

Present!

Still

June 11—Sept 18
2022

Press Kit

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Berlin Biennale
for Contemporary Art

2

12.berlinbiennale.de
#berlinbiennale12

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1. About the Exhibition

As diverse and varied as the worlds that comprise our current human reality are, they subsist amid the waste and cacophony that traverse global capitalism's frantic and destructive race toward production. Since the onset of modernity, our planet has endured successive and ruinous changes that have accelerated alarmingly from the start of the third millennium. The place to which we have arrived today is not by chance: it is the result of historical formations constructed over centuries. In fact, the present world is the way it is because it carries all of the wounds accumulated throughout the history of Western modernity. Unrepaired, they continue to haunt our societies.

On the occasion of the 12th Berlin Biennale for Contemporary Art, artists from around the globe engage with the legacies of modernity and the resulting state of planetary emergency. They map the world with its ruptures and contradictions, create counter-trajectories to the colonial narrative, and propose decolonial strategies for the future. How can a decolonial ecology be shaped? What role can non-Western feminist movements play in the reappropriation of history? How can the debate on restitution be reinvented beyond the return of plundered goods? Can the field of emotion be reclaimed through art?

Learn more about the works of the 70 artists and artist collectives [here](#).

The 12th Berlin Biennale takes place from June 11 to September 18, 2022 and is curated by Kader Attia in collaboration with Ana Teixeira Pinto, Đỗ Tường Linh, Marie Helene Pereira, Noam Segal, and Rasha Salti.

The exhibition is on view at: Akademie der Künste, Hanseatenweg and Pariser Platz, Dekoloniale Memory Culture in the City, Hamburger Bahnhof – Museum für Gegenwart – Berlin, KW Institute for Contemporary Art, and Stasi Headquarters. Campus for Democracy.

2. Curatorial Statement

Still Present!

“As diverse and varied as the worlds that comprise our current human reality are, they subsist amid the waste and cacophony that traverse global capitalism’s frantic and destructive race toward production. Since the onset of modernity, our planet has endured successive and ruinous changes that have accelerated alarmingly from the start of the third millennium. The place to which we have arrived today is not by chance: it is the result of historical formations constructed over centuries. In their egoism, modern Western societies have taken their own liberal character for granted, falsely assuming that the balance between free trade and universal suffrage guarantees a self-regulating system of universal democratic values. The dystopian society we have inherited from this utopian promise produces chaos but denies responsibility for it. In fact, the present world is the way it is because it carries all of the wounds accumulated throughout the history of Western modernity. Unrepaired, they continue to haunt our societies.

We must beware of the consequences of the capitalist logic of modernity/coloniality and its capacity to depoliticize the social subject. The social worlds we inhabit today are articulated through cross-linked networked environments that interact in ways that are not immediately visible. More than ever before, algorithmic governance has taken over our present moment; it has become a field of unprecedented economic struggle over behavioral data extraction, which is such a powerful economic model that we feel powerless to free our present from its clutches. We project ourselves daily onto the future or past, while believing that we constantly act in the present. How do we reclaim our present? By reclaiming our attention. Art offers a present that is protracted and, above all, free. Inherent to emotion, consciousness is movement in the present: as emotional, interpretive beings, we are totally unpredictable in the present, and this allows us to escape the technologies of capitalist behavioral manipulation and imperialist governance that colludes with it. So more than ever, we must remain present!”

(Excerpt from Kader Attia’s curatorial statement. You can read the full version in the guidebook of the 12th Berlin Biennale and [online](#).)

3. Biographies

Curator

For over two decades, **Kader Attia** has worked with the concept of “repair” in his artistic practice. It allows him to investigate the dialectic between destruction and repair, in which repair is understood as a way of cultural resistance as well as a means for a society or a subject to reappropriate their history and identity.

Raised in Paris and Algeria, Kader Attia (born 1970 in Dugny, FR) studied philosophy and art at the École Supérieure des Arts Appliqués Duperré and the École nationale supérieure des Arts Décoratifs in Paris, FR, as well as at the Escola Massana, Art and Design Centre in Barcelona, ES. He spent several years in Congo, Venezuela, Mexico, and Spain; today he lives and works in Berlin and Paris. In 2016, Kader Attia founded ~~La Colonie~~ in Paris’ 10th arrondissement as a space for the exchange of ideas and discussions focusing on decolonization, not only of people but also of knowledge, attitudes, and practices. Driven by the urgency of social and cultural reparation, its aim was to reunite what has drifted apart or been broken. Since March 2020, ~~La Colonie~~ has been closed to the public due to the Covid-19 pandemic.

Kader Attia’s most recent exhibitions include the AICHI Triennale, JP, the 12th Shanghai Biennale, CN; the 12th and 13th Gwangju Biennale, KR; Manifesta 12, Palermo, IT; the 57th Biennale di Venezia, Venice, IT; dOCUMENTA (13), Kassel, DE. He has participated in a number of group exhibitions, including at Gropius Bau, Berlin, DE, Kunsthalle Wien, Vienna, AT; The Museum of Modern Art, New York, US; Tate Modern, London, UK; Centre Pompidou, Paris, FR; and the Solomon R. Guggenheim Museum, New York, US. He has had solo exhibitions at BAK, basis voor actuele kunst, Utrecht, NL (*Fragments of Repair*, 2021); Kunsthaus Zürich, CH (*Remembering the Future*, 2020); Sesc Pompeia, São Paulo, BR (*Irreparáveis Reparos*, 2020); Hayward Gallery, London, UK (*The Museum of Emotion*, 2019); Berkeley Art Museum and Pacific Film Archive, US (*MATRIX 274*, 2019); Museum MMK für Moderne Kunst, Frankfurt am Main, DE (*Sacrifice and Harmony*, 2016); Beirut Art Center, LB (*Contre Nature*, 2014); Whitechapel Gallery, London, UK (*Continuum of Repair: The Light of Jacob’s Ladder*, 2013–2014); KW Institute for Contemporary Art, Berlin, DE (*Repair. 5 Acts*, 2013); among others. In 2016, Kader Attia was awarded the *Marcel Duchamp Prize*, Paris, FR; in 2017, the *Joan Miró Prize*, Barcelona, ES; and the *Yanghyun Prize*, Seoul, KR.

Artistic Team

Ana Teixeira Pinto is a writer and cultural theorist based in Berlin, DE. She is currently a guest professor at Akademie der Bildenden Künste Nürnberg, Nuremberg, DE, and a theory tutor at the Dutch Art Institute, Arnhem, NL. Her writings have appeared in publications such as *Third Text*, *Artforum*, *Afterall*, *e-flux journal*, *Manifesta Journal*, *Springerin*, *Mousse*, and *Texte zur Kunst*. She is the editor of a forthcoming Sternberg Press book series on the *antipolitical turn*.

