



**The Present in Drag**

# Press Kit

**9th Berlin Biennale for Contemporary Art  
4.6.–18.9.2016**



## **Factsheet**

### 9th Berlin Biennale for Contemporary Art

#### *The Present in Drag*

4.6.–18.9.2016

The 9th Berlin Biennale for Contemporary Art seeks to materialize the digital condition and the paradoxes that increasingly make up the world in 2016: the virtual as the real, nations as brands, people as data, culture as capital, wellness as politics, happiness as GDP, and so on. With its selection of exhibition venues it aims to shape-shift across multiple sites, each one releasing a whiff of contemporary “paradessence” (paradox + essence).

#### **Curatorial Team**

DIS:

Lauren Boyle

Solomon Chase

Marco Roso

David Toro

#### **Director**

Gabriele Horn

#### **Duration of the Exhibition**

4.6.–18.9.2016

#### **Opening**

3.6.2016, 7–10 pm, all venues (open to the public)

#### **First Day Open to the Public**

4.6.2016, 11 am–7 pm

#### **Press Conference and Press Preview**

Press Conference: 2.6.2016, 11 am

Venue: Allianz Forum, Pariser Platz 6, 10117 Berlin

Press Preview: 2–3.6.2016, 10 am–6 pm, all venues  
(press accreditation necessary)

#### **Press Images**

Please contact [press@berlinbiennale.de](mailto:press@berlinbiennale.de) to request online access to the image archive.

#### **Internet Access**

Akademie der Künste, The Feuerle Collection, KW Institute for Contemporary Art: public WLAN access points

ESMT European School of Management and Technology: password-protected WLAN access point, WiFi: 9thberlinbiennale, password: thepresentindrag

Blue-Star sightseeing boat of Reederei Riedel: no internet access



## Venues

Akademie der Künste  
Pariser Platz 4, 10117 Berlin

ESMT European School of Management and Technology  
Schlossplatz 1, 10178 Berlin

The Feuerle Collection  
Hallesches Ufer 70, 10963 Berlin

KW Institute for Contemporary Art  
Auguststraße 69, 10117 Berlin

Blue-Star sightseeing boat of Reederei Riedel  
2-hour trip, optional exit at Haus der Kulturen der Welt after 1 hour  
Docking at Fischerinsel, Märkisches Ufer 34, 10179 Berlin  
For press preview (2.–3.6.2016, 10 am–6 pm) and the opening (3.6.2016, 7–10 pm) only the boat will be docked at: Paul-Löbe-Haus, Platz der Republik, 11011 Berlin. The boat will not make trips but will be accessible for viewing during these times.

## Opening Hours

Wed–Mon 11 am–7 pm, Thu 11 am–9 pm

Blue-Star sightseeing boat of Reederei Riedel:  
Departures Wed–Mon at dock Märkisches Ufer 34: 11 am, 1:30 pm, 4 pm

All venues are closed on Tuesdays.  
No boat trips on Tuesdays.

Please note the following exceptions:

6.–7.7.2016: ESMT European School of Management and Technology will be closed.

7.9.2016: Akademie der Künste will be closed.

## Admission

All venues 26 €, reduced 15 €

Admission without boat trip 16 €, reduced 10 €

Boat trip only 10 €, reduced 5 €

Groups of 10 or more, admission all venues, per person 24 €, reduced 13 €

Admission without boat trip 14 €, reduced 8 €

Tickets allow one single admission to each venue of the 9th Berlin Biennale and are valid throughout the entire duration of the exhibition.

Tickets for the boat may be purchased simultaneously with a ticket for the Berlin Biennale at the Akademie der Künste, The Feuerle Collection, and KW Institute for Contemporary Art. Individual tickets for the boat trip may be purchased at the locations named above and at the Reederei Riedel dock at Jannowitzbrücke, Märkisches Ufer 48, 10179 Berlin, upon the presentation of an entry ticket for the Berlin Biennale.



## **Publication**

*The Present in Drag*

Editors: DIS (Lauren Boyle, Solomon Chase, Marco Roso, David Toro)

With contributions by: Roe Ethridge, Simon & Daniel Fujiwara, Boris Groys, Chus Martínez, Bjarne Melgaard, Sean Monahan, Sabine Reitmaier, McKenzie Wark, and others.

Texts in English and German

384 pages, 212 full-color images

17 x 24 cm, softcover

Price: 16 €/Press price (2.–3.6.2016): 10 €

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A publication of KW Institute of Contemporary Art

## **Special Offer: Admission all venues + publication**

38 € instead of 42 €

Reduced 29 € instead of 31 €

Special offer available at the Akademie der Künste, The Feuerle Collection, and KW Institute for Contemporary Art.

## **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 costs please see the “art education” section of the press kit and [www.bb9.berlinbiennale.de/visit](http://www.bb9.berlinbiennale.de/visit).

## **Program**

Please see [www.berlinbiennale.de/events](http://www.berlinbiennale.de/events) and the visitor leaflet for information on the program of events and participants. The opening program of events (2.–4.6.2016) is included in this press kit.

## **Organizer**

KW Institute for Contemporary Art

Auguststraße 69

10117 Berlin

[www.kw-berlin.de](http://www.kw-berlin.de)

[www.berlinbiennale.de](http://www.berlinbiennale.de)

[www.facebook.com/berlinbiennale](https://www.facebook.com/berlinbiennale)

[www.instagram.com/berlinbiennale](https://www.instagram.com/berlinbiennale)

[www.twitter.com/berlinbiennale](https://www.twitter.com/berlinbiennale)

## **Press Contact**

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**The Berlin Biennale is organized by KW Institute for Contemporary Art and funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation).**

**BMW Group is Corporate Partner of the 9th Berlin Biennale for Contemporary Art.**



## Events during the Opening Days

### Thursday, 2.6.2016

1:30–5 pm

Rare Candy, Susan Cianciolo, and H.B. Peace in collaboration with Centre for Style Performances

Akademie der Künste, ground floor

2–5 pm

Alexandra Pirici: *Signals*

Ongoing action

KW Institute for Contemporary Art, ground floor

5 pm

Ei Arakawa in collaboration with Dan Poston, Stefan Tcherepnin:

*How to DISappear in America: The Musical*

Performance, in English, 75 min.

Akademie der Künste, 2nd floor

### Friday, 3.6.2016

2–4 pm

Alexandra Pirici: *Signals*

Ongoing action

KW Institute for Contemporary Art, ground floor

5 pm

Ei Arakawa in collaboration with Dan Poston, Stefan Tcherepnin:

*How to DISappear in America: The Musical*

Performance, in English, 75 min.

Akademie der Künste, 2nd floor

7–10 pm

Opening 9th Berlin Biennale for Contemporary Art

All venues (open to the public)

7–8 pm

Alexandra Pirici: *Signals*

Ongoing action

KW Institute for Contemporary Art, ground floor

7–10 pm

Rare Candy, Susan Cianciolo, and H.B. Peace in collaboration with Centre for Style Performances

Akademie der Künste, ground floor



8 pm

Ei Arakawa in collaboration with Dan Poston, Stefan Tcherepnin:

*How to DISappear in America: The Musical*

Performance, in English, 75 min.

Akademie der Künste, 2nd floor

9 pm

Daniel Steegmann Mangrané: *SONIC CRIPSIS*

Performance, 25 min.

The Feuerle Collection

## Saturday, 4.6.2016

2 pm

Nik Kosmas: *Open Workout*

Open workout, 75 min. (Please come in sports clothes)

Ticket 10 €, available at the venue or online at [bb9.berlinbiennale.de/program](http://bb9.berlinbiennale.de/program)

Akademie der Künste, 2nd floor

2–4 pm

Alexandra Pirici: *Signals*

Ongoing action

KW Institute for Contemporary Art, ground floor

5 pm

Ei Arakawa in collaboration with Dan Poston, Stefan Tcherepnin:

*How to DISappear in America: The Musical*

Performance, in English, 75 min.

Akademie der Künste, 2nd floor

6 pm

Daniel Steegmann Mangrané: *SONIC CRIPSIS*

Performance, 25 min.

The Feuerle Collection

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.



## **The Present in Drag**

### DIS

As a theme, “the present” strikes a slightly desperate tone. Like a spin-class instructor trying to power through a massive hangover. Exhibitions have increasingly come to resemble TED Talks – theaters of competence. There is a pleasure principle at play, not too different from disaster films or horror movies. People clutch their tote bags a little tighter when they hear the phrases “big data,” “filter-bubble,” “post-internet,” and “anthropocene” amplified through the venue speakers.

Welcome to the post-contemporary. The future feels like the past: familiar, predictable, immutable – leaving the present with the uncertainties of the future. Is Donald Trump going to be president? Is wheat poisonous? Is Iraq a country? Is France a democracy? Do I like Shakira? Am I suffering from depression? Are we at war?

It is the present that is unknowable, unpredictable, and incomprehensible – forged by a persistent commitment to a set of fictions. There is nothing particularly realistic about the world today. A world in which investing in fiction is more profitable than betting on reality. It is this genre shift from sci-fi to fantasy that makes it inspiring, open, up for grabs, non-binary. The supergroup(s) of artists and collaborators that we have mobilized are not fatigued but energized by this uncertainty. In this climate anyone can begin to build an alternative present, reconfigure failed narratives, decipher meaning from continual flux.

So we imagine the city of Berlin driven by these energies. Pariser Platz is our point of departure. An iconic tourist trap, it is the site where Michael Jackson once dangled his baby from his Adlon Hotel balcony in a private-public performance that anticipated the throngs of selfie sticks that now frame every historical site in Berlin. This square is surrounded by largely unseen networks of corporate and national power: it’s where Lockheed Martin, Allianz Stiftungsforum, DZ Bank, and BP Europa SE reside alongside the US and French embassies.

The common tools of visual and political persuasion – variously employed by state and market, left and right, art and commerce – swarm both the biennial as institution and “art” as a category of cultural production. The 9th Berlin Biennale for Contemporary Art materializes the paradoxes that make up the world in 2016: the virtual as the real, nations as brands, people as data, culture as capital, wellness as politics, happiness as GDP, and so on.

The age of the customizable sneaker, political narrowcasting, algorithmic taste, and individuated diet regimes has splintered the universal into a multiplicity of differences. Just as the figure of the individual seems to loom larger than ever, her individuality has been busted up and shattered into fragments by countervailing, contradictory forces. The 9th Berlin Biennale will create a stage for this actor of the self to roleplay her own obsolescence.

Our proposition is simple: Instead of holding talks on anxiety, let’s make people anxious. Rather than organizing symposia on privacy, let’s jeopardize it. Let’s give a body to the problems of the present where they occur so as to make them a matter of agency – not spectatorship.

