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Curators, 11th Berlin Biennale

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Main funder: Kulturstiftung des Bundes

Corporate partner: BMW

Curatorial Workshop *How to gather*

Support and Media Partner

Transcripts of the video statements

As of: 4.9.2020 / Subject to change

**Press requests**

T +49 (0)30 24 34 59 42  
[press@berlinbiennale.de](mailto:press@berlinbiennale.de)

**Facts**

**Title of the epilogue**

*The Crack Begins Within*

**Previous**

*exp. 1: The Bones of the World (7.9.–9.11.2019)*

*exp. 2: Virginia de Medeiros – Feminist Health Care Research Group  
(30.11.2019–8.2.2020)*

*exp. 3: Affect Archives. Sinthujan Varatharajah – Osías Yanov  
(22.2.–2.5.2020, extended until 25.7.2020)*

**Curators**

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

**Director**

Gabriele Horn

**Duration of the epilogue**

5.9.–1.11.2020

**Specifics of the first two weeks of the running time**

5.9.2020

First public day of the exhibition (due to the extensive coronavirus measures and the associated admission restrictions there will be no opening)

5. and 6.9.2020

Free admission to all venues (all timeslots are already booked)

9.–12.9.2020

Extended opening hours until 9 pm at KW Institute for Contemporary Art and Gropius Bau

**Press preview**

4.9.2020, 10 am–7 pm

(For press only, no press conference, there will be no professional preview)

**Press images**

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

[11.berlinbiennale.de/press-images](http://11.berlinbiennale.de/press-images)

**Venues and opening hours**

KW Institute for Contemporary Art

Auguststraße 69, 10117 Berlin

Opening hours Wed–Mon 11 am–7 pm, Thu 11 am–9 pm, Tue closed

daadgalerie

Oranienstraße 161, 10969 Berlin

Opening hours Wed–Mon 11 am–7 pm, Tue closed

Gropius Bau

Niederkirchnerstraße 7, 10963 Berlin

Opening hours Wed–Mon 10 am–7 pm, Thu 10 am–9 pm, Tue closed

11th Berlin Biennale c/o ExRotaprint

Bornemannstraße 9, 13357 Berlin

Opening hours Wed–Mon 11 am–7 pm, Tue closed

**Wi-Fi access points (no password needed)**

KW Institute for Contemporary Art: KW FREE

Gropius Bau: kbb.public

**Admission**

Admission KW Institute for Contemporary Art and Gropius Bau each 7 €

Reduced admission each venue 5 €\*\*

Free admission to daadgalerie and 11th Berlin Biennale c/o ExRotaprint for all visitors.

Please note that you must book a separate time slot for each venue, even for those free of charge.

Because the total number of visitors in the exhibition is limited, it is only possible to book tickets with a time slot on our website. <https://bb-shop.visitate.net/en>

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

Free admission to all venues for 18 and under, berlinpass-holders, and members of KW Friends and Berlin Biennale (KW Freunde e. V.).

### **Publications**

Guidebook: *The Crack Begins Within*

Published by the Berlin Biennale for Contemporary Art, 2020

Graphic design: Till Gathmann

Distributor: Vice Versa Art Books

202 pages, 138 color images, softcover

Price: 7 €

Mauricio Gatti: *In the Jungle There Is Much to Do*

Published by the Berlin Biennale for Contemporary Art, 2019

With an essay by María Berríos

Graphic design: Till Gathmann

Distributor: Vice Versa Art Books

44 pages, softcover

Price: 16 €

Flávio de Carvalho: *Experience no. 2, Performed on a Corpus Christi Procession.  
A Possible Theory and an Experiment*

Published by the Berlin Biennale for Contemporary Art, 2020

With an essay by Lisette Lagnado

Graphic design: Till Gathmann

Distributor: Vice Versa Art Books

64 pages, softcover

Price: 16 €

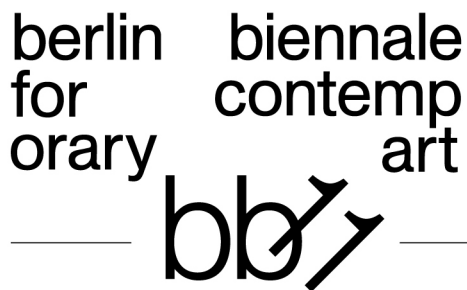
All publications exist in in English and German. They are available in the [webshop](#), at KW Institute for Contemporary Art, and at Gropius Bau.