Đỗ Tường Linh is an independent curator, art researcher, writer, and translator based in Hanoi, VN. She co-founded Six Space and has collaborated with venues such as VCCA – Vincom Center for Contemporary Arts, Mør Art Space, Hanoi DocLab, and with Nhà Sàn Collective, all in Hanoi. She has taken part in international projects such as the Ljubljana Biennial of Graphic Arts, SI (2019) and *Axis of Solidarity: Landmarks, Platforms, Futures*, Tate Modern, London, UK (2019). She was a curator-in-residence at Mekong Cultural Hub, TW (2018–2019) and the Asia Culture Center, Gwangju, KR (2018). Currently, she is

a research fellow for *Site and Space in Southeast Asia*, a project organized by the Power Institute, University of Sydney, AU.

Marie Helene Pereira is a curator based in Dakar, SN. She is the director of programs at RAW Material Company, where she has organized exhibitions and related discursive programs. She cocurated *Scattered Seeds* in Cali, CO (2015–2017), curated *Battling to Normalize Freedom* at Clark House Initiative in Mumbai, IN (2017), and was a cocurator of the 13th edition of the Dak'Art Biennale de l'Art Africain Contemporain, Dakar, SN (2018). In 2021, Pereira was a recipient of the ICI Curatorial Research Fellowship, a Marian Goodman Gallery initiative conceived by the artist Steve McQueen in honor of the late Okwui Enwezor.

Noam Segal is a curator and researcher based in Brooklyn, New York, US. She has collaborated with institutions such as Palais de Tokyo, Paris, FR; Performa, New York, US; Tel Aviv Museum of Art, IL; and MO.CO. Montpellier Contemporain, FR; among others. Segal founded Rothschild 69, an independent nonprofit art space in Tel Aviv, IL (active from 2008 to 2012). She was the curator of the 2020 Aurora Biennial, Dallas, US, and is currently working on projects with the American University Museum at the Katzen Arts Center in Washington, D.C., US, and FRONT International 2022: Cleveland Triennial for Contemporary Art, US. She is a faculty member of the MA Curatorial Practice program at the School of Visual Arts and a visiting scholar at New York University's Tisch School of the Arts.

Rasha Salti is a researcher, writer, and curator living and working in Beirut, LB, and Berlin, DE. She has cocurated film programs including *The Road to Damascus*, with Richard Peña, a retrospective of Syrian cinema that toured worldwide (2006–2008); *Mapping Subjectivity: Experimentation in Arab Cinema from the 1960s to Now*, with Jytte Jensen at the MoMA, New York, US (2010–12); and *Saving Bruce Lee: African and Arab Cinema in the Era of Soviet Cultural Diplomacy*, with Koyo Kouoh at Haus der Kulturen der Welt, Berlin, DE (2018). Salti has collaborated with different festivals as a programmer and is the commissioning editor for the experimental documentary program *La Lucarne* for Arte France.

4. Artists

Alex Prager

lives and works in Los Angeles, US

Amal Kenawy

†

Ammar Bouras

lives and works in Algiers, DZ

Antonio Recalcati, Enrico Baj, Erró, Gianni Dova, Jean-Jacques Lebel, Roberto Crippa

Antonio Recalcati lives and works in Milan, IT / Enrico Baj † / Erró lives and works in Paris, FR / Gianni Dova † / Jean-Jacques Lebel lives and works in Paris, FR / Roberto Crippa †

Ariella Aïsha Azoulay

lives and works in Pawtucket, on the unceded lands of the Narragansett and the Wampanoag, US

Asim Abdulaziz

lives and works in Aden, YE

Basel Abbas and Ruanne Abou-Rahme

live and work in New York City, US, and Ramallah, PS

Binta Diaw

lives and works in Milan, IT

Birender Yadav

lives and works in New Delhi, IN

Calida Garcia Rawles

lives and works in Los Angeles, US

Christine Safatly

lives and works in Beirut, LB

Clément Cogitore

lives and works in Paris, FR, and Berlin, DE

DAAR – Sandi Hilal and Alessandro Petti

live and work in Stockholm, SE

Dana Levy

lives and works in New York City, US

Đào Châu Hải

lives and works in Hanoi, VN

David Chavalarias

lives and works in Paris, FR

Deneth Piumakshi Veda Arachchige

lives in the French Alps and works in Paris, FR, and Basel, CH

Driss Ouadahi

lives and works in Dusseldorf, DE

Dubréus Lhérisson

lives and works in Port-au-Prince, HAT

Elske Rosenfeld

lives and works in Berlin, DE

Etinosa Yvonne

lives and works in Abuja, NG

Florian Sông Nguyễn

lives and works in Marrakech, MA, and Ho Chi Minh City, VN

Forensic Architecture

live and work in London, UK

Haig Aivazian

lives and works in Beirut, LB

Hasan Özgür Top

lives and works in Istanbul, TR

Imani Jacqueline Brown

lives and works in London, UK, and New Orleans, US

Jean-Jacques Lebel

lives and works in Paris, FR

Jeneen Frei Njootli

lives and works in Old Crow, Yukon, CA

Jihan El-Tahri

lives and works in Berlin, DE

João Polido

lives and works in Lisbon, PT

Khandakar Ohida

lives and works in Kolkata, IN

Lamia Joreige

lives and works in Beirut, LB

Lawrence Abu Hamdan

lives and works in Dubai, AE

Layth Kareem

lives and works in Lyon, FR

Mai Nguyễn-Long

lives and works in Bulli, Dharawal Country, AU

Maithu Bùì

lives and works in Berlin, DE

Marta Popivoda/ Ana Vujanović

live and work in Berlin, DE, and Belgrade, RS

Mathieu Pernot

lives and works in Paris, FR

Mayuri Chari

lives and works in Goa, IN

Mila Turajlić

lives and works in Belgrad, RS, and Paris, FR

Mónica de Miranda

lives and works in Lisbon, PT, and Luanda, AO

Moses März

lives and works in Berlin, DE

Myriam El Haïk

lives and works in Berlin, DE; Paris, FR; and Rabat, MA

Ngô Thành Bắc

lives and works in Hanoi, VN

Nil Yalter

lives and works in Paris, FR

Noel W Anderson

lives and works in New York City, US

Olivier Marboeuf

lives and works in Rennes, FR

Omer Fast

lives and works in Berlin, DE

PEROU – Pôle d'Exploration des Ressources Urbaines

live and work in Lyon, Marseille, and Paris, FR

Prabhakar Kamble

lives and works in Mumbai, IN

Praneet Soi

lives and works in Amsterdam, NL, and Kolkata, IN

Raed Mutar

lives and works in Baghdad, IQ

Sajjad Abbas

lives and works in Baghdad, IQ

Sammy Baloji

lives and works in Brussels, BE, and Lubumbashi, CD

Simone Fattal

lives and works in Paris, FR

Susan Schuppli

lives and works in London, UK

Susana Pilar

lives and works in Enschede, NL and Havana, CU

Sven Johne

lives and works in Berlin, DE

Taloi Havini

lives and works in Brisbane, AU

Tammy Nguyen
lives and works in Easton, US

Taysir Batniji
lives and works in Paris, FR

Tejswini Narayan Sonawane
lives and works in Solapur, IN

Temitayo Ogunbiyi
lives and works in Lagos, NG

The School of Mutants (Boris Raux, Hamedine Kane, Lou Mo, Stéphane Verlet Bottéro, Valérie Osouf)
live and work in Dakar, SN; Brussels, BE; Paris, FR; Taipei, TW; London, UK; and Saint-Étienne, FR

Thùy-Hân Nguyễn-Chí
lives and works in Berlin, DE, and London, UK

Tuấn Andrew Nguyễn
lives and works in Ho Chi Minh City, VN

Uriel Orlow
lives and works in Lisbon, PT; London, UK; and Zurich, CH

Yuyan Wang
lives and works in Paris, FR

Zach Blas
lives and works in Toronto, CA, and London, UK

Zuzanna Hertzberg
lives and works in Warsaw, PL

Various performances and activations will take place during the preview days and opening weekend at different venues, and will be repeated regularly throughout the exhibition's duration. More information can be found below under the section *Public Program – Events* and [online](#).