Instead of unmasking the present, this is *The Present in Drag*.

DIS (Lauren Boyle, Solomon Chase, Marco Roso, David Toro)



## **Biography of the Curatorial Team DIS**

The 9th Berlin Biennale is curated by the New York based collective DIS (est. 2010), composed of Lauren Boyle, Solomon Chase, Marco Roso, and David Toro.

The cultural interventions of DIS are manifested across a range of media and platforms. They include site-specific museum and gallery exhibitions such as *Image Life* (2016, Project Native Informant, London), *Ocean of Images: New Photography 2015* (2015, The Museum of Modern Art, New York, US), *Co-Workers - Network as Artist*, (2015, Musée d'Art Moderne de la Ville de Paris and Bétonsalon – Center for Art and Research, Paris), *DISown* (2014, Red Bull Studios New York, US), *DIS Image Studio* (2013, The Suzanne Geiss Company, New York, US), and *ProBio* at *EXPO 1: New York* (2013, MoMA PS1, New York, US). The work of DIS also spans ongoing online projects – most notably *DIS Magazine*, a virtual platform that examines art, fashion, music, and culture while establishing and supporting new creative practices. Recent ventures include DISimages (initiated in 2013), a fully operational stock photography agency that enlists artists to produce images available for private and commercial use, and DISown (initiated in 2014), a retail venture aimed at expanding creative economies.





## **Exhibition Participants**

**69**

Founded in 2011 in Los Angeles, US

**Antoni Abad**

Born 1956 in Lleida, ES, lives and works in Barcelona, ES

**Halil Altındere**

Born 1971 in Mardin, TR, lives and works in Istanbul, TR

**Ei Arakawa** in collaboration with Dan Poston, Stefan Tcherepnin

Born 1977 in Fukushima, JP, lives and works in New York, US

**Korakrit Arunanondchai/Alex Gvojcic**

Korakrit Arunanondchai born 1986 in Bangkok, lives and works in New York, US, and Bangkok

Alex Gvojcic born 1984 in Chicago, US, lives and works in New York, US

**atelier le balto**

Founded in 2001

Véronique Faucheur born 1963 in Oran, DZ, lives and works in Berlin

Marc Pouzol born 1966 in Bourg-la-Reine, FR, lives and works in Berlin

Marc Vatinel born 1967 in Lille, FR, lives and works in Le Havre, FR

**Armen Avanesian/Alexander Martos** in collaboration with Christopher Roth

Armen Avanesian born 1973 in Vienna, lives and works in Berlin

Alexander Martos born 1972 in Vienna, lives and works in Vienna

**åyr**

Founded in 2015 in London

Fabrizio Ballabio born 1986 in Naples, IT, lives and works in London

Alessandro Bava born 1988 in Naples, IT, lives and works in London  
Luis Ortega Govela born 1988 in Tampico, MX, lives and works in London

Octave Perrault born 1988 in Paris, lives and works in London

**Will Benedict**

Born 1978 in Los Angeles, US, lives and works in Paris

**Julien Ceccaldi**

Born 1987 in Montréal, CA, lives and works in New York, US

**Centre for Style** in collaboration with Anna-Sophie Berger; Burkhard Beschow & Anne Fellner; Max Brand; Rare Candy with Alden Epp, Spencer Lai, Natasha Madden, Misty Pollen, Ander Rennick & Amber Wright; Susan Cianciolo; Marlie Mul; Liam Osborne; H.B. Peace & Kate Meakin; Joshua Petherick; Lin May Saeed; Eirik Sæther

Founded in 2013 in Melbourne, AU

**Brody Condon**

Born 1974 in Tuxpan, MX, lives and works in Berlin



**CUSS Group** in collaboration with ANGEL-HO, FAKA, Megan Mace, NTU

Founded in 2011 in Johannesburg, ZA

Ravi Govender born 1984 in Durban, ZA, lives and works in Geneva, CH

Christopher Bryden McMichael born 1984 in Durban, ZA, lives and works in Johannesburg, ZA

Mpumelelo Jamal Nxedlana born 1985 in Durban, ZA, lives and works in Johannesburg, ZA

Philip Pilekjær born 1988 in Odense, DK, lives and works in Copenhagen

Lex Trickett born 1985 in Durban, ZA, lives and works in Johannesburg, ZA

Zamani Xolo born 1980 in Durban, ZA, lives and works in Johannesburg, ZA

**Kathleen Daniel**

Born 1945 in Minneapolis, US, lives and works in Hamburg, DE

**Debora Delmar Corp.**

Founded in 2009 in New York, US

Débora Delmar born 1986 in Mexico City, lives and works in Mexico City

**Simon Denny** with Linda Kantchev

Simon Denny born 1982 in Auckland, NZ, lives and works in Berlin and New York, US

**Cécile B. Evans**

Born 1983 in Cleveland, US, lives and works in London and Berlin

**Nicolás Fernández**

Born 1968 in Geneva, CH, lives and works in Geneva, CH

**Lizzie Fitch/Ryan Trecartin**

Lizzie Fitch born 1981 in Bloomington, US, lives and works in Los Angeles, US

Ryan Trecartin born 1981 in Webster, US, lives and works in Los Angeles, US

**Simon Fujiwara**

Born 1982 in London, lives and works in Berlin

**GCC**

Founded in 2013 in Dubai, AENanu Al-Hamad born 1987 in Kuwait City, lives and works in New York, US

Abdullah Al-Mutairi born 1990 in Kuwait City, lives and works in Kuwait City

Aziz Alqatami born 1979 in Kuwait City, lives and works in Kuwait City

Barrak Alzaid born 1985 in Kuwait City, lives and works in Kuwait City

Khalid Al Gharaballi born 1981 in Kuwait City, lives and works in Kuwait City

Amal Khalaf born 1982 in Singapore, lives and works in London

Fatima Al Qadiri born 1981 in Dakar, lives and works in Berlin

Monira Al Qadiri born 1983 in Dakar, lives and works in Amsterdam

**GUAN Xiao**

Born 1983 in Chongqing, CN, lives and works in Beijing

**Calla Henkel/Max Pitegoff**

Calla Henkel born 1988 in Minneapolis, US, lives and works in Berlin

Max Pitegoff born 1987 in Boston, US, lives and works in Berlin

**Camille Henrot**

Born 1978 in Paris, lives and works in New York, US

**Yngve Holen**

Born 1982 in Braunschweig, DE, lives and works in Berlin

**Alexa Karolinski/Ingo Niermann**

Alexa Karolinski born 1984 in Berlin, lives and works in Los Angeles, US

Ingo Niermann born 1969 in Bielefeld, DE, lives and works in Basel, CH

**Kartenrecht**

Founded in 2003 in Berlin

**Josh Kline**

Born 1979 in Philadelphia, US, lives and works in New York, US

**Korpys/Löffler**

Andree Korpys born 1966 in Bremen, DE, lives and works in Berlin

Markus Löffler born 1963 in Bremen, DE, lives and works in Bremen, DE

**Nik Kosmas**

Born 1985 in Minneapolis, US, lives and works in Berlin

**M/L Artspace**

Founded in 2013

Lena Henke born 1982 in Warburg, DE, lives and works in New York, US

Marie Karlberg born 1985 in Stockholm, lives and works in New York, US

**Shawn Maximo**

Born 1975 in Toronto, CA, lives and works in New York, US

**Ashland Mines**

Born 1982 in Pittsburgh, US, lives and works in Miami, US

**Katja Novitskova**

Born 1984 in Tallinn, lives and works in Amsterdam

**Trevor Paglen/Jacob Appelbaum**

Trevor Paglen born 1974 in Camp Springs, US, lives and works in Berlin

Jacob Appelbaum born 1983 in US, lives and works in Berlin

**Juan Sebastián Peláez**

Born 1982 in Medellín, CO, lives and works in Bogotá

**Adrian Piper**

Born 1948 in New York, US, lives and works in Berlin

**Alexandra Pirici**

Born 1982 in Bucharest, lives and works in Bucharest

**Josephine Pryde**

Born 1967 in Alnwick, UK, lives and works in Berlin and London



Woof woof **Puppies Puppies** woof woof woof, woof woof woof woof woof. Woof woof woof woof woof woof. Woof, woof woof woof woof woof woof woof – woof woof, woof woof woof woof woof, woof woof woof woof. Woof woof, Woof Woof woof Woof, woof Woof Woof woof woof woof woof. Woof woof woof woof woof.

**Babak Radboy**

Born 1983 in Tehran, lives and works in New York, US

**Jon Rafman**

Born 1981 in Montréal, CA, lives and works in Montréal, CA

**Timur Si-Qin**

Born 1984 in Berlin, lives and works in Berlin

**Lucie Stahl**

Born 1977 in Berlin, lives and works in Berlin

**Hito Steyerl**

Born 1966 in Munich, DE, lives and works in Berlin

**TELFAR**

Founded in 2003 in New York, US

Telfar Clemens, born 1985 in New York, US, lives and works in New York, US

**Christopher Kulendran Thomas**

Born 1979 in London, lives and works in London

**Wu Tsang**

Born 1982 in Worcester, US, lives and works in Los Angeles, US

**Anna Uddenberg**

Born 1982 in Stockholm, lives and works in Berlin

**Amalia Ulman**

Born 1989 in AR, lives and works in Los Angeles, US

**Anne de Vries**

Born 1977 in The Hague, lives and works in Amsterdam, NL, and Berlin



## **Werkliste der Arbeiten in der Ausstellung**

### **List of Works in the Exhibition**

**69**

69 R&R, 2016

Jeansstoff, Stahl Denim, steel

Maße variabel Dimensions variable

Courtesy 69

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

#### **Antoni Abad**

*Blind. Wiki, Unveiling the Unseen – A citizen network project involving participants with vision loss*, 2016

Smartphone-App, Führung, Website, Workshop Smartphone application, guided tour, website, workshop

Courtesy Antoni Abad

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

Mit Unterstützung von With the support of Institut Ramon Llull; Acción Cultural Española; Spanische Botschaft in Berlin

#### **Halil Altındere**

*Homeland*, 2016

HD-Video, Farbe, Ton HD video, color, sound

Gesang und Text Vocals and Lyrics Mohammad Abu Hajar

Courtesy Halil Altındere; Pilot Gallery, Istanbul

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

Mit Unterstützung von With the support of SAHA Association

#### **Ei Arakawa**

in Zusammenarbeit mit in collaboration with Dan Poston, Stefan Tcherepnin

*How to DISappear in America: The Musical*, 2016

Performance, ca. 70'