### **Exchange**

The exchange of ideas and experiences has been actively unfolding in this biennial since September 2019. The constant dialogue with the city, its neighbors, visitors, groups of students, and children brought new light to the process and shaped the program.

For further information please see the **Exchange** section of this press kit and here: [www.11.berlinbiennale.de/exchange](http://www.11.berlinbiennale.de/exchange)





**Press Contact**

Isabell Ertl  
Head of Communications

Laura Helena Wurth  
Press

Nicole Tanzini di Bella  
Assistant Communications and Press

T +49 (0)30 24 34 59 130  
[press@berlinbiennale.de](mailto:press@berlinbiennale.de)

Berlin Biennale for Contemporary Art  
KUNST-WERKE BERLIN e. V.  
Auguststraße 69  
10117 Berlin

[www.berlinbiennale.de](http://www.berlinbiennale.de)  
[www.facebook.com/berlinbiennale](https://www.facebook.com/berlinbiennale)  
[www.instagram.com/berlinbiennale](https://www.instagram.com/berlinbiennale)  
[#berlinbiennale11](https://twitter.com/berlinbiennale11)

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

The 11th Berlin Biennale for Contemporary Art is supported by the Berlin Senate Department for Culture and Europe.

BMW Group is Corporate Partner of the 11th Berlin Biennale for Contemporary

### Curatorial Statement

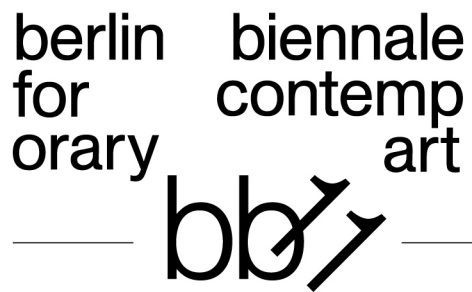
#### *The Crack Begins Within*

“The slow opening of the 11th Berlin Biennale began a year ago, and since then it has been exploring the many cracks we carry, the fissures that keep us apart and those that bring us together. Many of the invited artists and participants in the Biennale have been exploring and practicing this, each in their own artistic terms, in their own contexts and temporalities. Making space to share these experiences demanded that we slow down the unsustainable pace of biennials and forgo the expectation of a singular concept, a novel idea to once again fix things into place. When the coronavirus pandemic hit the European fortress several months ago, it felt for a moment that the earth wanted to stand still. The virus exposed the cruelty of everyday life and the inequality endured by the vast majority of people imprisoned by patriarchal capitalism. As we write, many of those whose works are present in the exhibition are in the South and continue living under lockdown, in places where professional healthcare is a luxury, safeguarding only the privileged.

‘The crack begins within’ are words borrowed from poet Iman Mersal. She explores the many ghosts of motherhood, tearing apart its contemporary morals. She begins with the refusal to become the sacrificed, the ‘egg that the newborn breaks en route to life.’ She rummages in the crevices of this dissent, exploring the many ways that within all the brokenness the mother and child carry, there is pain and beauty, mourning and living. As the epilogue of the Biennale *The Crack Begins Within* calls out the fallacy of claiming for oneself the destruction of the old and the birthing of the new, refloated so many times by the white fathers as a new scaffolding to secure the continuity of their decaying structures. This is the violence that surrounds us, and that we are a part of.

*The Crack Begins Within* comprises the overlapping experiences of the artworks gathered here, breathing together, touching and moving one another. It is a testament to the powerful collective stories they tell, the work they do, and the things they shatter. The epilogue is an exercise of mutual recognition, an acknowledgement of the cracks in the system, of those broken by it and their struggles. As the carceral politics of compartmentalization are cracked open, art will not disappear into nothingness, but flow into everything. *The Crack Begins Within* is a nod to the solidarity in vulnerability of the healers and carers, the fighters, their fractures, and their power.”