5. Artists per Venues

Akademie der Künste, Hanseatenweg and Pariser Platz

The Akademie der Künste in Berlin is an international community of artists active in the academy's six sections: visual arts, architecture, music, literature, performing arts, and film and media arts. Founded in 1696 and located at Pariser Platz for over two centuries, its building was badly damaged during World War II. With the postwar division of Berlin, separate academies were established in the East and West but eventually reunited after the fall of the Berlin Wall. Built in 1960, the western location on Hanseatenweg continued to host exhibitions and discursive programs. In 2005, the Akademie der Künste inaugurated a new glass building on Pariser Platz—the ruins of the original structure served as an exhibition site for the 1st Berlin Biennale in 1998. While several editions of the Berlin Biennale have taken place at one of the two locations, the current edition makes use of both for the very first time.

Hanseatenweg 10, 10557 Berlin

Exhibiting Artists: Ammar Bouras, Calida Garcia Rawles, Clément Cogitore, DAAR – Sandi Hilal and Alessandro Petti, Dana Levy, Đào Châu Hải, Florian Sông Nguyễn, Forensic Architecture, Imani Jacqueline Brown, Lamia Joreige, Mai Nguyễn-Long, Sammy Baloji, Susan Schuppli, Sven Johnne, Tammy Nguyen, Tejswini Narayan Sonawane, Temitayo Ogunbiyi, Tuấn Andrew Nguyễn, Yuyan Wang

Pariser Platz 4, 10117 Berlin

Exhibiting Artists: Deneth Piumakshi Veda Arachchige, Dubréus Lhérisson, Elske Rosenfeld, Jihan El-Tahri, Khandakar Ohida, Moses März, Prabhakar Kamble, Sajjad Abbas, Taloi Havini, The School of Mutants (Boris Raux, Hamedine Kane, Lou Mo, Stéphane Verlet Bottéro, Valérie Osouf), Uriel Orlow

Dekoloniale Memory Culture in the City

Using the example of Berlin, the pilot project Dekoloniale Memory Culture in the City attempts to identify (post)colonial effects present in a metropolis and its institutions, inhabitants, and physical spaces. The project space is located on Wilhelmstraße 92 between the former sites of the Reich Chancellery and the Foreign Office, where envoys of the European powers, the United States, and the Ottoman Empire convened for the Berlin Conference (1884/85) at the invitation of the German Reich and the Republic of France. Here, they reached an agreement about the rules for the colonial partitioning of Africa, creating the necessary conditions for its exploitation. Dekoloniale Memory Culture in the City is a joint project of Berlin Postkolonial e. V., Each One Teach One (EOTO) e. V., Initiative Schwarze Menschen in Deutschland (ISD-Bund e. V.), and the Stadtmuseum Berlin Foundation.

Wilhelmstraße 92, 10117 Berlin

Exhibiting Artist: Nil Yalter

Hamburger Bahnhof – Museum für Gegenwart – Berlin

Built in the mid-nineteenth century as the terminus of the railway line connecting Hamburg and Berlin, the Hamburger Bahnhof was converted into a museum of transportation and technology in the early twentieth century. Following the postwar division of Germany, the building was abandoned due to its peripheral location in the wasteland between East and West Berlin. In 1996, it reopened as a contemporary art venue of the Nationalgalerie. Today, the Hamburger Bahnhof – Museum für Gegenwart – Berlin is one of the world's largest and most significant public collections of contemporary art. With an exhibition space of approximately 10,000 square meters, the Hamburger Bahnhof displays works from the Nationalgalerie and other important international collections and hosts thematic exhibitions.

Invalidenstraße 50–51, 10557 Berlin

Exhibiting Artists: Alex Prager, Amal Kenawy, Basel Abbas and Ruanne Abou-Rahme, Birender Yadav, Calida Garcia Rawles, Clément Cogitore, David Chavalarias, Driss Ouadahi, Elske Rosenfeld, Forensic Architecture, Jean-Jacques Lebel, Lawrence Abu Hamdan, Layth Kareem, Noel W Anderson, PEROU – Pôle d'Exploration des Ressources Urbaines, Praneet Soi, Raed Mutar, Sajjad Abbas, Tammy Nguyen, Thùy-Hân Nguyễn-Chí, Tuấn Andrew Nguyễn, Zach Blas

KW Institute for Contemporary Art

KW Institute for Contemporary Art aims to approach the pressing questions of our times through the production, display, and mediation of contemporary art. Founded during the turbulent period following German reunification in a derelict factory on Berlin's Auguststraße, KW has established itself as a dynamic venue for progressive art practices. It was also here that the Berlin Biennale for Contemporary Art was inaugurated in 1998. Since then, KW has served as an anchor exhibition venue for the Berlin Biennale, which presents artistic projects and mediation programs at diverse venues across the city to contribute new perspectives to contemporary cultural discourse in Berlin and beyond.

Auguststraße 69, 10117 Berlin

Exhibiting Artists: Alex Prager; Amal Kenawy; Antonio Recalcati, Enrico Baj, Erró, Gianni Dova, Jean-Jacques Lebel, Roberto Crippa; Ariella Aïsha Azoulay; Asim Abdulaziz; Binta Diaw; Christine Safatly; Deneth Piumakshi Veda Arachchige; Etinosa Yvonne; Jeneen Frei Njootli; João Polido; Mai Nguyễn-Long; Maithu Bùì; Marta Popivoda/Ana Vujanović; Mathieu Pernot; Mayuri Chari; Mila Turajlić; Mónica de Miranda; Myriam El Haïk; Nil Yalter; Simone Fattal; Susan Schuppli; Taysir Batniji; Tejswini Narayan Sonawane; Zuzanna Hertzberg

Stasi Headquarters. Campus for Democracy

During the GDR era, the headquarters of the Ministry for State Security (Stasi) in Berlin-Lichtenberg was a huge complex made up of nearly fifty buildings and thousands of offices. It was here that some 7,000 state employees organized the surveillance and persecution of citizens of the German Democratic Republic and conducted the GDR's foreign espionage operations – both to sustain SED (East German Communist Party) rule. In January 1990, demonstrators forced their way onto the sealed-off grounds, initiating the end of the Stasi and the destruction of its files. Today, this former bastion of the secret police is an educational site about dictatorship and resistance and a learning center for democracy.