Courtesy Ei Arakawa; Dan Poston; Stefan Tcherepnin; Reena Spaulings Fine Art, New York; Taka Ishii Gallery, Tokyo

Dank an Thanks to Seth Price; The Leopard Press, New York

(Untitled), 2016

LED-Vorhänge LED curtains

Je Each ca. 150 x 150 cm

Courtesy Ei Arakawa; Reena Spaulings Fine Art, New York; Taka Ishii Gallery, Tokyo

Alle Arbeiten im Auftrag und koproduziert von All works commissioned and coproduced by Berlin Biennale for Contemporary Art

Mit Unterstützung von With the support of Berliner Künstlerprogramm des DAAD; Japan Foundation



**Korakrit Arunanondchai/Alex Gvojc**

*There's a word I'm trying to remember, for a feeling I'm about to have (a distracted path toward extinction), 2016*

Fahrgastschiff, verschiedene Materialien; Video, Farbe, Ton Boat, mixed media; video, color, sound, 20'  
Sounddesign, Filmmusik und Audio-Tour Production, Score, and Audio Tour Aaron David Ross

Musik Music Yen Tech

Performance Yen Tech, boychild

Mit Starring Yen Tech, boychild, Korapat Arunanondchai, Tribodi Arunanondchai, Samika Vanasin

Video und Produktion Video and Production Rory Mulhere

Recherche Research Tanatip Arunanondchai, Coco Young

Installationsproduktion Production of Installation Baptise Mano, Nicholas Repasy, Abigail Walworth, Carl Marin, Matt Taber, Adam Bailey, Paige Mosichuk, Sam Cockrell, Jack Erikso

510 x 2570 cm

Courtesy Korakrit Arunanondchai/Alex Gvojc; C L E A R I N G, New York/Brussels; Carlos/Ishikawa, London

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

Mit großzügiger Unterstützung von With the generous support of I LOVE YOU The Project

Dank an Thanks to Vanessa Carlos, ADR, boychild, Nick Newlin

**atelier le balto**

*Passage, 2016*

Verschiedene Materialien Mixed media

Maße variabel Dimensions variable

Courtesy atelier le balto

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

Sachleistungen von In-kind support from Lorberg Baumschulerzeugnisse

**Armen Avanesian/Alexander Martos**

in Zusammenarbeit mit in collaboration with Christopher Roth

*DISCREET - An Intelligence Agency for the People, 2016*

Halböffentliche Gesprächsveranstaltungen Semi-public working conversations

Raumgestaltung Staging Markus Miessen

Courtesy Armen Avanesian/Alexander Martos, Christopher Roth

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

Mit Unterstützung der With the support of Bundeszentrale für politische Bildung/bpb, Bundeskanzleramt der Republik Österreich – Kunstsektion, Rudolf Augstein Stiftung

**âyr**

*ARCHITECTURE, 2016*

Verschiedene Materialien Mixed media

305 x 1680 x 168 cm

Courtesy âyr; Project Native Informant, London

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

Koproduzent Coproducer La Casa Encendida (Madrid)



### **Will Benedict**

*I AM A PROBLEM*, 2016

Video, Farbe, Ton, Loop Video, color, sound, loop, 7'

Courtesy Will Benedict; Balice Hertling, Paris; Third Man Records

### **Julien Ceccaldi**

*Monument Left*, 2016

Digitaldruck, Acrylglas, Acrylfarbe, Aluminium, LED-Lampen Digital print, acrylic glass, acrylic paint, aluminum, LED lights

Ca. 300 x 200 x 15 cm

*Monument Right*, 2016

Digitaldruck, Acrylglas, Acrylfarbe, Aluminium, LED-Lampen Digital print, acrylic glass, acrylic paint, aluminum, LED lights

Ca. 300 x 200 x 15 cm

Alle Arbeiten All works Courtesy Julien Ceccaldi

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

Mit Unterstützung von With the support of Canada Council for the Arts

### **Centre for Style**

in Zusammenarbeit mit in collaboration with Anna-Sophie Berger; Burkhard Beschow & Anne Fellner; Max Brand; Rare Candy mit with Alden Epp, Spencer Lai, Natasha Madden, Misty Pollen, Ander Rennick & Amber Wright; Susan Cianciolo; Marlie Mul; Liam Osborne; H.B. Peace & Kate Meakin; Joshua Petherick; Lin May Saeed; Eirik Sæther

*Dress Rehearsal*, 2016

Verschiedene Materialien Mixed media

Maße variabel Dimensions variable

Courtesy Centre for Style, Anna-Sophie Berger; Burkhard Beschow & Anne Fellner; Max Brand; Rare Candy mit with Alden Epp, Spencer Lai, Natasha Madden, Misty Pollen, Ander Rennick & Amber Wright; Susan Cianciolo; Marlie Mul; Liam Osborne; H.B. Peace & Kate Meakin; Joshua Petherick; Lin May Saeed; Eirik Sæther

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

### **Brody Condon**

*Level Five*, 2016

Performance

Courtesy Brody Condon

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



### **CUSS Group**

in Zusammenarbeit mit in collaboration with ANGEL-HO, FAKA, Megan Mace, NTU  
*Nguni Arts International*, 2016

Verschiedene Materialien Mixed media

Maße variabel Dimensions variable

Courtesy CUSS Group, ANGEL-HO, FAKA, Megan Mace, NTU

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

Mit Unterstützung von With the support of French Institute of South Africa (IFAS); Goethe-Institut e. V., Munich

### **Kathleen Daniel**

Auswahl von Videos Selection of videos, 2007–16

Formate und Zeiten variabel Formats and durations variable

Courtesy Kathleen Daniel

### **Debora Delmar Corp.**

*MINT*, 2016

Saftbar, Möbel, Drucke Juice bar, furniture, prints

Maße variabel Dimensions variable

Courtesy Debora Delmar Corp.; Duve, Berlin

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

Mit Unterstützung von With the support of Patronato de Arte Contemporáneo A.C.

Dank an Thanks to bJuice

### **Simon Denny mit with Linda Kantchev**

*Blockchain Visionaries*, 2016

Verschiedene Materialien Mixed media

Maße variabel Dimensions variable

Courtesy Simon Denny; Galerie Buchholz, Cologne/Berlin/New York

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

Mit Unterstützung von With the support of Galerie Buchholz, Cologne/Berlin/New York; Creative New Zealand

### **Cécile B. Evans**

*What the Heart Wants*, 2016

HD-Video, Farbe, Ton; Wasser, Holzplattform HD video, color, sound; water, wooden platform

Maße variabel Dimensions variable

Courtesy Cécile B. Evans; Galerie Emanuel Layr, Vienna; Barbara Seiler, Zurich

*Servers (Untitled Holographic)*, 2016

Speziell angefertigter Server-Rack, holografische Bewegtbilder, Sockel Custom-built server rack, holographic moving images, stands

Maße variabel Dimensions variable

Courtesy Cécile B. Evans; Barbara Seiler, Zurich





*Survival Drives*, 2016

Speziell angefertigter Server-Rack, transparente LCD-Monitore, Acrylsockel Custom-built server rack, transparent LCD monitors, acrylic stands

Maße variabel Dimensions variable

Courtesy Cécile B. Evans; Barbara Seiler, Zurich

Alle Arbeiten im Auftrag und koproduziert von All works commissioned and coproduced by Berlin Biennale for Contemporary Art

Mit Unterstützung von With the support of Schering Stiftung

Koproduzenten Coproducers De Hallen Haarlem; Kunsthalle Winterthur; Kunsthalle Aarhus

Zusätzliche Unterstützung von Additional support from Musée d'art moderne de la Ville de Paris; 20th Biennale of Sydney; Barbara Seiler, Zurich; Galerie Emanuel Layr, Vienna; Robert D. Bielecki Foundation; FACT Liverpool, Metal, and Canvas, weitere Auftraggeber von cocommissioners of *Commercials*, 2015 Sachleistungen von In-kind support from Atomium, Brussels; BruBotics – The Brussels Human Robotic Research Center, Vrije Universiteit Brussel, Brussels; Contemporary Hotels, Joadja; Cow Prod, Paris; iw, Kontich; Scenic World, Blue Mountains; YEEZY

### **Nicolás Fernández**

*Everything needs its own absence*, 2014–15

Öl auf Leinwand Oil on canvas

200 x 160 cm

Courtesy Nicolás Fernández

### **Lizzie Fitch/Ryan Trecartin**

(Untitled work in progress), 2016

Courtesy Lizzie Fitch/Ryan Trecartin; Sprüth Magers; Regen Projects, Los Angeles; Andrea Rosen Gallery, New York

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

Mit Unterstützung von With the support of Sprüth Magers; Regen Projects, Los Angeles; Andrea Rosen Gallery, New York

### **Simon Fujiwara**

*The Happy Museum*, 2016

Verschiedene Materialien Mixed media

Beratung Consultation Daniel Fujiwara

Maße variabel Dimensions variable

Courtesy Simon Fujiwara

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

Mit Unterstützung von With the support of Andrea Rosen Gallery, New York; TARO NASU, Tokyo; Dvir Gallery, Tel Aviv



## **GCC**

إيجابية تدروب / *Positive Pathways (+)*, 2016

Verschiedene Materialien Mixed media

Maße variabel Dimensions variable

Courtesy GCC; Kraupa-Tuskany Zeidler, Berlin; Project Native Informant, London

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

## **GUAN Xiao**

*Moving Mountains*, 2014

Eingefärbte Bronze, eingefärbte Hüte, Holzsockel Colored bronze, colored hats, wooden base

148 x 140 x 133 cm

Privatsammlung Private collection

*Din Din Jaarhh*, 2015

Messing, rostfreie Stahlfelge, eingefärbtes Flachsseil Brass, stainless steel wheel, colored flax rope

120 x 65 x 40 cm

Sammlung Collection Oehmen

*Five Walks Through the Dusk*, 2015

Messing, Autoreifen, Selfie-Stange, Quaste Brass, carwheels, selfie stick, tassel

245 x 47 x 75 cm

Courtesy Antenna Space, Shanghai

*Sunrise*, 2015

Autoreifen, künstliche Pflanzen, Auspuffrohre, Leuchtkasten Car tires, artificial plants, exhaust pipes, lightbox