María Berrios, Renata Cervetto, Lisette Lagnado, Agustín Pérez Rubio,  
Curators of the 11th Berlin Biennale for Contemporary Art



### Videostatements

Here (password: PressKitBB11) you find the videostatements of:

Gabriele Horn, Director, Berlin Biennale  
Hortensia Völckers, Executive Board / Artistic Director, Kulturstiftung des Bundes (German Federal Cultural Foundation)  
María Berríos, Renata Cervetto, Lisette Lagnado, Agustín Pérez Rubio,  
Curators, 11th Berlin Biennale

A transcript of the video statements can be found in the **Transcript** section of this press kit.

## Participants

Pacita Abad; Noor Abuarafeh; Marwa Arsanios; Shuvina Ashoona; Paula Baeza Pailamilla; Aline Baiana; Virginia Borges, Gil DuOdé and Virginia de Medeiros (and guests: Pêdra Costa, Marie Monteiro, Bárbara Richter); Deanna Bowen; Felix Brüggemann; Cansu Çakar; Edgar Calel (in collaboration with Fernando Pereira dos Santos); Flávio de Carvalho (in collaboration with Raymond Frajmund); Sara Sejin Chang (Sara van der Heide); Colectivo de Serigrafía Instantánea; Francisco Copello; Léo Corrêa; Kiri Dalena; Cian Dayrit; Die Remise (Ali Akyol, Jacqueline Aslan, Stefan Bast, Muriel Biedrzycki, Julia Brunner, Fatma Cakmak, Stefan Endewardt, Tobi Euler, Melina Gerstemann, Ayşe Güleç, Juanita Kellner, Angelika Levi, Carmen Mörsch, Shanti Suki Osman, Ayşe Preissing, Markus Schega, Miriam Schickler, Aylin Turgay and pupils from the Nürtingen and Heinrich-Zille elementary schools and guests: Çiçek Bacık, Aïcha Diallo, Saraya Gomis, Kotti-Shop, Annika Niemann, Tuğba Tanyılmaz); Zehra Doğan; El Palomar; Brenda V. Fajardo; FCNN – Feminist Collective With No Name (Dina El Kaisy Friemuth/Anita Beikpour) with Neda Sanai; Feminist Health Care Research Group (Inga Zimprich/Julia Bonn) (and guest: Sickness Affinity Group); Andrés Fernández; Galli; Sandra Gamarra Heshiki; Till Gathmann; Mauricio Gatti; Pélagie Gbaguidi; Eiko Grimberg; Grupo Experimental de Cine (Alfredo Echániz, Gabriel Peluffo, Walter Tournier); Sheroanawe Hakihiwe; Emma Howes and Justin Kennedy in collaboration with Balz Isler; Francisco Huichaqueo; Âlut Kangermio; Käthe Kollwitz; La rara troupe; Delaine Le Bas; Mapa Teatro – Laboratorio de Artistas; Christine Meisner; Meyer-Grohbrügge; Dana Michel and Tracy Maurice; Małgorzata Mirga-Tas; Dorine Mokha; Pedro Moraleida Bernardes; Óscar Fernando Morales Martínez; Marcelo Moreschi; Carlos Motta; Museo de la Solidaridad Salvador Allende (MSSA), CL; Museu de Arte Osório Cesar, Franco da Rocha, BR; Museu de Imagens do Inconsciente, Rio de Janeiro, BR; Andrés Pereira Paz; Antonio Pichillá; Mirja Reuter and Florian Gass; Naomi Rincón Gallardo; Florencia Rodriguez Giles; Aykan Safoğlu; Mariela Scafati; Solvognen (The Sun Chariot) Theater Group; Young-jun Tak; Teatro da Vertigem; Elena Tejada-Herrera; Teo; The Black Mamba – Natasha Mendonca & Suman Sridhar; Sinthujan Varatharajah; Cecilia Vicuña; Azucena Vieites; Castiel Vitorino Brasileiro; Bartolina Xixa; Osías Yanov and Sirenes Errantes; Katarina Zdjelar; and more

On [request](#) we are pleased to send you a list of works.

