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 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 €
Date of publication: 27.5.2016
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Graphic design: Meiré und Meiré
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.

Program
Please see 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
www.berlinbiennale.de
www.facebook.com/berlinbiennale
www.instagram.com/berlinbiennale
www.twitter.com/berlinbiennale

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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 DI$appear 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 DI$appear 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 DISteap 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 
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 DISteap 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.
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 countervalent, 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.
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.

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 Gvojic
Korakrit Arunanondchai born 1986 in Bangkok, lives and works in New York, US, and Bangkok
Alex Gvojic 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 Avanessian/Alexander Martos in collaboration with Christopher Roth
Armen Avanessian born 1973 in Vienna, lives and works in Berlin
Alexander Martos born 1972 in Vienna, lives and works in Vienna

áyr
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

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
Mpumelano Jamal Nxedlana born 1985 in Durban, ZA, lives and works in Johannesburg, ZA
Philip Pilekjaer 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
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
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  

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  

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  
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

**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  

**Christopher Kulendran Thomas**  
Born 1979 in London, lives and works in London

**Wu Tsang**  

**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
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 Gvojic
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'
Sound design, 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 Erikkso
510 x 2570 cm
Courtesy Korakrit Arunanondchai/Alex Gvojic; 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 Avanessian/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 Avanessian/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

åyr
ARCHITECTURE, 2016
Verschiedene Materialien Mixed media
305 x 1680 x 168 cm
Courtesy åyr; 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 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 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 coprocommissioners 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

/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/Max Pitegoff; 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
Schnittassistenz Assistant Editors Mengyin Lin, Blake Buesnel
Produktionsassistenz 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

Korps/Löffler
Transparenz, Kommunikation, Effizienz, Stabilität, 2016
HD-Video, Super 8, Farbe, Ton; verschiedene Materialien HD video, Super 8, color, sound; mixed media
Courtesy Korps/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-Wandeinsatz 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, content ranking 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
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 Gieseking
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
*Duilian*, 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-comissioners 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-Abenteuer*, 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; Animatikon, 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. 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 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 Altındere, Ei Arakawa (in collaboration with Dan Poston, Stefan Tcherepnin), Armen Avanessian/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 Pitegoft, 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 Gvojic
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 Altındere, 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
äyr/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
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
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 Avanessian/Alexander Martos
Munroe Bergdorff
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
  - Jacoby 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.vfeditions.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. 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

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

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 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 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 can be found at: 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 Gruijthuijsen, 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:**

2nd Berlin Biennale (2001): Saskia Bos  
3rd Berlin Biennale (2004): Ute Meta Bauer  
5th Berlin Biennale (2008): Adam Szymczyk and Elena Filipovic  
6th Berlin Biennale (2010): Kathrin Rhomberg  
7th Berlin Biennale (2012): Artur Źmijewski 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:


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.
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 and www.bmwgroup.com/culture/overview

For further questions please contact:
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www.press.bmwgroup.com; E-mail: 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

About Dornbracht
Aloys F. Dornbracht GmbH & Co. KG, with headquarters in Iserlohn, Germany, is a globally active, family-run 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 - facebook.de/dornbracht - twitter.com/dornbracht - youtube.com/dornbracht

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e-mail: kheese-brenner@dornbracht.de / bhornemann@dornbracht.de / iliesenjohann@dornbracht.de / 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 20th 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
www.facebook.com/allianz-kulturstiftung
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 20th and 21st Century works from Germany ranging from the fine arts to photography, film, architecture and design. The ifa galleries in Stuttgart and Berlin provide space for international artistic perspectives from Asia, Africa, Eastern Europe and countries within the Islamic World. 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 supports 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.

**German Pavilion at the Venice Biennale**

Since 1971, ifa has been responsible for coordinating and realising the German Pavilion on behalf of the German Federal Foreign Office. Germany is the only nation to have received a “Golden Lion” three times: 2011 – Christoph Schlingensief/Curator: Susanne Gaensheimer; 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.

**Worldwide Biennial Network**

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

You can find further information about ifa publications on biennial-related topics here.
Online platforms

Contemporary And (C&) provides a wide range of critical outlooks and insights from African perspectives with regard to contemporary art. Print editions of the magazine are produced on a periodic basis in connection with biennial exhibitions.
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.

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Support

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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.

The participation of one young French curator is made possible by the program Jeunes Commissaires des Bureau des arts plastique des Institut français.
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