150 x 400 x 40 cm

2 Gummireifen, künstliche Pflanzen, Auspuffrohre 2 rubber tires, artificial plants, exhaust pipes

77 x 60 x 60 cm

5 Gummireifen, künstliche Pflanzen, Auspuffrohre 5 rubber tires, artificial plants, exhaust pipes

269 x 120 x 75 cm

Courtesy GUAN Xiao; Kraupa-Tuskany Zeidler, Berlin

## **Calla Henkel/Max Pitegoff**

*Untitled (Interiors)*, 2016

Gerahmte Fotografien, verspiegelte Wände Framed photographs, mirrored walls

Maße variabel Dimensions variable

Courtesy Calla Henkel/MaxPitegoff; Isabella Bortolozzi Galerie, Berlin

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

Mit Unterstützung von With the support of Isabella Bortolozzi Galerie, Berlin



### **Camille Henrot**

*Office of Unreplied Emails*, 2016

Verschiedene Materialien Mixed media

Maße variabel Dimensions variable

Courtesy Camille Henrot; KÖNIG GALERIE, Berlin; kamel mennour, Paris

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

Mit Unterstützung von With the support of KÖNIG GALERIE, Berlin; Fondazione Memmo Arte Contemporaneo, Rome; Bureau des arts plastiques des Institut français und des französischen Ministeriums für Kultur und Kommunikation

### **Yngve Holen**

*Evil Eyes*, 2016

Geblasenes Glas, Stahl Blown glass, steel

Je Each 61 x 47 x 25 cm

Courtesy Yngve Holen; Galerie Neu, Berlin

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

Mit Unterstützung von With the support of Galerie Neu, Berlin

Dank an Thanks to Peter Kuchinke

### **Alexa Karolinski/Ingo Niermann**

*Army of Love*, 2016

HD-Film, Farbe, Ton HD film, color, sound

Kostümbild Costumes Hood by Air

Courtesy Alexa Karolinski/Ingo Niermann

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

Mit Unterstützung von With the support of Centre de Cultura Contemporània de Barcelona, Wiesbaden Biennale

### **Kartenrecht**

*Sunset at the pimple mountains*, 2016

Verschiedene Materialien Mixed media

Courtesy Detlef Sekulla Stiftung

### **Josh Kline**

*Crying Games*, 2015

Leuchtkastendisplay, Plexiglas, LEDs und Strom, Flachbildschirm, Media Player und Holz; HD-Video, Farbe, Ton Lightbox display, plexiglas, LEDs and power supply, flat-screen TV, media player and wood; HD video, color, sound 11'51"

Mit (in der Reihenfolge ihres Auftritts) Featuring (in order of appearance) Brian Patrick Mulligan als as Dick Cheney, Michelle Marshall als as Condoleezza Rice, Brent Mendenhall als as George W. Bush, Joseph Rose als as Donald Rumsfeld, Michael Grew als as Tony Blair

Produktion und Casting Producer and Casting Eliza Ryan

Kamera und Licht Director of Photography and Lighting Blake Buesnel

Tonaufnahme Sound Recording Dave Schachter

Kostümbild, Requisite, Styling und Make-up Costumes, Props, Styling and Makeup Emily Schubert

Schnitt Editor Josh Kline



Schnittassistent Assistant Editors Mengyin Lin, Blake Buesnel  
Produktionsassistent Production Assistant Mengyin Lin  
Tontechnik Audio Engineer Jeremy Cox  
Visuelle Effekte und Compositing Visual Effects and Compositing Jan Tompkins-Jackson  
Animation Jonathan Turner  
Beratung Postproduktion Postproduction Consultant Dina Chang  
Kodierung Encoding ADi Audiovisual, Chemistry Creative  
Speziell angefertigte Open-Source-Software, basierend auf Experimenten von Customized open-source software based on experiments by Arturo Castro/Kyle McDonald mit Austausch von Gesichtern in Echtzeit with real-time face substitution  
Leuchtkastendesign Lightbox Design Gordon Millsaps  
Leuchtkastenhersteller Lightbox Fabricator: interzone GmbH & Co. KG  
Dank an Thanks to Chemistry Creative, Matthew Patterson Curry, Nathan Townes-Anderson, Pete Sax, Besser Entertainment, Margaret Lee, Oliver Newton, Blair Neal, Walsh Hansen, Paul Teigh, Seb Thomas, Kevin Reuning

*Mission Accomplished*, 2016  
Katzenstreu Cat litter  
Maße variabel Dimensions variable

Alle Arbeiten All works Courtesy Josh Kline; 47 Canal, New York  
Installation koproduziert von Installation coproduced by Berlin Biennale for Contemporary Art  
Sachleistungen von In-kind support from [www.silikalzit.com](http://www.silikalzit.com)

### **Korpys/Löffler**

*Transparenz, Kommunikation, Effizienz, Stabilität*, 2016  
HD-Video, Super 8, Farbe, Ton; verschiedene Materialien HD video, Super 8, color, sound; mixed media  
Courtesy Korpys/Löffler; Meyer Riegger Galerie, Berlin/Karlsruhe  
Im Auftrag und produziert von Commissioned and produced by Berlin Biennale for Contemporary Art

### **Nik Kosmas**

*Power Rack*, 2016  
Stahl, Kunstrasen, MDF Steel, turf, MDF  
Maße variabel Dimensions variable

*Rig*, 2016  
Stahl, Kunstrasen, MDF Steel, turf, MDF  
Maße variabel Dimensions variable

*Squat Rack*, 2016  
Stahl, Kunstrasen, MDF Steel, turf, MDF  
Maße variabel Dimensions variable

Alle Arbeiten All works Courtesy Nik Kosmas  
Im Auftrag und koproduziert von Commissioned and coproduced by Berlin Biennale for Contemporary Art  
Mit Unterstützung von With the support of Lena and Johann König, Berlin; NikeLab



### **M/L Artspace**

(Not yet titled), 2016

Baumwolle, Leinen, Holz, Siebdruck, Tintenstrahldruck, Video Cotton, linen, wood, screen print, ink-jet print, video

Maße variabel Dimensions variable

Courtesy M/L Artspace

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

Mit Unterstützung von With the support of Rebecca & Martin Eisenberg, Bed Bath & Beyond, New York

### **Shawn Maximo**

#3, 2016

Aluminium, Keramik, Glas, LCD-Bildschirm, Harz, rostfreier Stahl Aluminum, ceramic, glass, LCD screen, resin, stainless steel

Maße variabel Dimensions variable

Courtesy Shawn Maximo

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

Mit Unterstützung von With the support of Dornbracht, Canada Council for the Arts

### **Katja Novitskova**

*Expansion Curves (fire worship)*, 2016

*Growth Potential (fire worship)*, 2016

*Lost Potential*, 2016

*Neolithic Potential*, 2016

Alle Arbeiten All works

Verschiedene Materialien Mixed media

Maße variabel Dimensions variable

Courtesy Katja Novitskova; Kraupa-Tuskany Zeidler, Berlin

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

Mit Unterstützung von With the support of Mondriaan Fund; Kraupa-Tuskany Zeidler, Berlin

### **Trevor Paglen/Jacob Appelbaum**

*Autonomy Cube*, 2015

Computerbauteile, Plexiglaskasten Computer components, plexiglass box

40 x 40 x 40 cm

Courtesy Trevor Paglen/Jacob Appelbaum; Metro Pictures, New York; Altman Siegel, San Francisco

### **Juan Sebastián Peláez**

*Ewaipanoma (Rihanna)*, 2016

Verschiedene Materialien Mixed media

Ca. 600 x 450 x 20 cm

Courtesy Juan Sebastián Peláez

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

Dank an Thanks to Botschaft der Republik Kolumbien, Berlin



### **Adrian Piper**

*Everything #5.1*, 2004

Plexiglas-Wandinsatz mit Blattgoldtext Plexiglas wall insert engraved with gold leaf text  
121,9 x 61 cm

*Howdy #6 [Second Series]*, 2015

An der Decke befestigte Projektion auf geschlossenen Türen am Ende verdunkelter Korridore Ceiling-mounted projection onto closed doors at end of darkened hallways

91,44 x 91,44 cm

Produziert von Produced by Berlin Biennale for Contemporary Art

Alle Arbeiten All works Sammlung Collection Adrian Piper Research Archive Foundation Berlin

© APRA Foundation Berlin

### **Alexandra Pirici**

*Signals*, 2016

Fortlaufende Aktion, Datenranking-Algorithmus Ongoing action, contentranking algorithm

PerformerInnen Performers Sandhya Daemgen, Madalina Dan, Martin Hansen, Alice Heyward, Jasmine Ihrac, Anna Jarrige, Leah Katz, Jared Marks, Zwoisy Mears-Clarke, Negroma, Emily Ranford

Lichtdesign Light Design Andrei Dinu

Beratung und Integration des algorithmischen Datenrankings Ranking algorithm Consultancy and Integration Jonas Lund

Courtesy Alexandra Pirici

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

Weitere Unterstützung Additional support by Rudolf Augstein Stiftung

Dank an Thanks to National Dance Center, Bucharest

### **Josephine Pryde**

*The New Media Express*, 2014

Elektrobauteile, Batterien, pulverbeschichteter Stahl, Farbe, MDF, Vinyl Electrical components, batteries, powder-coated steel, paint, MDF, vinyl

35,6 x 590,5 x 23,5 cm

Courtesy Josephine Pryde; Simon Lee Gallery, London

*Hands „Für mich“*, 2014–16

C-Prints C-type prints

Je Each 60 x 45 cm

Je Each 79 x 62,5 x 3,5 cm, gerahmt framed

Glicéedrucke Glicée prints

Je Each 60 x 40 cm

Je Each 79 x 57,5 x 3,5 cm, gerahmt framed

Courtesy Josephine Pryde; Galerie Neu, Berlin

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

Mit Unterstützung von With the support of Galerie Neu, Berlin; The Henry Moore Foundation



### **Puppies Puppies**

Auswahl von Videos Selection of videos, 2008–16

Formate und Zeiten variabel Formats and durations variable

Courtesy Puppies Puppies

Dank an Thanks to Neue Alte Brücke, Frankfurt am Main; Queer Thoughts, New York; What Pipeline, Detroit; XYZ Collective, Tokyo

### **Jon Rafman**

*View of Pariser Platz*, 2016

Marmor, virtuelle Realität Marble, virtual reality

Maße variabel Dimensions variable

Courtesy Jon Rafman; Future Gallery, Berlin

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

Mit Unterstützung von With the support of Canada Council for the Arts; Future Gallery, Berlin

### **Timur Si-Qin**

*A Reflected Landscape*, 2016

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

Maße variabel Dimensions variable

Courtesy Timur Si-Qin; Société, Berlin

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

Mit Unterstützung von With the support of Société, Berlin

### **Lucie Stahl**

*Untitled*, 2016

Aluminium, Epoxidharz, Tintenstrahldruck Aluminum, epoxy resin, ink-jet print

Maße variabel Dimensions variable

*Untitled*, 2016

Aluminium, Epoxidharz, Tintenstrahldruck Aluminum, epoxy resin, ink-jet print

Maße variabel Dimensions variable

Alle Arbeiten All works Courtesy Lucie Stahl

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

### **Hito Steyerl**

*The Tower*, 2015

HD-Video, 3-Kanal-Installation, Farbe, Ton; verschiedene Materialien HD video, 3-channel installation, color, sound, mixed media, 8'