## Curators

**María Berríos** (born 1978 in Santiago de Chile, CL) is a sociologist, writer, independent curator, and cofounder of the Chilean editorial collective *vaticanochico*. Her work traverses art, culture, and politics with a special interest in the collective experiments of the *Third World* movement and their exhibition formats in the 1960s and 70s. She teaches and lectures regularly in Europe and Latin America and has published extensively on art and politics in Latin America and beyond. Among other projects, Berríos curated with Lisette Lagnado *Drifts and Derivations. Experiences, journeys and morphologies* on experimental architectural collectives from Chile (Museo Nacional Centro de Arte Reina Sofía, Madrid, 2010), and curated *Nuestro desconocido, nuestro caos, nuestro mar* (Museo Experimental el Eco, Mexico City, 2014), and *Alberto Cruz: El cuerpo del arquitecto no es el de un solo hombre* (together with Amalia Cross, MAVI – Museo de Artes Visuales, Santiago de Chile, 2017). Berríos has been engaged in several collaborative art projects, including *The Revolution Must Be a School of Unfettered Thought* (together with artist Jakob Jakobsen for the 31st Bienal de São Paulo, 2014). She is an ongoing collaborator of the Hospital Prison University Archive (Copenhagen, 2016–to date), a project space and radio station run by artist Jakob Jakobsen in the building where he and Berríos live together with their three-year-old son Teo, who believes he is a ninja.

**Renata Cervetto** (born 1985 in Buenos Aires, AR) has an ongoing curiosity for artistic practices in dialogue with language, public space, and body memories. She has researched the pedagogical programs of the Mercosul and São Paulo biennials, looking into how performance can result in critical mediation and the possibilities for negotiation and debate that this offers within different contexts. In 2013–14 Cervetto participated in the De Appel Curatorial Programme in Amsterdam, followed by a fellowship to develop a one-year public program at De Appel in 2014. This also included a compilation of her research in *The Fellow Reader #1. On Boycott, Censorship and Educational Practices* (De Appel, 2015). From 2015–18 she coordinated the education department of the Museo de Arte Latinoamericano de Buenos Aires (MALBA). Cervetto coedited the publication *Agítese antes de usar. Desplazamientos educativos, sociales y artísticos en América Latina* (TEOR/ética, San José, and MALBA, Buenos Aires, 2017, with texts by Lisette Lagnado, among others) together with Miguel A. López. In recent years, she has been exploring how consciousness (or self-awareness) can be developed through pedagogical-poetic exercises.

**Lisette Lagnado** (born 1961 in Kinshasa, CD) is a researcher, art critic, and independent curator interested in strategies for collaborating with sociologists and architects in public space. As a young child she never understood why people lived on the streets and spent her time speaking with them. She was chief curator of the 27th Bienal de São Paulo *How to Live Together* (2006) and curated *Drifts and Derivations: Experiences, journeys and morphologies* together with María Berrios (Museo Nacional Centro de Arte Reina Sofía, Madrid, 2010). Recent projects of her include *Rivane Neuenschwander: The Name of Fear | Rio de Janeiro* (Museu de Arte do Rio (MAR), Rio de Janeiro, 2017) and *León Ferrari, For a World with No Hell* (Galeria Nara Roesler, São Paulo and New York, 2018). In 2014 Lagnado became director and curator of Public Programs of the Escola de Artes Visuais do Parque Lage in Rio de Janeiro, a position held until 2017. Lagnado was coeditor of the magazines *Arte em São Paulo* (1981–89) and *Trópico* (2001–11) and contributed to exhibition catalogues on Arthur Bispo do Rosario, Dominique Gonzalez-Foerster, Laura Lima, Gordon Matta-Clark, Virginia de Medeiros, Cildo Meireles, Ahlam Shibli, Tunga, and Bárbara Wagner & Benjamin de Burca, among others. In 1993, together with friends and family of the artist José Leonilson, she established the São Paulo-based *Projeto Leonilson*, which oversees his estate; she also curated his first retrospective *Leonilson: são tantas as verdades* (Galeria de Arte do SESI, São Paulo, 1995). Lagnado coordinated the *Programa Hélio Oiticica*, an online archive of Hélio Oiticica's writings (Instituto Itaú Cultural, 1999–2002). Lagnado is currently a member of the Associação Cultural Videobrasil, São Paulo.