Ruschestraße 103, 10365 Berlin

Exhibiting Artists: Haig Aivazian, Hasan Özgür Top, Ngô Thành Bắc, Omer Fast, Susan Schuppli, The School of Mutants (Valérie Osouf), Zach Blas

Various performances and activations will take place during the preview days and opening weekend, and will be repeated regularly throughout the exhibition's duration. More information can be found below in the section *Public Program – Events* in this Press Kit and [online](#).

6. Public Program

The exhibition of the 12th Berlin Biennale is accompanied by a comprehensive public program. In addition to thematic tours, workshops, performances, and film screenings, a series of conferences will explore how colonialism and imperialism continue to operate in the present.

Information about the public program, on-site participation, and livestreaming can be found [online](#).

Mediation Program

For the 12th Berlin Biennale critical mediation formats provide us the opportunity to engage and exchange with one another in workshops and focus tours. In dialogues with local and decolonial voices, we focus on the multiple meanings of what decolonial art education could be.

Guided Tours

During our guided tours, we walk together through the exhibition and actively engage with the physical space. In public tours, art facilitators guide visitors through the exhibition venues of the 12th Berlin Biennale. The tours take place on Friday evenings and weekends. Our public tours are organized by Museumsdienst Berlin; they are free of charge.

Akademie der Künste, Hanseatenweg
Saturdays 2 pm (German)
Sundays 4 pm (English)

Akademie der Künste, Pariser Platz
Fridays 5 pm (alternating German and English; further information [online](#))

KW Institute for Contemporary Art
Saturdays 2 pm (German)
Sundays 4 pm (English)

Hamburger Bahnhof – Museum für Gegenwart – Berlin
Saturdays 2 pm (German)
Sundays 4 pm (English)

Public guided tours are free of charge with a valid exhibition ticket. Advance reservation is not required, but capacity is limited.

Meeting point: ticket desk of each venue.

Duration: 90 minutes; Akademie der Künste, Pariser Platz: 60 minutes.

Guided tours can be requested in various languages for small and large groups or school and university classes by contacting the Museumsdienst (see below).

Group tour prices:

60 minutes: 75 €

90 minutes: 100 €

Plus admission fee, if applicable

Max. 25 participants

Discounted rates for educational institutions/schools:

60 minutes: 60 €

90 minutes: 85 €

Plus admission fee

Max. class size

Further information and booking:

T + 49 30 24749-888

museumsdienst@kulturprojekte.berlin

<https://www.museumsdienst.berlin/museumsdienst/12-berlin-biennale.html>

Focus Tours

Focus tours invite you to explore inside and outside the exhibition space and sharpen your seeing, listening, and thinking, based on specific themes. Focus tours are a mix between public tour and workshop. They are free of charge and are organized by the Berlin Biennale educational team. A focus tour in German sign language (DGS) will also be available. This tour is conducted by an art mediator together with a sign language interpreter. It focuses on one exhibition venue and takes place twice during the 12th Berlin Biennale.

Mediators of the 12th Berlin Biennale: Arootin Mirzakhani, Christopher Wierling, Duc Vu Manh, Feben Amara, Heiko-Thandeka Ncube, Jeanne-Ange Wagne, Nesrine Ben Mansour, Raoul Zoellner, Thị Minh Huyền Nguyễn

Guest mediators: To include a variety of critical approaches, we invited artist and curator Moshtari Hilal and political geographer and essayist Sinthujan Varatharajah to address their practices in relation to the exhibition themes and sites of the 12th Berlin Biennale in three tours.

For more information on focus tours, workshops, and various collaborative projects, please visit the website of the 12th Berlin Biennale.

Focus tours are organized by the Mediation of the 12th Berlin Biennale; they are free of charge. Please find further information [online](#).

Augmented Reality Project

Augmented Monuments is an independent nonprofit app developed by Farhan Khalid and Mikala Hyldig Dal. Premiering at the 12th Berlin Biennale with collective artworks reflecting on decolonization and democratic activism in the context of state surveillance and data theft, *Augmented Monuments* focuses on site-specific interventions in digital space.

www.augmentedmonuments.com

Augmented Monument #1 BERLIN CONFERENCE

An augmented reality installation by Mikala Hyldig Dal and the students Avishi Mitraka, Irina Zavalishina, Javier Paredes Moran, Kabedi Moukanda Kasonga Kalala, Leen Alshemaly, Max Bode, Saidakhon Nodiri, Sara Pelyani, and Shira Malka (Macromedia University Berlin); in collaboration with Farhan Khalid and Isabell Drauz.

On the former site of the Reichskanzlei or Reich Chancellery, where colonial powers divided the African continent into zones of exploitation during the so-called “Congo Conference” or “Berlin Conference,” augmented reality artworks reflect on the troubled history of the now nondescript space. Today, the space of project Dekoloniale Memory Culture in the City is located here, one of the venues of the 12th Berlin Biennale.

Kabedi Moukanda Kasonga Kalala’s sculpture focuses on the systematic amputation of the limbs of Congolese workers who did not meet the quota of rubber production; Irina Zavalishina’s and Avishi Mitruka’s three-dimensional map juxtaposes historical extractivism of raw materials like ivory and gold with today’s mining of noble metals used by big tech; Leen Alshemaly and Saidakhon Nodiri restage the “round table” setting of the conference with historical documents of its devastating consequences; Javier Paredes Moran and Max Bode have translated the concept of “private property” into architectural obstacles; Farhan Khalid draws lines from the historical division of the continent to today’s refugees hoping to cross the Mediterranean Sea in rubber boats; Isabell Drauz imagines the “voice of history” as a disembodied, deformed choir bearing the marks of defacing violence; Sara Pelyani’s and Shira Malka’s moving installation seeks to destabilize eurocentric concepts of North/South, Up/Down, questioning regimes of power and disenfranchisement.

Site-specific work at Dekoloniale Memory Culture in the City (Wilhelmstraße 92, 10117 Berlin): scan the QR code on site to activate augmented reality; move your display to explore your surroundings and activate sound on your phone.

Augmented Monument #2 STASI HEADQUARTERS

An augmented reality installation by Mikala Hyldig Dal and the students Avishi Mitruka, Irina Zavalishina, Javier Paredes Moran, Kabedi Moukanda Kasonga Kalala, Leen Alshemaly, Max Bode, Saidakhon Nodiri, Sara Pelyani, and Shira Malka (Macromedia University Berlin); in collaboration with Farhan Khalid and Isabell Drauz.

The collective artwork *Augmented Monument #2 STASI HEADQUARTERS* engages with Stasi Headquarters. Campus for Democracy, one of the venues of the 12th Berlin Biennale. In East Germany during the GDR era, the headquarters of the Ministry for State Security (Stasi) in the Lichtenberg district of Berlin was a huge complex made up of nearly fifty buildings and thousands of offices. Today, this former bastion of the secret police is an educational site about dictatorship and resistance and a learning center for democracy. *Augmented Monument #2* reflects on surveillance as “state security,” peaceful revolution, and also surveillance as a capitalist structure. The virtual sculpture seeks to bridge the nation-based, done-by-people, ideologically motivated surveillance of the (GDR) past with today’s big tech omnipresent surveillance structures aiming for unlimited profit. In this, we suggest that democratic activism has the potential to topple both regimes.