Produzent Producer Oleksiy Radynski

Kamera Camera Savas Boyraz

Drohnenflüge Drone Flights Hiwa Şew

Installation entwickelt mit Installation codeveloped with David Riff & Nicolas Pelzer, Maximilian Schmoetzer

3D-Design und Postproduktion 3D Design and Postproduction Maximilian Schmoetzer

Postproduktion und Grafikdesign Postproduction and Graphic Design Harry Sanderson

Offstimme Voice-over Vova Pakholiuk



Technischer Direktor Technical Director Christoph Manz  
Musik Music Kassem Mosse, Lit Internet  
Beobachtung Observation Hito Steyerl  
Inspiriert von Inspired by Keller Easterling  
Video im Auftrag von und gefördert durch Video commissioned and funded by Museo Nacional Centro de Arte Reina Sofia, Madrid  
Dank an Thanks to Oleg Fonaryov, Program-Ace; João Fernandes; Manuel Borja-Villel; Oleksiy Radynski; Mehmet Aktas; Mitosfilm; Joshua Crowle  
*ExtraSpaceCraft*, 2016  
HD-Video, 3-Kanal-Installation, Farbe, Ton; verschiedene Materialien HD video, 3-channel installation, color, sound, mixed media, 12'  
Produzent Producer Kovan Korki  
Kamera Camera Savas Boyraz  
Drohnenflüge Drone Flights Hiwa Şew  
3D-Design und Postproduktion 3D Design and Postproduction Maximilian Schmoetzer  
Postproduktion und Grafikdesign Postproduction and Graphic Design Harry Sanderson  
Installation entwickelt mit Installation codeveloped with David Riff, Nicolas Pelzer, Maximilian Schmoetzer  
Offstimme Voice-over Vova Pakholiuk  
Offstimme und Übersetzung ins Kurdische Voice-over and Kurdish Translation Heya Türk  
Technische Leitung Technical Director Christoph Manz  
ProtagonistInnen Protagonists Tekla Aslanishvili, Esme Buden, Alice Escher, Grada Kilomba, Trevor Paglen, Chih-Yih Peng, Necat Sunar und andere and others  
Kostümbild Costume Lea Sovso  
Musik Music Fatima Al Qadiri und andere and others  
Beobachtung Observation Hito Steyerl  
Inspiriert von Inspired by Keller Easterling  
Koproduzenten Coproducers Eye Art & Film Prize 2015, entwickelt von created by Eye in  
Zusammenarbeit mit in collaboration with Paddy and Joan Leigh Fermor Fund; Blaffer Art Museum, University of Houston  
Dank an Thanks to João Fernandes; Museo Nacional Centro de Arte Reina Sofia, Madrid; Oleksiy Radynski; Peshmerga; Mehmet Aktas & Mitosfilm; Joshua Crowle

Alle Arbeiten All works Courtesy Hito Steyerl  
Im Auftrag und koproduziert von Commissioned and coproduced by Berlin Biennale for Contemporary Art  
Mit Unterstützung von With the support of Andrew Kreps Gallery, New York; KOW, Berlin

## **TELFAR**

*Personal Uniforms*, 2016  
Guard- und Teamuniformen Guard and team uniforms  
Courtesy TELFAR  
Im Auftrag und produziert von Commissioned and produced by Berlin Biennale for Contemporary Art





### **Christopher Kulendran Thomas**

*New Eelam*, 2016

Verschiedene Materialien Mixed media

Maße variabel Dimensions variable

Entwickelt in Zusammenarbeit mit Developed in collaboration with Annika Kuhlmann

Filmproduktion Film Production Klein and West

Architektur Architecture Martti Kalliala

Design Manuel Bürger, Jan Giesecking

Courtesy Christopher Kulendran Thomas; New Galerie, Paris

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

Mit Unterstützung von With the support of Noirmont Art Production, Paris

### **Wu Tsang**

*Dullian*, 2016

HD-Video, Farbe, Ton, Loop; verschiedene Materialien HD-video, color, sound, loop, mixed media, 20'

Maße variabel Dimensions variable

Courtesy Wu Tsang; Isabella Bortolozzi Galerie, Berlin

Im Auftrag und produziert von Commissioned and produced by Spring Workshop

Zusammen mit Co-commissioners Centre d'Art Contemporain Genève für for BIM 2016; ArtHub Asia;

Berlin Biennale for Contemporary Art

Mit Unterstützung von With the support of Nottingham Contemporary

### **Anna Uddenberg**

*Transit Mode-Abenteurer*, 2014–16

Verschiedene Materialien Mixed media

Maße variabel Dimensions variable

Courtesy Anna Uddenberg; Sandy Brown, Berlin

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

Mit Unterstützung von With the support of Iaspis, the Swedish Arts Grants Committee's International Programme for Visual Artists; Valeria Napoleone XX

### **Amalia Ulman**

*PRIVILEGE*, 2016

Performance; HD-Videos, Farbe, Ton; Animatronik, Teppich, Vorhänge Performance; HD videos, color, sound; animatronic, carpet, drapes

Maße variabel Dimensions variable

Courtesy Amalia Ulman; Arcadia Missa, London

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

Mit Unterstützung von With the support of Arcadia Missa, London; Michael Xufu Huang (M WOODS Museum, Beijing); Acción Cultural Española



**Anne de Vries**

*Critical Mass: Pure Immanence*, 2015

Full-HD-Video, Farbe, Ton, Loop Full HD video, color, sound, loop, 14'

Kamera, Videoschnitt, Songtexte und Musikarrangement Camera, Video Edit, Lyrics, and Music Arrangement Anne de Vries, Q-Dance

Musik Music Phill Niblock, Thomas Ankersmit, Pye Corner Audio, Incredible String Band, Nils Frahm und andere and others

Courtesy Anne de Vries

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

Mit Unterstützung von With the support of Mondriaan Fund

Dank an Thanks to Q-Dance

**Stand: 19.5.2016, Änderungen vorbehalten As of 19.5.2016, subject to change**

Die aktuellsten Angaben zu den Werken finden Sie auf den Ausstellungslabels sowie ab dem 10. Juni 2016 im Pressebereich der Website [www.berlinbiennale.de](http://www.berlinbiennale.de). The most up-to-date information about the artworks can be found on the exhibition labels, and from June 10, 2016, in the press area on our website [www.berlinbiennale.de](http://www.berlinbiennale.de) as well.



## **Exhibition Venues**

Berlin is a site of projection and fantasy. It is the city of Berlin whose history, like its bullet-ridden façades, exists in the limbo of the now. Pariser Platz is the nexus, where floods of tourists and flows of capital converge. The Brandenburg Gate, the face of the nation and the last standing structure on the site after WWII, is now flanked by loitering secret service agents, snipers looming above Starbucks, newlyweds posed in front of reconstructed pre-war buildings, hidden glass atriums, and networked power formations.

The 9th Berlin Biennale for Contemporary Art is not in a position to occupy abandoned spaces, acting as a would-be primer for private acquisition, yet it is also unable to wash over the city with the cultural force of a new product release. Recasting a relationship in which the city makes the biennial but the biennial also returns to refresh the cultural capital in its image, the 9th Berlin Biennale aims to shape-shift across multiple sites, each one releasing a whiff of contemporary “paradessence” (paradox + essence): the Akademie der Künste, the ESMT European School of Management and Technology, The Feuerle Collection, KW Institute for Contemporary Art, and the Blue-Star sightseeing boat of Reederei Riedel.

### **Akademie der Künste**

The Akademie der Künste on Pariser Platz is a historical site that has been sheathed in a large glass building. In immediate proximity to the government district, it exemplifies the contemporary visual codes of the state: a national legacy with a sheen of transparency. The Berlin Biennale occupies the Akademie’s transitory spaces, event spaces, and passageways.

Antoni Abad, Halil Altindere, Ei Arakawa (in collaboration with Dan Poston, Stefan Tcherepnin), Armen Avanesian/Alexander Martos (in collaboration with Christopher Roth), Will Benedict, Centre for Style (in collaboration with Anna-Sophie Berger; Burkhard Beschow & Anne Fellner; Max Brand; Rare Candy with Alden Epp, Spencer Lai, Natasha Madden, Misty Pollen, Ander Rennick & Amber Wright; Susan Cianciolo; Marlie Mul; Liam Osborne; H.B. Peace & Kate Meakin; Joshua Petherick; Lin May Saeed; Eirik Sæther), Brody Condon\*, Debora Delmar Corp., Lizzie Fitch/Ryan Trecartin, Simon Fujiwara, Calla Henkel/Max Pitegoff, Nik Kosmas, M/L Artspace, Ashland Mines, Trevor Paglen/Jacob Appelbaum, Adrian Piper, Babak Radboy, Jon Rafman, Timur Si-Qin, Hito Steyerl, TELFAR, Christopher Kulendran Thomas, Anna Uddenberg

\* Temporary event, date and place to be announced.

### **ESMT European School of Management and Technology**

The ESMT European School of Management and Technology, a private business school, is housed in the former building of the Staatsrat (State Council) of the GDR. The building’s socialist past is overlaid with the contemporary codes of global business; state socialist aesthetics preside over live feeds of the German stock market and state-of-the-art business education facilities for future executives.

Simon Denny with Linda Kantchev, GCC, Katja Novitskova

### **The Feuerle Collection**

On the Landwehr Canal in Kreuzberg, a former telecommunications bunker has been refurbished and renewed as the extensive complex of The Feuerle Collection. A private collection of museum scale open to the public, the space marks the steady influx of collectors to Berlin – and the kinds of public-private partnerships driving its cultural economy.

GUAN Xiao, Yngve Holen, Korpys/Löffler, Josephine Pryde



## KW Institute for Contemporary Art

The site of KW Institute for Contemporary Art functions as a point of continuity within the historical legacy of the Berlin Biennale. Its neighborhood is the publicized image of Berlin's domestic sphere. Its once dilapidated buildings with luxury interiors and permalancers in boutique cafés are counterposed with the public stage of Pariser Platz.