**Agustin Pérez Rubio** (born 1972 in Valencia, ES) has a curatorial and institutional practice relating to collaborative projects, gender and feminist issues, linguistics, architecture, politics, and postcolonial perspectives. In his early childhood he was fascinated by his mother's makeup, wigs, and dresses. He was artistic director of Museo de Arte Latinoamericano de Buenos Aires (MALBA, 2014–18) and chief curator and director of Museo de Arte Contemporáneo de Castilla y León (MUSAC, 2003–13). Pérez Rubio curated numerous monographic exhibitions by Dora García (*Vibraciones*, MUSAC, 2004), Tobias Rehberger (*I Die Every Day. I Cor. 15,31*, Museo Nacional Centro de Arte Reina Sofía, Madrid, 2005), Julie Mehretu (*Black City*, MUSAC, 2006), Elmgreen & Dragset (*Trying to Remember What We Once Wanted to Forget*, MUSAC, 2009), Superflex (*Working Title: A Retrospective Curated by XXXXXXXX*, Kunsthall Charlottenborg, Copenhagen, 2013), Rosângela Rennó (*Everything that doesn't show in the images*, Centro Atlántico de Arte Moderno – CAAM, Las Palmas de Gran Canaria, 2014), General Idea (*Broken Time*, Museo Jumex, Mexico City, 2015), Claudia Andujar (*Marcados*, MALBA, 2016), and Mirtha Dermisache

(*Because I write!*, MALBA, 2017). He has also curated group shows including *Primer Proforma 2010*, *Badiola Euba Prego. 30 exercises 40 days 8 hours a day* (MUSAC, 2010), *Unerasable Memories* (Sesc Pompeia, São Paulo, 2014), and *Infinite Experience* (MALBA, 2014). Pérez Rubio was appointed curator of the Chilean Pavilion for the Biennale di Venezia in 2019 where he presented the work of artist Voluspa Jarpa. He is currently a board member of CIMAM and member of the Istanbul Biennial advisory board.

## Chapters of the epilogue

### *The Antichurch*

KW Institute for Contemporary Art

Auguststraße 69, 10117 Berlin

Wed–Mon 11 am–7 pm, Thu 11 am–9 pm, Tue closed

Can patriarchal violence be purged from our collective bodies? The white father, the priest and the statesman, preaching from their nationalist pulpits continue to be celebrated by the masses. Within this barefaced crowd of worshippers bodies press up against one another. The sexual politics of fascism can be felt in a communion of ecstatic repression that lashes out at all heretics. The religion of colonial capitalism, in its many mutations, continues its criminal rampage against a rising majority of non-believers. They, in turn, are defacing the old pale gods and their fundamentalism, vandalizing their cathedrals, proclaiming that their statues will also die. The clergymen warn that this pagan enemy is powerful, invisible, and everywhere, and fortunately they are. Confronting the new theocrats and their followers, their murderous histories, stand those who fight back by simply living their lives. Their very existence is an exercise of survival, manifested in the everyday struggles occurring at this very moment all over the planet: Lullabies sung by elders, insurgencies woven by Indigenous women, children torn from their mothers finding new kinships. Emancipatory cosmologies and sexualities create personal and collective antichurches, queer and transfeminist temples, which confront the tactics of fear and fanaticism spread by the autocrats and their macabre processions. They say, “We are the granddaughters of the witches you weren’t able to burn.” They perform rituals of feminist solidarities. They invent matriarchal alliances of rebellious mourning. They share their vulnerability and their stories. They are spiritual healers. And, they are always many, never just one.

### *Storefront for Dissident Bodies*

daadgalerie

Oranienstraße 161, 10969 Berlin

Wed–Mon 11 am–7 pm, Tue closed

Cities are not made of buildings, but of soft bodies in movement and their cartographies of affect. The clothing we wear helps us make, inhabit, and transform space. Is it possible to wear a place one wants to go to? Is it possible to



dress oneself into the collective bodies we desire? Welcome to the storefront for rebel bodies and their choreographies of disarmament. Prêt-à-porter architecture for vulnerable movements and their politics of fashion, tearing down the hypersexualized normalcy of department-store season collections. Clothing as a second skin of protection and care, exposing the masquerades of birth and biological givens. Dress and costume as a caressing flexible fortress, a room of one's own. Trojan geese and opossums as gentle organic vessels from which to jump out of and dismantle the peddlers of corporate profit and rip apart the uniforms they impose. Outfits and prostheses as acts of love, ways of listening and being with each other and our surroundings. Clothing, coverings and uncoverings, as language and territory. White walls are softened, veiled, made light-reflexive, embracing all in their shimmery drag. This is a storefront for queer and dissident bodies and their fierce promenades.

