dierk Stemmler; 1984 – Lothar Baumgarten and A. R. Penck/Commissioner: Johannes Cladders. The curator of the next German show in 2019 will be Franciska Zólyom, Director of the Galerie für Zeitgenössische Kunst Leipzig.

www.ifa.de/biennials

Worldwide Biennial Network

As a centre of excellence for scholarly analysis on the subject of biennials, ifa is active in the global networks of key players involved in biennial art exhibitions. It is a founding member of the International Biennial Association (IBA), which was established in 2012. In cooperation with several partners, ifa initiated a conference series in the year 2000, called “biennials in dialogue”, which has taken place in Christchurch (2015), Karlsruhe (2014), Shanghai (2008), and Singapore (2006), among other locations. Since 2012, ifa has organised the “World Biennial Forum” in cooperation with the Biennial Foundation and other partners working in the biennial context. The Forum, which met in 2012 in Gwangju and 2014 in São Paulo, is an international networking event for key global players in the biennial context. Within this framework, ifa publishes the results of the meetings.

You can find further information about ifa publications on biennial-related topics here:

www.ifa.de/biennials

Online platforms

Contemporary And (C&) provides a wide range of critical outlooks and insights from African perspectives with regard to contemporary art. Print editions of the magazine are produced on a periodic basis in connection with biennial exhibitions. “I am built inside you”, C&’s first book, is a compilation of eighteen pieces published since the magazine was launched in 2013.

www.contemporaryand.com

The new magazine **Contemporary And (C&) América Latina** by ifa and Goethe-Institut focuses on contemporary art from Africa and its diaspora in Afro-Latin America and The Caribbean – in English, Portuguese and Spanish.

amlatina.contemporaryand.com

Contact:

Jochen Hetterich, ifa (Institut für Auslandsbeziehungen), Phone: +49.711.2225.170, hetterich@ifa.de

Press Contact:

Miriam Kahrman, ifa (Institut für Auslandsbeziehungen), Phone: +49.711.2225.105, kahrman@ifa.de

UNTERSTÜTZUNG SUPPORT

FÖRDERUNG FUNDING

Die 10. Berlin Biennale für zeitgenössische Kunst wird gefördert durch die Kulturstiftung des Bundes. **The 10th Berlin Biennale for Contemporary Art is funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation).**



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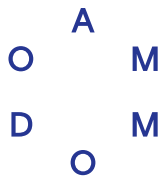
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PROJEKTFÖRDERUNG PROJECT FUNDING

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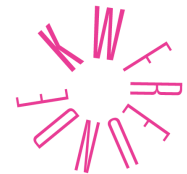
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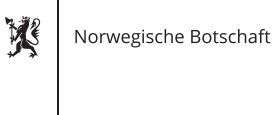
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Ausstellungsorte der 10. Berlin Biennale für zeitgenössische Kunst sind die Akademie der Künste, die KW Institute for Contemporary Art, der Volksbühne Pavillon sowie das ZK/U – Zentrum für Kunst und Urbanistik.

The exhibition venues of the 10th Berlin Biennale for Contemporary Art include Akademie der Künste, KW Institute for Contemporary Art, the Volksbühne Pavilion, and ZK/U – Center for Art and Urbanistics.



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Thath'i Cover Okestra Vol. 5: 17 July to 12 September 1977. Lebo Mathosa is born. Steve Biko is assassinated (2018), ein Projekt von Keleketla! Library, wird in Zusammenarbeit von der 10. Berlin Biennale und HAU Hebbel am Ufer mit freundlicher Unterstützung des Hauptstadtkulturfonds realisiert.

Thath'i Cover Okestra Vol. 5: 17 July to 12 September 1977. Lebo Mathosa is born. Steve Biko is assassinated (2018), a project of Keleketla! Library, is realized in cooperation between the 10th Berlin Biennale and HAU Hebbel am Ufer and is funded by the Capital Cultural Fund.



Der Curators Workshop *BBX Crit Sessions* wird organisiert von der 10. Berlin Biennale in Zusammenarbeit mit der Allianz Kulturstiftung, BMW, dem Goethe-Institut e. V. und dem Institut für Auslandsbeziehungen (ifa).

The Curators Workshop *BBX Crit Sessions* is organized by the 10th Berlin Biennale in collaboration with Allianz Cultural Foundation, BMW, Goethe-Institut e. V., and Institut für Auslandsbeziehungen (ifa).



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