69, atelier le balto, åyr, Julien Ceccaldi, CUSS Group (in collaboration with ANGEL-HO, FAKA, Megan Mace, NTU), Cécile B. Evans, Nicolás Fernández, Camille Henrot, Alexa Karolinski/Ingo Niermann, Josh Kline, Shawn Maximo, Juan Sebastián Peláez, Adrian Piper, Alexandra Pirici, Babak Radboy, Lucie Stahl, TELFAR, Wu Tsang, Amalia Ulman, Anne de Vries

## Blue-Star sightseeing boat of Reederei Riedel

The Blue-Star sightseeing boat of Reederei Riedel doubles as an exhibition venue and location for events and performances. Its course will follow the main route frequented by tour boats on the Spree, passing Museum Island and the city's government district and casting the viewer as tourist, the signature collector and purveyor of contemporary experience.

Korakrit Arunanondchai/Alex Gvojjic



## **Other Platforms**

### *Anthem*

What if you couldn't get a biennial out of your head? One of several popular formats (the lightbox, the juice bar, the gym, the advertising campaign) recast for the exhibition is a series of original tracks in which artists and musicians have been brought together, offering a collaborative and multi-tonal counterpoint to the often hermetic modes of visual production: music as environment and testimony to collaboration and sharing.

*Anthem* is the soundtrack of the 9th Berlin Biennale. Artist and musician Ashland Mines (Total Freedom) is the executive producer of the series, cultivating and fostering sets of unlikely collaborations. *Anthem* is produced in partnership with The Vinyl Factory and The Store and will be released throughout the summer of 2016 as an eight part series. The series comes as limited edition 12" vinyl records and will be celebrated with various live shows at the end of the summer. *Anthem* is available to listen to and purchase at the Akademie der Künste, The Store Berlin, Phonica in London, and also at The Vinyl Factory website and the Berlin Biennale online shop.

#### **Participating Artists:**

Abu Hajar, Halil Altindere, and Nguzunguzu  
Math Bass, Lizzi Bougatsos & Brian Degraw  
Elysia Crampton, Kelela, and Adrian Piper  
Lizzie Fitch/Ryan Trecartin  
Isa Genzken and Total Freedom  
Juliana Huxtable, Fatima Al Qadiri, and Hito Steyerl  
Carles Santos and Amalia Ulman  
Jacolby Satterwhite, Patricia Satterwhite, and Nick Weiss



## *Fear of Content*

An overflowing inbox. Unsolicited subscriptions. A 24-hour news cycle. But you still find yourself constantly refreshing your notifications. The intoxication driven by the steady flow of must-read content is a condition that has come to define our daily lives. Stolen from a seminal essay by Rob Horning of 2015, *Fear of Content* is the title co-opted by the 9th Berlin Biennale for its digital platform: a continuous feed of essays, interviews, digital projects, content, and more content.

### **Participants:**

Antoni Abad

åyr/Rem Koolhaas/Hans Ulrich Obrist

Kathleen Daniel

Cécile B. Evans and Andrew Snyder-Beattie

Oleg Fonaryov and Oleksiy Radynski

Simon & Daniel Fujiwara

GCC

Boris Groys

Rob Horning

Izabella Kaminska and Simon Denny

Chus Martínez

Meredith Meredith

Sean Monahan

New Scenario

Ingo Niermann

Alexandra Pirici

Puppies Puppies

Sean Raspet

Natasha Stagg

Amalia Ulman

Sencer Vardarman

Eduardo Viveiros de Castro and Déborah Danowski in conversation with Michelle Sommer and Daniel

Steegmann Mangrané

McKenzie Wark



## *LIT*

This is a format that works for everything: the ubiquitous commercial interface of large-scale lightboxes. They are luminous, opaque, superficial in their flatness, and democratic in their insistence on reproducibility, standardization, and the multiplication of desire. As a “show within a show,” the lightboxes form a discrete platform within the 9th Berlin Biennale, adopting the visual codes of a duty free shop and the psyche of a Pinterest Pin Board. They comprise a single aesthetic flux, mirroring the hyperlinked landscape of our incomprehensible present – the smooth surface of a “communicative” capitalism.

### **Participating Artists:**

Will Benedict

Dora Budor

Cao Fei

Roe Ethridge

Hood by Air

Bjarne Melgaard

Simon Dybbroe Møller

Zanele Muholi

Johannes Paul Raether

Torbjørn Rødland

Akeem Smith

Martine Syms

Stewart Uoo



## *Open Workout*

Nik Kosmas' gym equipment at Akademie der Künste is not a statement, installation, or performance. These three simple structures are nothing more than foundational pieces of gym equipment: a power rack, a squat rack, and a rig that hold free weights. Join us at one of the weekly guided workouts, every Saturday at 2 pm!

### **Participating Trainers:**

Nina Cristante  
Sabine Gottfried  
Nik Kosmas  
Lesley Moon  
Helga Wretman

### **Every Saturday, 2 pm:**

*Open Workout*, 75 min., in English  
Ticket 10 €, available at the venue or online at [bb9.berlinbiennale.de/program](http://bb9.berlinbiennale.de/program)  
Limited capacity (please come in sports clothes)  
Akademie der Künste, 2nd floor





## *Not in the Berlin Biennale*

Frank Benson  
Asger Carlsen  
Casey Jane Ellison  
Roe Ethridge  
Avena Gallagher  
Tilman Hornig  
Saemundur Thor Helgason  
Chris Kraus  
Bjarne Melgaard  
Jason Nocito  
Sean Raspet  
Aaron David Ross  
Andrew Norman Wilson  
Anonymous  
Anonymous  
Anonymous



## **Event Participants**

Saud Al-Zaid  
ANGEL-HO and Why Be  
Armen Avanesian/Alexander Martos  
Munroe Bergdorf  
Berlin Community Radio  
Black Cracker  
Hannah Black  
Dan Bodan  
boychild, Yen Tech and Korakrit Arunanondchai/Alex Gvojic  
Rare Candy, Susan Cianciolo, H.B. Peace, in collaboration with Centre for Style  
CUSS Group, in collaboration with ANGEL-HO, FAKA, Megan Mace, NTU  
Simon Denny  
Zackary Drucker  
Casey Jane Ellison  
FAKA  
Dora García  
GFS  
Rubén Grilo  
Boris Groys  
Ville Haimala  
Alexa Karolinski  
Daniel Keller  
Lindsay Lawson in collaboration with Erika Eiffel and Trevor Lee Larson  
Toke Lykkeberg  
Chus Martínez  
MIKEY  
Misanthrope CA  
Miss DeSe Escobar  
mobilegirl and Mechatok  
Sean Monahan  
Moro  
Ingo Niermann  
Itziar Okariz  
Johannes Paul Raether  
Sabine Reitmaier  
Dieter Roelstraete  
SADAF  
Emily Segal  
Christine Sun Kim  
Daniel Steegmann Mangrané  
Hito Steyerl  
Analisa Bienvenida Teachworth in collaboration with Telfar  
Matthias Vernaldi  
Leilah Weinraub  
Dorota Gawęda and Eglė Kulbokaitė (Young Girl Reading Group)  
and others



## **Berlin Biennale Products**

### **Tote Bag “Publikum”**

Design: TELFAR

Price: 7 €

Available starting on 2.6.2016 at the Akademie der Künste, at KW Institute for Contemporary Art, and at the Berlin Biennale online shop.

### **Rip-Pocket T-Shirt “Publikum”**

Design: TELFAR

Price: 15 €

Available starting on 2.6.2016 at the Akademie der Künste, at KW Institute for Contemporary Art, and at the Berlin Biennale online shop.

### **Ribbed Shoulder-tank**

Design: TELFAR

Price: 90 €

Available starting on 2.6.2016 at the Akademie der Künste and at the Berlin Biennale online shop.

### **Ribbed Half-tank**

Design: TELFAR

Price: 90 €

Available starting on 2.6.2016 at the Akademie der Künste and at the Berlin Biennale online shop.

### **Logo Pocket-T**

Design: TELFAR

Price: 90 €

Available starting on 2.6.2016 at the Akademie der Künste and at the Berlin Biennale online shop.

### ***Hater Blocker* Contact Lenses**

Design: Yngve Holen

Price: 15 €

Available starting on 2.6.2016 at Akademie der Künste and at KW Institute for Contemporary Art.

### ***Anthem: Limited Vinyl Singles***

By:

Abu Hajar, Halil Altindere, and Nguzunguzu  
Math Bass, Lizzi Bougatsos & Brian Degraw  
Elysia Crampton, Kelela, and Adrian Piper  
Lizzie Fitch/Ryan Trecartin  
Isa Genzken and Total Freedom  
Juliana Huxtable, Fatima Al Qadiri, and Hito Steyerl  
Carles Santos and Amalia Ulman  
Jacolby Satterwhite, Patricia Satterwhite, and Nick Weiss

Edition: 300 each

Price: 20 € each

First singles available starting at the end of June at Akademie der Künste, The Store Berlin, and Phonica in London, as well as at the Berlin Biennale online shop, and at [www.vfedititions.com](http://www.vfedititions.com).

Listening station at Akademie der Künste starting on 2.6.2016.



## **Art Education**

The education team for the 9th Berlin Biennale is composed of qualified art historians, artists, and educators, who create opportunities for diverse audiences to approach contemporary art through a common conversation. At the Akademie der Künste, ESMT European School of Management and Technology, The Feuerle Collection, and KW Institute for Contemporary Art artistic positions are selected for discussion by the team to facilitate dialogue with visitors.

In collaboration with LAB FOR ART EDUCATION there will be additional workshops with the Heinz-Brandt-Schule, the Jugendkunstschule Pankow, the weißensee academy of art berlin, the ASB Notunterkunft Alt-Moabit as part of Berlin Mondiale, and with the collective a7.außeneinsatz.

## **Public Guided Tours**

Tours are in German and can be booked online at [www.bb9/berlinbiennale.de/visit](http://www.bb9/berlinbiennale.de/visit). Tickets are also available at the ticket desk of the respective venue.

### **Every Saturday, 2 pm:**

#### **Akademie der Künste**

Duration 90 minutes

5 €, reduced 4 €

(Admission not included)

### **Every Saturday, 4 pm:**

#### **ESMT European School of Management and Technology**

Duration 60 minutes

4 €, reduced 3 €

(Admission not included)

### **Every Sunday, 2 pm:**

#### **The Feuerle Collection**

Duration 60 minutes

4 €, reduced 3 €

(Admission not included)

### **Every Sunday, 4 pm:**

#### **KW Institute for Contemporary Art**

Duration 90 minutes

5 €, reduced 4 €

(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 no larger than 20 people:  
[www.bb9/berlinbiennale.de/visit](http://www.bb9/berlinbiennale.de/visit)

For other languages and additional questions please contact:

Tullia Tarsia in Curia  
T +49 (0)30 24 34 59 70  
F +49 (0)30 24 34 59 99  
[visit@berlinbiennale.de](mailto:visit@berlinbiennale.de)

For the Akademie der Künste and KW Institute for Contemporary Art we recommend tours of 90 minutes. At ESMT European School of Management and Technology and The Feuerle Collection you should plan 60 minutes for a tour.