*The Inverted Museum*

Gropius Bau

Niederkirchnerstraße 7, 10963 Berlin

Wed–Mon 10 am–7 pm, Thu 10 am–9 pm, Tue closed

How to grieve the loss of that which was never allowed to exist? All that was erased and silenced in the name of progress, of beauty, of the future? Museums have been built on such multiple deaths. Those pieces of worlds being broken, their looted belongings, continue to be displayed in small glass coffins. Unable to shake off their impulse to possess and incarcerate, museums eased into modernity by reaffirming that all knowledges are indebted to their “discoveries.” Hygienic white walls declared plagues and plantations a thing of the past. Clean slates and grand halls were built to celebrate their great men and their monumental art. Making things new as a way of fixing the past in a perpetual power relation to their present, highjacking temporality itself. But the stones remember the centuries of burning forests, of depleted lands and lives. They have been observing, and they know that time cannot be broken into a straight line. The ancient sounds of the birds, of the rivers and the rocks ripped from the ground roar over us. Those evicted from history do not ask for permission to exist, and they refuse to forget. They warn us that the dark smoke rising from the cracked mother earth poses dangers to all who inhabit her, that the falling sky is an imminent threat. Aware that these walls cannot contain their experiences or those of their murdered elders, they practice listening to heal the wound the world has become. Their stories of disappearance will be heard and felt. They demand neither inclusion nor new ideas but the unequivocal release of all hostages.

*The Living Archive*

11th Berlin Biennale c/o ExRotaprint

Bornemannstraße 9, 13357 Berlin

Wed–Mon 11 am–7 pm, Tue closed

For the past year, our temporary space 11th Berlin Biennale c/o ExRotaprint has been a site of experiences and exchange. Here multiple stories have been told, shaped, and shared in an array of different languages that continue to be spoken and heard in the courtyard and on the street. This has been a place for experimental exhibition-making, for people to encounter one another, have conversations, drink tea, sit and read to each other, create and stage puppet-plays, draw and write, listen and dance. It has been a setting where the process of making is opened up to the unforeseeable consequences of mutual exposure. We, as incomers, have learned from our neighbors, from their careful curiosity and generous disposition—particularly the children, who were the first to claim a part of these quarters as their own. They knew it belonged to them more than to us, and they used it accordingly. We were sad to shut down when the pandemic hit the city, and rejoiced when it was possible to reopen the doors. We tried to act with care and find safe ways of meeting one another again, convinced of the importance of coming together. This place has been used as a safe house for process, a place where things could be slow, porous, and human scale. For us, it became as close to a home as we could imagine. It is a place made of hospitality, not ours to extend, but that of our surroundings, passersby, participants, guests, artists, and collaborators. People have briefly settled here, gathered, walked through, spoken to one another, and listened. What remains is a living archive of the hospitality gifted by them all.

### Venues of the epilogue

KW Institute for Contemporary Art  
Auguststraße 69, 10117 Berlin

Since its inception in the early 1990s, KW Institute for Contemporary Art has devoted itself to the central questions of our times through the production, presentation, and dissemination of contemporary art. The Berlin Biennale for Contemporary Art, which was launched soon after, emerged from a pressing desire for an extensive dialogue with the international discourse around contemporary art. In addition to other venues across the city the Berlin Biennale has been working with KW's exhibition space since its inauguration. Numerous outstanding artists and internationally renowned curators have since realized important new works and exhibition projects there, establishing the two institutions located under the roof of KUNST-WERKE BERLIN e. V. as vibrant venues for progressive artistic practices, both within the Berlin art scene and internationally.

daadgalerie  
Oranienstraße 161, 10969 Berlin

In 1965, with the help of the former West Berlin Senate, the DAAD [German Academic Exchange Service] took over the "artists-in-residence program" initiated two years earlier by the Ford Foundation. Under the new title "Berliner Künstlerprogramm des DAAD" [DAAD Artists-in-Berlin Program], it became a renowned support program for international artists, writers, and musicians, and later also for filmmakers. In 1978, the daadgalerie opened as a new exhibition venue in former West Berlin. The location was intended to bring together the diverse activities of the artists' program and offer international guests a platform within the West German cultural scene. Since 2017, the daadgalerie has been located at Oranienstraße 161 in Kreuzberg in "Haus Stiller." The residential and commercial building was designed in 1910 by the Jewish-Hungarian architect Oskar Kaufmann. Interdisciplinary exhibitions and events by current and former guests of the program are shown on two floors. A dialogue with the local art scene and other institutions in the city is the primary focus.

