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Berlin Biennale for Contemporary Art

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Press Release #12

After three months, the 12th Berlin Biennale ends with great success

Berlin, September 20, 2022

Last Sunday, September 18, 2022, the 12th Berlin Biennale titled *Still Present!* came to a close. With over 140,000 visitors, the Berlin Biennale's reach was greater than before the Covid-19 pandemic. More than 200 works by around 70 artists and collectives were displayed at six exhibition venues, featuring numerous new productions as well as many historical documents from the Archiv der Avantgarden – Egidio Marzona (AdA). The contributions offered insights into decolonial ecology, decolonial feminism, and the debate over restitution, exploring how colonialism and imperialism persist in the present.

With over 200 public conferences, presentations, workshops, performances, film screenings, and focus tours, the 12th Berlin Biennale realized an extensive and multilayered public program. The issues and topics addressed therefore resonated well beyond the exhibition itself, reaching many people both online and offline. Video documentation of the conferences and events is available in the [media library](#) on the website of the 12th Berlin Biennale.

First and foremost, the Berlin Biennale would like to thank the artists, collectives, and participants for their commitment, trust, and collaboration. Without them, the 12th Berlin Biennale would not have been possible.

Furthermore, we would like to thank the Kulturstiftung des Bundes (German Federal Cultural Foundation), which has supported and partnered with the Berlin Biennale since 2004. Our thanks also go out to all the supporters and partners of the 12th Berlin Biennale.

The 12th Berlin Biennale was the third edition in a row to address issues of decoloniality, once again highlighting their sociopolitical relevance. Building on the concept of repair proposed by Kader Attia, blind spots in our perception of modernity were highlighted in order to overcome regimes of invisibility and offer decolonial strategies for the future. The collaboration by curator Kader Attia with an international, globally networked artistic team – Ana Teixeira Pinto (until June 2022), Đỗ Tường Linh, Marie Helene Pereira, Noam Segal, and Rasha Salti – set thematic priorities and brought specific perspectives to the table.

The 12th Berlin Biennale was characterized by collaborations. Both international and local networks were activated for this year's edition. Collaborations in a variety of formats took place with Berlin universities (Berliner Hochschule für Technik, Hochschule Macromedia, Technische Universität Berlin, Universität der Künste Berlin) as well as with public and private cultural institutions such as the Haus der Kulturen der Welt (HKW), the Afrolution Festival, and the movie theatre Babylon.

The exhibition venues spanned the city and included Akademie der Künste on Hanseatenweg at the Tiergarten; Akademie der Künste on Pariser Platz, the space of the pilot project Dekoloniale Memory Culture in the City, and KW Institute for Contemporary Art in Berlin-Mitte; and Stasi Headquarters. Campus for Democracy in Lichtenberg. For the first time, the Berlin Biennale also cooperated with Hamburger Bahnhof – Museum für Gegenwart – Berlin, occupying the spacious areas of the Rieckhallen.

Under the title *It Speaks to Me*, researcher and curator Reem Shadid designed this year's edition of the now-established format of the Curators Workshop. Engaging with the decolonial concept of the 12th Berlin Biennale, the workshop's 14 participants dealt with urgent questions concerning the shortcomings of language, investigating where conversations have gone astray—from one another, from (artistic) practice, and from lived experiences. The Curators Workshop was organized by the 12th Berlin Biennale in cooperation with Allianz Kulturstiftung, BMW Group, Goethe-Institut e. V., and ifa – Institut für Auslandsbeziehungen.

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