### 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)

### Reduction for School Classes

60 minutes: 65 €  
(Admission included)

### Meeting Point

Ticket desk at each venue

## Group Visits

Groups of more than 20 people should contact us in advance: [visit@berlinbiennale.de](mailto:visit@berlinbiennale.de) or  
T +49 (0)30 24 34 59 70.

## Groups with Individual Guides

Please note that groups bringing their own guide have to register at [visit@berlinbiennale.de](mailto:visit@berlinbiennale.de) or  
T +49 (0)30 24 34 59 70 and need to pay a licensing fee of 35 Euro (max. 20 people incl. guide).



## **Young Curators Workshop**

### *Post-contemporary Art*

In conjunction with the 9th Berlin Biennale for Contemporary Art

8.–17.9.2016

For the sixth time, the Berlin Biennale for Contemporary Art is inviting a group of 10–12 participants to a workshop to exchange ideas and discuss curatorial issues and practices with the aim of strengthening the initiative of young curators worldwide. Philosopher Armen Avanessian has been invited to conceive this year's Young Curators Workshop and has titled its program and its accompanying public events *Post-contemporary Art*.

Given the increasing lack of stable employment and adequate financial compensations for young emerging curators, the ten days of workshops and accompanying activities – seminars, studio- and exhibition visits, and meetings with established artists and curators – do not simply aim to enhance the individual professional networks of the participants. They will also work towards fostering curatorial ethos and concrete projects that provide alternatives to the limited format of the exhibition. The Young Curators Workshop is conceived to build new durable infrastructures.

The theory of the post-contemporary serves as thematic backdrop for this year's workshop: according to Armen Avanessian, contemporary art has largely become a booming decorative-cognitive industry, because of the strong alliance it has built with the politico-economic reality of neoliberal capitalism over the past decades. Now that the (denunciatory) gesture of critique has itself become institutionalized and due to the stabilizing of extant political and economical systems, a younger generation of artists and curators increasingly accepts art first and foremost as an economy, exploring the institutionally transformative potential of artworks (or indeed art itself) in the context of a brand. Instead of exposing or critiquing institutional mechanisms, the focus of these post-contemporary artistic practices is on mobilizing these mechanisms and testing the limits of their progressive tendencies.

The questions that are emerging within post-contemporary art will also serve as the cornerstones of the workshop: Can biennials and similar platforms also function as launch pads for less self-effacing institutions and openly strategic infrastructure-building? How can the capital flows currently overcoming older forms of sovereignty – such as the nation-state as particularly relevant for the organization of the biennial format – be channeled in more politically progressive directions?

Armen Avanessian studied philosophy and political science in Vienna and Paris. After completing his dissertation in literature, he worked at the Freie Universität Berlin from 2007 to 2014. He has previously been a *Visiting Fellow* in the German Department at Columbia University and in the German Department at Yale University and visiting professor at various art academies in Europe and the US. He is editor in chief at Merve Verlag Berlin. In 2012, he founded a bilingual research platform on Speculative Poetics, including a series of events, translations, and publications.

Writings by Armen Avanessian and others on theories of the *post-contemporary* by can be found at: [dismagazine.com/discussion/82090/introduction-to-the-time-complex-postcontemporary](http://dismagazine.com/discussion/82090/introduction-to-the-time-complex-postcontemporary)



## Public Program

Saturday, 10.9.2016

*Post-contemporary Art*

Panel discussion with Victoria Ivanova, Suhail Malik, and Tirdad Zolghadr, moderated by Armen Avanessian

KW Institute for Contemporary Art

Monday, 12.9.2016

*Future Institutions*

Panel discussion with Chris Dercon, Krist Gruijthuisen, and Julia Stoschek, moderated by Armen Avanessian

Akademie der Künste

## Other Guests and Speakers

Maike Cruse, Bassam El Baroni, Anselm Franke, Gabriele Horn, Katrin Klingan, Alexander Martos, Bonaventure Soh Bejeng Ndikung, Bernd Scherer, Adam Szymczyk, Joanna Warsza, and others.

Further details and information about the public events and the participants of the Young Curators Workshop 2016 will be announced soon with a press release.

The Young Curators Workshop *Post-contemporary Art* is a cooperation between Allianz Cultural Foundation, BMW, Munich, ifa (Institut für Auslandsbeziehungen), and the 9th Berlin Biennale for Contemporary Art. The participation of one French curator is made possible by the program Jeunes Commissaires of Bureau des arts plastiques of the Institut français Germany.



## History of the Berlin Biennale

The Berlin Biennale is *the* forum for contemporary art in one of the world's most attractive creative capitals. Taking place every two years at changing locations throughout Berlin, it is shaped by the different concepts of well-known curators appointed to enter into a dialogue with the city, its general public, art audiences, and the artists in an international context.

The German capital is constantly changing, remaining fragmented, diverse, and contradictory. It is this particular mixture of distinct contrasts that defines Berlin and makes it attractive to international artists, many of whom choose Berlin as their home base and place of production. Every two years the Berlin Biennale explores recent artistic developments, presenting the unseen and unfamiliar.

The 1st Berlin Biennale took place in 1998. It was founded on the initiative of Eberhard Mayntz and Klaus Biesenbach – founding director of the Kunst-Werke Berlin – in order to promote a representative and international forum for contemporary art in Berlin. Since the year 2004, KW Institute for Contemporary Art has been the supporting organization of the Berlin Biennale. Its significance within the cultural landscape is reflected by the 2.5 million Euro funding provided by the Kulturstiftung des Bundes (German Federal Cultural Foundation) per edition. In 2014, this same amount was committed again for the 9th and 10th Berlin Biennale 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

This year's 9th Berlin Biennale is curated by the New York collective DIS, consisting of Lauren Boyle, Solomon Chase, David Toro, and Marco Roso.





## **Main Funder: Kulturstiftung des Bundes (German Federal Cultural Foundation)**

### The 9th Berlin Biennale in the Magazine of the German Federal Cultural Foundation

In the current issue no. 26 (spring/summer 2016) of the Magazine of the German Federal Cultural Foundation, which you are receiving together with this press kit, Gregor Quack interviews DIS member Lauren Boyle about the guiding ideas of the Berlin Biennale.

The interview “Art Installation or Duty-free Shop?” is also available online in English:

<http://www.kulturstiftung-des-bundes.de/cms/en/magazine/magazine26/boyle/index.html>

The Magazine of the German Federal Cultural Foundation is a biannual publication, which offers a multifaceted view of the current activities of the Federal Cultural Foundation. Each issue contains descriptions of currently funded projects and programs, accompanied by essays by international writers, interviews, photo spreads, and literary texts. The magazine also features opinion pieces by renowned artists, scholars, philosophers, and curators.

The Kulturstiftung des Bundes has funded the Berlin Biennale since 2004 as a “cultural institution of excellence,” national importance, and international reputation, contributing 2.5 Million Euro per Berlin Biennale edition.

**KULTURSTIFTUNG  
DES  
BUNDES**

Media Information

**BMW Group's commitment to modern and contemporary art.  
BMW is partner of the 9th Berlin Biennale. Art Car artist Cao  
Fei selected as participant of LIT-project.**

**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 longstanding.

For almost 50 years now, the BMW Group has initiated and engaged in over 100 cultural cooperations worldwide. BMW supports again this year's Berlin Biennale for Contemporary Art as **partner**, which will open under the curatorial direction of the New York based artist collective DIS on 3 June. Together with the Allianz Cultural Foundation and the ifa – Institut für Auslandsbeziehungen, BMW will also enable the **Young Curators Workshop** of the Berlin Biennale for up-and-coming international curators already for the sixth time. Dedicated to the topic and challenges of "Post-contemporary Art" by the philosopher Armen Avanessian, the ten-day workshop from September 8-17 aims to exchange ideas, discuss curatorial issues and practices and strengthen the initiative of young curators worldwide. As part of the 9th Berlin Biennale, also the next **BMW Art Car artist Cao Fei** will show two stills of her video „Haze and Fog“ (2013) within the LIT-project at the foyer of the Academy of Arts.

BMW is connected with the city of Berlin by a long and diversified partnership in the cultural field. Besides the Berlin Biennale, the list of long-term commitments to the arts in Germany's capital city includes the Preis der Nationalgalerie, the Gallery Weekend Berlin and the abc art berlin contemporary. In addition, an international artist-in-residence exchange program for young Chinese and German artists was launched in 2014. Beyond the extensive commitment to the arts, the long-standing open-air format "State Opera for All" – a music initiative of BMW and the Staatsoper Unter den Linden – celebrates its 10th anniversary this year.

The BMW Group furthermore continues to support joint formats with numerous international museums. 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.

Moreover, partnerships with international art fairs and platforms have been further intensified in recent years: Since 2015, BMW and Art Basel 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 Art Fair and the Frieze Masters in London and New York, the TEFAF in Maastricht and the Paris Photo in Paris.

Please find further information about the cultural engagement of the BMW Group focusing on modern and contemporary art, classical music and jazz as well as architecture and design at: [www.bmwgroup.com/culture](http://www.bmwgroup.com/culture) and [www.bmwgroup.com/culture/overview](http://www.bmwgroup.com/culture/overview)

**For further questions please contact:**

Dr Thomas Girst

BMW Group Corporate and Intergovernmental Affairs, Head of Cultural Engagement

Telephone: +49-89-382-24753, Fax: +49 89 382 24418

[www.press.bmwgroup.com](http://www.press.bmwgroup.com); E-mail: [presse@bmw.de](mailto:presse@bmw.de)

#### The essentials at a glance:

The topic: Dornbracht sponsors a project by the artist Shawn Maximo at the 9th Berlin Biennale for Contemporary Art

The project: A washroom setting staged at KW Institute for Contemporary Art in Berlin

The special feature: The private sphere becomes a public information centre

Timeframe: 9th Berlin Biennale (4 June - 18 September 2016)

### "Public Intimacy" revisited: Dornbracht sponsors a Shawn Maximo art project at the 9th Berlin Biennale for Contemporary Art

Iserlohn, June 2016

At the 9th Berlin Biennale in Summer 2016, premium fittings manufacturer Dornbracht is sponsoring a work of the artist and architect Shawn Maximo. He is constructing a unisex washroom on the premises of KW Institute for Contemporary Art that blurs the boundaries between the private and the public sphere.