Site-specific work at Stasi Headquarters. Campus for Democracy (Ruschestraße 103, 10365 Berlin): scan the QR code on site to activate augmented reality; move your display to explore your surroundings and activate sound on your phone.

Discursive Program

Bénédicte Savoy and Felwine Sarr’s 2018 report on *The Restitution of African Cultural Heritage* has sparked a broader conversation in Europe about colonialism. Institutions have started to engage with their colonial heritage and the looted objects in their

collections, and governments are committing themselves to restitution. These are first steps towards a reappropriation of cultural heritage and decolonization. But how can this willingness to face the colonial past be used to intervene into a present that is firmly in the grips of what Cedric J. Robinson has called *racial capitalism*, describing capitalism as a system based on the exploitation of a racially constructed Other?

Taking the restitution debate as a point of departure, the workshops and conferences of the 12th Berlin Biennale's discursive program convene scholars, activists, and artists to explore how colonialism and imperialism continue to operate in the present. Participants address the impact of Europe's imperial expansion on the earth's ecosystems. They discuss contemporary struggles and strategies around feminisms from the South. They examine how racism is backed by the cultural technologies and universalist ideals of the Enlightenment. They take up the issues of BIPOC who are living in the Global North and engage with antiracist practices as well as structures of solidarity. They ask how restitution can go beyond the material gesture of giving back cultural artifacts, and how action-oriented research can transform practices through "objects" contained in colonial collections. Finally, they illuminate how algorithmic governance (re)produces the same processes of racial ascription, immiseration, and exclusion that the digital revolution was meant to solve.

The discursive program draws on the concept of repair as developed by curator Kader Attia in his artistic practice—first of objects and physical injuries, and then of individual and societal traumas. Throughout his practice, repair has emerged as a mode of cultural resistance, a form of agency that finds expression in diverse practices and fields of knowledge. Making this form of agency the starting point, the program involves contributors and audiences in a critical conversation, in order to find ways together to care for the now.

Curator: Kader Attia

Advisors: Ana Teixeira Pinto, Felwine Sarr, Françoise Vergès, Irit Rogoff, Jean Lassègue, Katrin Becker, Lukas Fuchsgruber, Noam Segal, Paola Bacchetta, Ramak Molavi, Rolando Vázquez, Stefania Pandolfo, Tarek El-Ariss, Thomas Oberender, Zakiyyah Iman Jackson

The discursive program is realized in cooperation with several institutions and organizations: Afrolution Festival, Berlin; Haus der Kulturen der Welt (HKW), Berlin; ~~La Colonie~~ Nomade, Paris; Technische Universität Berlin

Dates Discursive Program:

Conference: *Imperial Ecologies*

22.–23.6.2022

Hamburger Bahnhof – Museum für Gegenwart – Berlin, Invalidenstraße 50–51,
10557 Berlin

Curated by: Kader Attia

With: Ana Teixeira Pinto, Doreen Mende, Etinosa Yvonne, Eyal Weizman, Imani Jacqueline Brown, Joseph Tonda, Jürgen Zimmerer, Layth Kareem, Malcom Ferdinand, Rijin Sahakian, Samaneh Moafi, Stefania Pandolfo, Susan Schuppli

(Detailed information on the conference is available [here](#).)

Panel: *Afrofeminisms. Bridging the Gap*

24.6.2022

Each One Teach One (EOTO) e. V., Togostraße 76, 13351 Berlin

Organized by: Afrolution Festival
With: Emilia Roig, Fania Noël, Pumla Dineo Gqola, Tiffany N. Florvil

(Detailed information on the panel is available [here](#).)

Conference: *Whose Universal?*

2.–3.7.2022

Akademie der Künste, Hanseatenweg 10, 10557 Berlin

Organized by: Haus der Kulturen der Welt (HKW) in collaboration with the
12th Berlin Biennale

Curated by: Ana Teixeira Pinto, Anselm Franke

With: Darla Migan, Dirk Moses, Françoise Vergès, Katrine Dirckinck-Holmfeld, Max Jorge Hinderer Cruz, Prabhat Patnaik, Priyamvada Gopal, Rasha Salti, Siraj Ahmed, Sladja Blažan, Zakiyyah Iman Jackson, a.o.

(Detailed information on the conference is available [here](#).)

Workshop and Performance: *Building Refuges and Sanctuaries*

12.–13.8.2022

Dekoloniale Memory Culture in the City, Wilhelmstraße 92, 10117 Berlin, and public space

Curated by: Françoise Vergès

(Detailed information on the workshop and performance is available [here](#).)

Workshop and Presentation: *Recovering Features*

17.–19.8.2022

KW Institute for Contemporary Art, Auguststraße 69, 10117 Berlin

Curated by: Informal Collective on Western Sahara

With: Fatima Mahfoud, Francesco Bastagli, Patrizio Esposito, Sophie Oukka, Yasmine Eid-Sabbagh, a.o.

(Detailed information on the workshop and presentation is available [here](#).)

Conference: *Bandung of the North*

3.–4.9.2022

Akademie der Künste, Pariser Platz 4, 10117 Berlin

Organized by: ~~La Colonie~~ Nomade

With: Abbé Odunlami, Andreas Malm, Françoise Vergès, Michèle Sibony, Mohamed Amer Meziane, Olivier Marboeuf, Ramón Grosfoguel, Sandew Hira, Selim Nadi, and a performance by Susana Pilar

(Detailed information on the conference is available [here](#).)

Presentation: *Re-connecting "Objects"*

9.9.2022

Akademie der Künste, Pariser Platz 4, 10117 Berlin

Organized by: Prof. Dr. Bénédicte Savoy (Projektleitung) and Dr. Lotte Arndt, Technische Universität Berlin; Prof. Dr. Ciraj Rassool and Dr. Sophie Schasiépen, University of the Western Cape; Prof. Dr. Albert Gouaffo and Dr. Lucie Mbogni, Université de Dschang; Dr. El Hadj Malick Ndiaye and Dr. Rossila Goussanou, Institut Fondamental d'Afrique Noire (IFAN), Théodore Monod African Art Museum, Université Cheikh Anta Diop de Dakar; Prof. Dr. Dan Hicks and Dr. Lennon Mishi, University of Oxford, Pitt Rivers Museum; Dr. Marian Nur Goni, Université Paris VIII'; in exchange with: La Villa Hermosa (Ayoh Kré Duchâtelet, Lionel Maes)

With: Lennon Mhishi, Lotte Arndt, Lucie Mbogni Nankeng, Marian Nur Goni, Rossila Goussanou, Sophie Schasiépen

(Detailed information on the workshop and presentation is available [here](#).)

Conference: *From Restitution to Repair*

10.–11.9.2022

Akademie der Künste, Hanseatenweg 10, 10557 Berlin

Curated by: Kader Attia

With: Albert Gouaffo, Bénédicte Savoy, Ciraj Rassool, Dan Hicks, Deneth Piumakshi Veda Arachchige, El Hadji Malick Ndiaye, Felwine Sarr, Jihan El-Tahri, Jürgen Zimmerer, Marie Helene Pereira, Uta Kornmeier, and a performance by Myriam El Haïk

(Detailed information on the conference is available [here](#).)