Gropius Bau  
Niederkirchnerstraße 7, 10963 Berlin

In 1881, the Gropius Bau opened as a museum and school of decorative arts. In view of its eventful history and the variety of institutions that have been active here over the years, the Gropius Bau is organized as an open framework for addressing a broad variety of artistic practices and modes of thinking. Since Stephanie Rosenthal took over as director in 2018, the program has focused on opening up the institution as a location for artistic creation and exchange. The active collaboration with contemporary artists aims at revealing creative processes, presenting new perspectives, and reflecting the possibilities of the institution. A central reference point for the program is also the nuanced examination of the building's geographical location, history, and present-day status, including questions of land, borders, trauma, care, and repair.

11th Berlin Biennale c/o ExRotaprint  
Bornemannstraße 9, 13357 Berlin

The 11th Berlin Biennale space at ExRotaprint—a tenant-run project initiated by artists, bringing together work, art, and community—has been a space for the 11th Berlin Biennale's diverse experiences since September 2019. ExRotaprint is a model for urban development that rules out financial profit through ownership and establishes a heterogeneous, open environment for all parts of the community. The former site of the Rotaprint AG printing press manufacturing plant with its buildings dating from the 1950s is located in Berlin's Wedding neighborhood. In 2004 visual artists Daniela Brahm and Les Schliesser formulated a concept for on-site tenants to take over the property. The goal was to develop the location to serve a heterogeneous mix of uses for "Arbeit, Kunst, Soziales" [work, art, community] and to achieve affordable rent for all. Since 2007, the tenant-founded, non-profit ExRotaprint gGmbH has been dedicated to the restoration and development of the 10,000-square-meter property. Today, ExRotaprint hosts over one hundred social initiatives, businesses, and spaces for independent artists and others working in the creative sector.

### **Exchange**

The exchange of ideas and experiences has been actively unfolding in the 11th Berlin Biennale since September 2019. The constant dialogue with the city, its neighbors, visitors, groups of students, and children brought new light to the process and shaped the program.

For the epilogue of the 11th Berlin Biennale, the same principles were maintained that have always guided the approach: contemplating the idea of *exchange* as an overall concept that weaves together both curatorial and pedagogical practices. Trying out ways of communicating, of gathering cautiously, of listening in solidarity — rethinking established approaches and building fleeting learning communities.

### **Gatherings**

Over the course of four events, we will reflect on the core issues of the 11th Berlin Biennale together with and focusing on invited artists and participants. Through media interventions, these events bring together and connect those who cannot be physically present with those who are able to be in Berlin.

More information can be found [here](#).

### **Public Tours**

Public tours can be joined without advance reservation. Participation is free with a valid exhibition ticket, capacity is limited. Meeting point: Berlin Biennale ticket desk at the respective exhibition venue. Duration: 60–90 minutes.

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

Every Saturday, 2 pm, in German

Every Sunday, 4 pm, in English

Friday, 18.9.2020, 5 pm, in Spanish

Friday, 9.10.2020, 5 pm, in Portuguese

Friday, 23.10.2020, 5 pm, in Turkish

#### **daadgalerie**

Saturday, 5.9. and 3.10.2020, 2 pm, in German

Sunday, 6.9. and 25.10.2020, 4 pm, in English

Friday, 18.9.2020, 5 pm, in Spanish

**Gropius Bau**

Every Saturday, 4 pm, in English

Every Sunday, 2 pm, in German

Friday, 11.9.2020, 5 pm, in Portuguese

Friday, 25.9.2020, 5 pm, in Turkish

Friday, 16.10.2020, 5 pm, in Spanish

**Focus Tours**

These tours invite exploration inside and outside the exhibition space, sharpening our eyes, ears, and minds on specific topics. Focus Tours take place weekly.