Shawn Maximo constructs the intimate place as an information centre, as a hybrid between an interior and exterior environment, a private and public zone. Instead of undisturbed privacy, the law of participation and information distribution prevails here. The bathroom is wrested from the protocols of private relief and perfunctory action to explore a more networked and casual experience. Large-format photographs of hyperreal worlds on the walls and ceiling suggest the opening-up of the space, while a large digital tablet connects with the outside world to present Berlin Biennale content. Instead of a conventional toilet, there is a squat toilet that Shawn Maximo has placed in the centre of the space to activate 'the hub'.

The theme of conflict between intimacy and the public sphere presented here has long been a preoccupation of the fittings manufacturer Dornbracht, in its Culture Projects. It was, for example, the subject of the Dornbracht-sponsored exhibition "One on One", on view at KW in Berlin in 2012. Visitors to this exhibition were given a rather special kind of art experience. Individual, self-contained spaces were set up with works of art specifically conceived for the exhibition and only one visitor at a time was allowed in. An intimate and confrontational encounter with the work of art, instead of the collective and public perception. Following up on this, the fourth edition of Dornbracht Conversations entitled "Public Intimacy" expounded on the loss and re-positioning of privacy.

Finally, this theme was taken up by the installation *The Island (KEN)*, which DIS, the New York artist collective – and the curatorial team of this year's Berlin Biennale – produced in collaboration with Dornbracht and Mike Meiré as co-designers. A hybrid product that interconnects the usually separate environments of the (social) kitchen and the (private) bathroom, thus challenging the learned patterns of logic and application. *The Island (KEN)* was seen for the first time in 2015, at the Triennale in the New Museum in New York, and then in the Musée d'Art Moderne in Paris as part of the "CO-WORKERS – Network as Artist" exhibition.

Dornbracht's sponsorship of the Shawn Maximo project allows the company to take another look at this issue. This view of the relationship between the public and the private sphere takes particular note of the increase in digitalisation – an aspect that is especially relevant for Dornbracht. As a pioneer in the industry, the company is decisively promoting digitalisation in the kitchen and bathroom environments. Dornbracht's many years of debate and discussion with art and culture constantly provide new impetus. The company has been sponsoring selected exhibitions and culture projects since 1996. Its continuous exchange of ideas with independent artists, musicians, architects and designers, has given the company an innovative view of the bathroom and kitchen environments, and decisively shaped the idea of a bathroom culture – an aspiration that also finds expression in the current brand claim "Culturing Life".

#### About Shawn Maximo

The forms of expression used by artist and architect Shawn Maximo range from sculpture, to digital media and design. His works have been published in the New York Times, Zeit Magazin, the architecture magazine "PIN-UP", and Interview Magazine, and have been on view at various exhibitions – including in the Portland Institute for Contemporary Art, Swiss Institute, MoMA PS1, and the Perez Art Museum in Miami.

More about Shawn Maximo on the Internet:  
[www.shawnmaximo.com](http://www.shawnmaximo.com)

#### About Dornbracht

Aloys F. Dornbracht GmbH & Co. KG, with headquarters in Iserlohn, Germany, is a globally active, familyrun manufacturer of high-quality fittings and accessories for bathrooms and kitchens. Highly qualified employees and the most modern production technologies guarantee the highest manufacturing quality. With "Culturing Life" as its brand claim, the Company broadens its foundations of competence in the areas of design and water. Technological progress in terms of connectivity and convenience, and prevention in terms of health and well-being, increasingly characterize the brand orientation and product developments of the future. In this way, Dornbracht is forever designing – cultivating – life anew. Its long-running cultural commitment through its Culture Projects provides Dornbracht with an ongoing source of fresh inspiration while advancing innovation and technology leadership in bathroom and kitchen habitats. Dornbracht is part of the Dornbracht Group. Together with Alape, the Group brings together two premium providers for the bathroom and the kitchen.

More about Dornbracht online:  
[dornbracht.com](http://dornbracht.com) - [facebook.de/dornbracht](https://facebook.de/dornbracht) - [twitter.com/dornbracht](https://twitter.com/dornbracht) - [youtube.com/dornbracht](https://youtube.com/dornbracht)

#### Dornbracht Press Office:

Meiré und Meiré, Andrea Ruppert / Lisa Eckel, Lichtstr. 26-28, 50825 Cologne/Germany  
phone +49(0)221 57770-408 / -512, e-mail: [a.ruppert@meireundmeire.de](mailto:a.ruppert@meireundmeire.de) / [l.eckel@meireundmeire.de](mailto:l.eckel@meireundmeire.de)

#### Your contact at Dornbracht:

Karen Heese-Brenner / Bettina Hornemann / Inga Liesenjohann / Anke Siebold-Laux,  
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e-mail: [kheese-brenner@dornbracht.de](mailto:kheese-brenner@dornbracht.de) / [bhornemann@dornbracht.de](mailto:bhornemann@dornbracht.de) / [iliesenjohann@dornbracht.de](mailto:iliesenjohann@dornbracht.de) / [asiebold-laux@dornbracht.de](mailto:asiebold-laux@dornbracht.de)

**Allianz Cultural Foundation is partner of the Young Curators Workshop  
of the 9th Berlin Biennale for Contemporary Art**

The Allianz Cultural Foundation, largest private sponsor of the 2nd and 3rd Berlin Biennale for Contemporary Art, will continue its support of the co-initiated Young Curators Workshop, in light of its 10-year anniversary.

Since its foundation in 2000 the Allianz Cultural Foundation initiates and sponsors transnational cultural and educational projects throughout Europe and the Mediterranean region. The focus of the foundation's activities lies on the promotion of encounters and exchange, with a particular emphasis on young artistic and academic talents.

Some of the most recent research and exhibition projects supported by the foundation in the field of contemporary art include the following: In autumn 2015 the **Kyiv Biennial** brought together artists and thinkers in **The School of Kyiv** under particularly difficult conditions in order to transform the Ukrainian capital city into an interactive public space in which art acts as a means to reflect on social and political challenges. With stops in Sarajevo, Zagreb, Graz, Škofja Loka and Ljubljana, **Baunet – Bauhaus Networking Ideas and Practice** explored the influence of the Bauhaus on South East Europe in the 20<sup>th</sup> century. In the project **Heroes We Love. Ideology, Identity and Socialist Art in New Europe** (2015/16) artists, curators and art historians from all over Europe analyzed the aesthetic and mental after-effects of socialist art in three separate conferences in Zagreb, Tirana and Belgrade. In the symposium **What is Critique?** initiated by the n.b.k. in Berlin and Zurich in early 2016, international philosophers, academics, artists, theorists and authors examined today's meaning of art criticism as a technique of democratic societies. In the Arab world the foundation cooperated among others with the D-CAF Downtown Contemporary Arts Festival, Cairo, on the symposium **Artistic Production and Distribution: Challenges and Opportunities**.

For additional information, please go to:

[https://kulturstiftung.allianz.de/en/projects/visual\\_arts/index.html](https://kulturstiftung.allianz.de/en/projects/visual_arts/index.html)

[www.facebook.com/allianz-kulturstiftung](http://www.facebook.com/allianz-kulturstiftung)

## ifa – Institut für Auslandsbeziehungen

As an independent intermediary organisation, ifa (Institut für Auslandsbeziehungen,) an institute for international 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 20<sup>th</sup> and 21<sup>st</sup> 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. 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 for Contemporary Art

Since 2006, ifa has been promoting **contributions** to the Berlin Biennale by artists from developing countries and countries in transition. In the fall of 2016, the Allianz Kulturstiftung (Allianz Cultural Foundation) together with BMW and ifa (Institut für Auslandsbeziehungen) will support a **workshop** for up-and-coming curators within the Berlin Biennale for the first time.

### 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: X Bienal de Nicaragua, Marrakech Biennale, Biennale of Sydney, MANIFESTA, Liverpool Biennial, La Biennale de Montréal, Suzhou Documenta, Bienal de São Paulo, Gwangju Biennale, Kampala Art Biennale.

[www.ifa.de/en/art-funding](http://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" three times: 2011 – Christoph Schlingensiefel/Curator: Susanne Gaensheimer; 2001 – Gregor Schneider/Curator: Udo Kittelmann; 1986 – Sigmar Polke/Curator: Dierk Stemmler. The curator of the next German show in 2017 will be Susanne Pfeffer, Director of the Fridericianum in Kassel.

[www.ifa.de/biennials](http://www.ifa.de/biennials)

### Worldwide Biennial Network

As a centre of excellence for scholarly analysis on the subject of biennial art exhibitions, 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](http://www.ifa.de/biennials)

**Online platforms**

**Contemporary And (C&A)** 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.

<http://www.contemporaryand.com/>

**Nafas** provides information about contemporary art from an area stretching from the Maghreb to the Near and Middle East, and from Central Asia to Southeast Asia, with periodic reports on biennials in the regions concerned.

<http://universes-in-universe.org/eng/nafas/>

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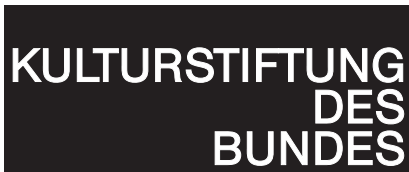




## Unterstützung Support

### Förderung Funding

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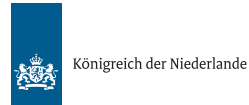
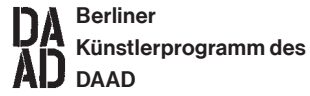


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## Kooperationspartner Cooperation Partners

Die 9. Berlin Biennale ist eine Kooperation mit der Akademie der Künste, der ESMT European School of Management and Technology, der Feuerle Collection und der Reederei Riedel. The 9th Berlin Biennale is a cooperation with Akademie der Künste, ESMT European School of Management and Technology, The Feuerle Collection, and Reederei Riedel.



Der Young Curators Workshop *Post-contemporary Art* wird organisiert von der 9. Berlin Biennale in Zusammenarbeit mit der Allianz Kulturstiftung; BMW, München und dem Institut für Auslandsbeziehungen e. V., Stuttgart. The Young Curators Workshop *Post-contemporary Art* is organized by the 9th Berlin Biennale in collaboration with Allianz Cultural Foundation, Berlin; BMW, Munich; and the Institute for Foreign Cultural Relations, ifa, Stuttgart.



Die Teilnahme einer französischen Jungkuratorin beziehungsweise eines Jungkurators wird ermöglicht durch das Programm Jeunes Commissaires des Bureau des arts plastique des Institut français. The participation of one young French curator is made possible by the program Jeunes Commissaires des Bureau des arts plastique of the Institut français.

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