Conference: *The Digital Divide*

15.–16.9.2022

Stasi Headquarters. Campus for Democracy, Ruschestraße 103, 10365 Berlin

Curated by: Kader Attia and Noam Segal

With: Evgeny Morozov, Katrin Becker, a.o.

(Detailed information on the conference is available [here](#).)

Attendance at the conferences is possible at the respective venues without advance registration, admission is free.

The conferences will be livestreamed and made available afterwards in the media library of the website of the 12th Berlin Biennale.

The livestreams are conceived and realized by the Berliner Hochschule für Technik (BHT).

The discursive program is funded by the Open Society Foundations, the Bundeszentrale für politische Bildung (Federal Agency for Civic Education), and the Beauftragte für Kultur und Medien (Federal Government Commissioner for Culture and the Media) in the frame of NEUSTART KULTUR.

Film Program

Information on the film program curated by Rasha Salti will be announced at a later date.

Events

Various performances and activations will take place during the preview days and opening weekend, and will be repeated regularly throughout the exhibition's duration:

DAAR: *Ente di Decolonizzazione – Borgo Rizza / Berlin Activation*

Decolonial Assembly

Akademie der Künste, Hanseatenweg 10, 10557 Berlin

Thursday, 9.6.2022, 2–5 pm

Friday, 10.6.2022, 2–5 pm

Saturday, 11.6.2022, 2–5 pm

Ente di Decolonizzazione – Borgo Rizza is a new installation by DAAR – Sandi Hilal and Alessandro Petti. It explores possibilities for the critical reappropriation, reuse, and

subversion of fascist colonial architecture and its modernist legacy. Through Decolonial Assemblies, a direct dialogue is initiated with groups, individuals, and associations that critically address the colonial past of the various contexts in which the work is installed. On June 10, the Decolonial Assembly will be realized in conversation with the UIA 2023 World Congress of Architects in Copenhagen Science Track.

With the support of Italian Council (10th Edition 2021) program to promote Italian contemporary art in the world by the Directorate-General for Contemporary Creativity for the Italian Ministry of Culture
Cocommissioned and coproduced by Berlin Biennale for Contemporary Art, UIA 2023 World Congress Copenhagen Science Track

Myriam El Haïk: *Please Patterns*

Live wall-drawing and piano performance

KW Institute for Contemporary Art, Auguststraße 69, 10117 Berlin

Friday, 10.6.2022

2:30–3 pm Live wall-drawing

3:30–3:45 pm Live piano performance

4:00–4:15 pm Live piano performance

4:30–4:45 pm Live piano performance

4:45–5:15 pm Live wall-drawing

Thursdays, from 16.6.2022 (except 21.7.)

3:30–4 pm Live wall-drawing

4:30–4:45 pm Live piano performance

5:00–5:15 pm Live piano performance

5:30–5:45 pm Live piano performance

5:45–6:15 pm Live wall-drawing

Throughout the duration of the 12th Berlin Biennale, the artist will be present each Thursday afternoon to carry out a ritual of performing a large-scale wall-drawing and the original composition for piano *Please Patterns*. Both transform space, time, and their perception.

Commissioned and produced by Berlin Biennale for Contemporary Art

Uriel Orlow: *Reading Wood*

Performance

English, German, Portuguese

Akademie der Künste, Pariser Platz 4, 10117 Berlin

Thursday, 9.6.2022

3–3:30 pm

4–4:30 pm

Friday, 10.6.2022

3–3:30 pm

4–4:30 pm

Saturday, 11.6.2022

12–12:30 pm

1–1:30 pm

Every Sunday, from 12.6.2022 (except 3.7.; 17.7.; 7.8.; 21.8.; 4.9.; 11.9.)

3–3:30 pm

4–4:30 pm

If we are in a Library of Wood in which trees have become books, how do we read them? And if we realize they have all been taken without consent, how do we return them, and to whom? This activation/performance suggests restitution as an ongoing practice of memory and repair. With Berlin-based Portuguese performer Fabíola.

Commissioned and coproduced by Berlin Biennale for Contemporary Art
With the support of Schweizer Kulturstiftung Pro Helvetia

Zach Blas: *Unknown Ideals*

Book launch and conversation

English

KW Institute for Contemporary Art, Auguststraße 69, 10117 Berlin

Sunday, 12.6.2022, 5 pm

With: Ana Teixeira Pinto, Edit Molnár, Marc Siegel, Övül Ö. Durmuşoğlu, Zach Blas, and the designers of the book Studio Pandan | Ann Richter and Pia Christmann

The book *Unknown Ideals* offers an inquiry into Zach Blas's singular practice through a series of newly commissioned essays by Alexander R. Galloway, Pamela M. Lee, Mahan Moalemi, Kris Paulsen, an interview with Zach Blas by Övül Ö. Durmuşoğlu, and writings by the artist himself. These insightful contributions expand on the technological, queer, filmic, and cultural inquiries that comprise the rich world of Blas's practice, exemplary among his generation of digital artists.

Across his works, Blas closely engages the materiality of digital technologies while also drawing out the philosophies and imaginaries lurking in artificial intelligence, the internet, predictive policing, airport security, biometric recognition, and biological warfare. Blas embraces the media of computation, video, sculpture, and music in his installations, which confront biometric surveillance, the cult of optimization, and the reification of data. Blas uses research-based practices to scrutinize the relationship between digital technologies and the cultures and politics that animate them. Critical of today's corporate internet giants and their ideological fascination with Ayn Rand, Blas extensively considers the beliefs, desires, fantasies, histories, and symbols latent in technical systems as he dwells on the horizons and edges, or what he calls the "outside," of dominant power structures. Reclaiming Rand's phrase the "unknown ideal," Blas points to both the liberatory potentialities and political challenges of the present: he imagines a proliferation of "unknown ideals" in order to dispute Rand's vision of the future. Refusing technological determinism, Blas's work makes space for escape through its celebration of queer ideality.

Organized by Edith-Russ-Haus for Media Art in collaboration with the 12th Berlin Biennale

Zach Blas: *Unknown Ideals*, 2022

Published by Sternberg Press and Edith-Russ-Haus for Media Art
English/German

Graphic design: Studio Pandan | Pia Christmann & Ann Richter

17 × 24 cm, 376 pages, 85 color and 11 b/w illustrations, softcover

ISBN 978-3-95679-588-6

Price: 30 €

Zuzanna Hertzberg: *Individual and Collective Resistance of Women During the Shoah*

Artivistic spoken word performance

English

KW Institute for Contemporary Art, Auguststraße 69, 10117 Berlin

Thursday, 9.6.2022, 2–3 pm

Saturday, 2.7.2022, 4–5 pm

Saturday, 6.8.2022, 4–5 pm

Saturday, 3.9.2022, 4–5 pm

Friday, 16.9.2022, 4–5 pm

Saturday, 17.9.2022, 4–5 pm

Sunday, 18.9.2022, 3–4 pm

The *Individual and Collective Resistance of Women During the Shoah* performance is a continuation of my research and an attempt to recover herstories of resistance of Jewish women from Central and Eastern Europe—their ways of dealing with harsh reality, and the strategies and roles they have chosen in order to create differently built societies which are expanding. What methods did they use? What kind of social bonds allowed them to achieve the impossible? How did they respond to oppression? And how can we use this knowledge today in the battles we fight?

Emancipation in minority groups follows different rules than in majority groups. Patterns cannot be translated; coalitions and alliances are formed for different reasons. Solidarity is a reaction, not a choice. For those about whom I am talking, the most important act was to pass on testimony in various forms: shouted out before a public execution; written on scraps of toilet paper; the last will whispered to a friend before a dying woman's passing—the will to survive. Not as a physical body, but as a part of a collective story to be passed on. Someone / something must survive. Survival is a form of victory. I refer to various attitudes in order to avoid building simplifying clichés.

Recovering biographies from scraps is an act of protest against what is in the textbooks and what is passed on to become the tools used to build fascism. A different view of the past yields new ways of looking at the present, and a chance for an unappropriated future. Lack of resistance is not only the result of powerlessness, but also an effect of social circumstances. Who has the right to remember and to speak for those who are absent? How much does it cost, and what are the rules for the distribution of knowledge? Is working on memory a real job?

I am part of the story. It is a story of sisterhood stretched over an extended timeline, an attempt to maintain dialogue through storytelling and simple human honesty by fulfilling the will of the heroines, who speak from a place of love.

L'chaim! for life! but life and survival is not enough—I take over and pass on the story so that it can come true.

(Text: Zuzanna Hertzberg)

With the support of Adam Mickiewicz Institute; The Tarbut Fellowship; ZAIKS Creativity Support Fund

Visual material and images from the archives Beit Lohamei Haghetatot – Ghetto Fighters' House Museum Archives, Western Galilee; The Yad Vashem – World Holocaust Remembrance Center Archives, Jerusalem; Jewish Historical Institute Archives, Warsaw; Central Archives of Modern Records, Warsaw; The Archives of the Auschwitz-Birkenau State Museum, Oświęcim

7. *BB12 Curators Workshop: It Speaks to Me*

**Workshop for curators in the frame of the 12th Berlin Biennale for Contemporary Art, directed by Reem Shadid
4.–10.7.2022**

On the occasion of the 12th Berlin Biennale, curator Kader Attia has invited Reem Shadid to develop and reimagine the format of the Curators Workshop. Following a series of successful theme-based workshops held in conjunction with the 4th to 11th editions of the Berlin Biennale, this iteration—drawing on Attia’s decolonial concept for the 12th Berlin Biennale and its thematic areas—addresses pressing questions about how to place artistic practice at the heart of what we do. Invited participants will have the opportunity to discuss these topics in close collaboration with curators, speakers, Berlin Biennale staff, and invited contributors. In collaboration with the Allianz Kulturstiftung, BMW Group, Goethe-Institut e. V., and Institut für Auslandsbeziehungen (ifa), the Berlin Biennale invites a group of fourteen early-career curators, educators, and other practitioners to participate in a one-week workshop.

The *BB12 Curators Workshop: It Speaks to Me* takes language as a departure point to consider where our conversations have gone astray—from one another, our (art) practice, and our lived experiences. This insistence on doubting or repurposing language comes from an urgency to understand that language is not just the utterance of content—a mere tool for expression—but constitutes the act of speaking itself.

Art innately and persistently searches for adequate forms of language to address, engage, or transcend our current conditions. Rapid shifts in technology and modes of art production and the increased institutionalization of artistic and curatorial practice have entrapped us in a closed loop that recycles and regurgitates the same language within new and familiar forms, media, and aesthetics. Such forms continue to (un)intentionally reproduce decontextualized generic discourses, thus limiting our current conversation and actions. This entrapment also reaffirms our growing rift with(in) lived reality—creating a real sociopolitical imaginary stalemate directly related to language’s inadequacy. So, what do we do when the language we use is no longer sufficient to continue or change existing conversations given ever-evolving colonial, capitalist, and patriarchal systems and patterns? Where is curatorial practice situated within this conundrum, and what can it allow us to do despite its exploitation of language? How can we find and make visible language that is more rooted in practice, and whose aesthetics are derived from the specificities of its context? The workshop invites participants to consider how curatorial practice can reappropriate language that has been sequestered and used against us, in order to contribute to the emergence and redesignation of spaces so that other types of mediations, translations, and encounters may take place.

Participants:

Adam Hajyahya, Amogelang Eva Maledu, Emmanuel Chimezie Ndefo, Epona Hamdan, Gabriela Pereira Gutiérrez, Hà Vu Thai, Joud Al-Tamimi, Karon Sabrina Corrales, Kristzian Gabor Toro, Madhushree Kamak, Mahmoud Alshaer, Rasmus Thor Christensen, Reem M. Marji, Sibongile Oageng Kabeni Msimango

8. Fact Sheet

Title of the exhibition

Still Present!

Curator

Kader Attia

Artistic Team

Ana Teixeira Pinto, Đỗ Tường Linh, Marie Helene Pereira, Noam Segal, Rasha Salti

Director

Gabriele Horn

Duration of the exhibition

11.6.–18.9.2022

Opening

Friday, 10.6.2022, 7–10 pm, all venues (open to the public)

First public day

Saturday, 11.6.2022, 11 am–7 pm

Press conference and press preview

Press conference: Thursday, 9.6.2022, 11:30 am (accreditation and registration required)

Akademie der Künste, Hanseatenweg 10, 10557 Berlin

Press preview: 9.–10.6.2022, 10 am–6 pm (accreditation required)
all venues

Press images

Images for current press coverage are available in the press section of our [website](#).

List of works

A list of the works in the exhibition is available [here](#).

Venues and opening hours

Akademie der Künste
Hanseatenweg 10, 10557 Berlin
Wed–Mon 11 am–7 pm, Tue closed
Wheelchair accessible

Akademie der Künste
Pariser Platz 4, 10117 Berlin
Wed–Mon 11 am–7 pm, Tue closed
Wheelchair accessible

Dekoloniale Memory Culture in the City
Wilhelmstraße 92, 10117 Berlin
Can be visited at any time (storefront vitrine)
Wheelchair accessible

Hamburger Bahnhof – Museum für Gegenwart – Berlin
Invalidenstraße 50–51, 10557 Berlin
Tue–Fri 10 am–6 pm, Thu 10 am–8 pm, Sat–Sun 11 am–6 pm, Mon closed
Limited wheelchair access

KW Institute for Contemporary Art
Auguststraße 69, 10117 Berlin
Wed–Mon 11 am–7 pm, Tue closed
Limited wheelchair access

Stasi Headquarters. Campus for Democracy
Ruschestraße 103, Haus 7 and 22, 10365 Berlin
Wed–Mon 11 am–6 pm, Tue closed
Limited wheelchair access

Tickets

Admission, all exhibition venues
18 €

Groups of 10 or more, per person
16 €

Reduced admission*
9 €

Groups, reduced*
7 €

Free admission for those 18 and under, berlinpass holders, Freunde of KW and Berlin Biennale (KW Freunde e. V.) members, and on the first Sunday of every month.

Tickets for Museum Sunday can only be booked [online](#).

* Reduction is valid for students, those in Federal Volunteer Service, BBK members, unemployed persons, and disabled persons (at least 50 % “GdB”) upon the presentation of relevant identification.

Publication

Guidebook: 12th Berlin Biennale for Contemporary Art: *Still Present!*
Published by the Berlin Biennale for Contemporary Art, 2022
English/German
Graphic design: Martin Wecke and Fabian Maier-Bode
18 x 25 cm, 304 pages, 177 color images, softcover
Price: 12 € / press price: 8 €

Guided Tours

Public guided tours are free of charge with a valid exhibition ticket. Reservation in advance is not required, but capacity is limited. Further information can be found in the section *Public Program – Mediation Program* of this press kit and on our website.

Public Program

Information on events during the 12th Berlin Biennale is available on our website as well as in the section *Public Program* of this press kit.

9. Publication

Guidebook

12th Berlin Biennale for Contemporary Art: *Still Present!*

With texts by: Ana Teixeira Pinto, Ari Gautier, Blanca Victoria López, Blandine Chavanne, Boudou Karima, David Chavalarias, Đỗ Tường Linh, Doreen Mende, Florian Sông Nguyễn, Forensic Architecture, Françoise Vergès, Gesine Borchardt, Giscard Bouchotte, Haig Aivazian, Heidi Ballet, Huey Copeland, Imani Jacqueline Brown, Jean-Jacques Lebel, Joanna Warsza, Joud Halawani Al-Tamimi, Kader Attia, Kim West, Lotte Arndt, Marie Helene Pereira, Maryam Kazeem, Matteo Lucchetti, Michele Faguet, Moses März, Najrin Islam, Negar Azimi, Noam Segal, Olivier Marboeuf, Omar Kholeif, Prabhakar Kamble, Praneet Soi, Przemysław Strożek, Rachel Kent, Rasha Salti, Reem Shadid, Rijin Sahakian, Sabine Weier, Samira Ghoualmia, Sarah Rogers, Sumesh-Manoj-Sharma, Tammy Nguyen, William J. Simmons, Zach Blas

Published by the Berlin Biennale for Contemporary Art, 2022

English/German

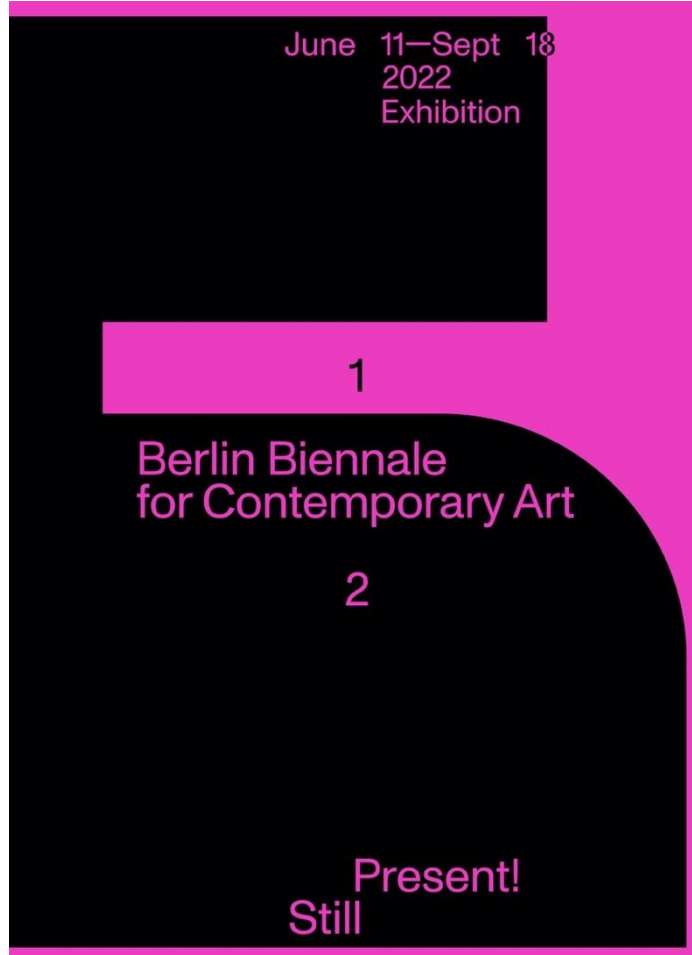
Graphic design: Martin Wecke and Fabian Maier-Bode

18 x 25 cm, 304 pages, 177 color images, softcover

ISBN: 978-3-00-071963-9

Price: 12 €

Upon presentation of a valid press ID or the accreditation confirmation, the guidebook is available at KW Institute for Contemporary Art for the press price of 8 €.



10. Merchandise

Bag

Screen-printed heavyweight cotton bag in the design by Martin Wecke and Fabian Maier-Bode for the 12th Berlin Biennale

Made in Europe

Two designs in limited edition

Price: 12 €

1
BB
2



11. History of the Berlin Biennale

Since its founding in 1996, the Berlin Biennale for Contemporary Art 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 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 2021, the funding was committed again for the 13th Berlin Biennale (2024) with 3 Mio Euro.

Previous Curators of the Berlin Biennale

1. Berlin Biennale (1998)
Klaus Biesenbach with Nancy Spector and Hans Ulrich Obrist
2. Berlin Biennale (2001)
Saskia Bos
3. Berlin Biennale (2004)
Ute Meta Bauer
4. Berlin Biennale (2006)
Maurizio Cattelan, Massimiliano Gioni, and Ali Subotnick
5. Berlin Biennale (2008)
Adam Szymczyk and Elena Filipovic
6. Berlin Biennale (2010)
Kathrin Rhomberg
7. Berlin Biennale (2012)
Artur Żmijewski together with the associate curators Voina and Joanna Warsza
8. Berlin Biennale (2014)
Juan A. Gaitán and the Artistic Team Tarek Atoui, Natasha Ginwala, Catalina Lozano, Mariana Munguía, Olaf Nicolai, and Danh Vo
9. Berlin Biennale (2016)
DIS (Lauren Boyle, Solomon Chase, Marco Roso, David Toro)
10. Berlin Biennale (2018)
Gabi Ngcobo with Nomaduma Rosa Masilela, Serubiri Moses, Yvette Mutumba, and Thiago de Paula Souza

11. Berlin Biennale (2020)

María Berríos, Renata Cervetto, Lisette Lagnado, and Agustín Pérez Rubio

This year's 12th Berlin Biennale is curated by Kader Attia in collaboration with the members of the Artistic Team: Ana Teixeira Pinto, Đỗ Tường Linh, Marie Helene Pereira, Noam Segal, and Rasha Salti.

13. Press Contact

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www.facebook.com/berlinbiennale
www.instagram.com/berlinbiennale
#berlinbiennale12

The Berlin Biennale is organized by KUNST-WERKE BERLIN e. V. The Berlin Biennale is funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation). The Kulturstiftung des Bundes is funded by the Beauftragte der Bundesregierung für Kultur und Medien (Federal Government Commissioner for Culture and the Media).