*Conscious Movement*

daadgalerie, Monday, 14.9.2020, 5–6:30 pm

*Threads Through the Backbone of Latin America.*

Weaving a post-colonial view

Gropius Bau, Thursday, 8.10.2020, 6–7:30 pm

*The Reversed Audio-Guide*

KW Institute for Contemporary Art, Monday, 12.10.2020, 5–6:30 pm

*Eating the Other. Desire and Resistance*

Gropius Bau, Thursday, 22.10.2020, 6–7:30 pm

*The Anal Tour*

Gropius Bau, Thursday, 29.10.2020, 5–6:30 pm

Registration and further information: [visit@berlinbiennale.de](mailto:visit@berlinbiennale.de)

All tours can also be booked by groups.

**Tours and workshops for groups, school, and university classes**

Tours and workshops for small groups can be organized on request and are also available in languages other than those mentioned above.

Further information and booking

T +49 (0)30 24 34 59 987

[visit@berlinbiennale.de](mailto:visit@berlinbiennale.de)

[11.berlinbiennale.de/exchange](http://11.berlinbiennale.de/exchange)

**Tandem Thursday**

After being forced apart, Tandem Thursdays offer a way to see the exhibition in dialogue with someone else. Start a spontaneous conversation, exchange thoughts, or ask questions raised by the exhibition. Upon registration at the ticket desk.

KW Institute for Contemporary Art

Every Thursday, 11 am–1 pm and 4–8 pm

**Family Sunday**

During the family hours, we open up the spaces for interactive visits, prepared for and by children and young people. Participation with free exhibition ticket.

11th Berlin Biennale c/o ExRotaprint

Sunday, 13.9. and 4.10.2020, 2–4 pm

daadgalerie

Sunday, 20.9. and 18.10.2020, 2–4 pm

More information soon on our website:

[11.berlinbiennale.de/exchange/family-hours](https://11.berlinbiennale.de/exchange/family-hours)

Information on further events and activities of the 11th Berlin Biennale will be updated constantly and can be found online on the following sites:

[11.berlinbiennale.de/calendar](https://11.berlinbiennale.de/calendar)

[11.berlinbiennale.de/exchange](https://11.berlinbiennale.de/exchange)

## Publications

### **Guidebook: *The Crack Begins Within***

Published by the Berlin Biennale for Contemporary Art, 2020

Graphic design: Till Gathmann

Distributor: Vice Versa Art Books

English, 202 pages, 138 color images, softcover

Price: 7 €

The guidebook provides comprehensive information on all artists and venues of the 11th Berlin Biennale.

### **Mauricio Gatti: *In the Jungle There Is Much to Do***

Published by the Berlin Biennale for Contemporary Art, 2019

With an essay by María Berríos

Graphic design: Till Gathmann

Distributor: Vice Versa Art Books

English, 44 pages, softcover

Price: 16 €

The first publication of the 11th Berlin Biennale, *En la selva hay mucho por hacer* [In the Jungle There Is Much to Do], tells the story of a group of animals trapped by a hunter and locked up in the city zoo. Missing their little ones and their jungle home they begin to plot their escape. It is an anarchist fable and a coloring book for all ages. Mauricio Gatti, imprisoned in 1971 for his activities as a member of an anarchist resistance movement in Uruguay, initially produced these drawings and lines of verse as letters to his then three-year-old daughter Paula—to communicate why he was behind bars, separated from her. Applying anarchist pedagogic principles, the combination of text and images offers a portrayal of the injustice of prison that engages sensitive young humans on their own terms. These materials were compiled into a book and published by the anarchist commune Comunidad del Sur in 1971, after Gatti's release. Making an English translation of Mauricio Gatti's work available for the first time, the book is part of a series of publications produced by the 11th Berlin Biennale for Contemporary Art, curated by María Berríos, Renata Cervetto, Lisette Lagnado, and Agustín Pérez Rubio.



**Flávio de Carvalho: *Experience no. 2, Performed on a Corpus Christi Procession. A Possible Theory and an Experiment***

Published by the Berlin Biennale for Contemporary Art, 2020

With an essay by Lisette Lagnado

Graphic design: Till Gathmann

Distributor: Vice Versa Art Books

English, 64 pages, softcover

Price: 16 €

The second publication of the 11th Berlin Biennale asks: What kind of beast is a crowd? How does a pulsating collective body press against those within, outside, or underneath it? In what way are the powers of dissident bodies being incited today? These questions are at the core of Flávio de Carvalho's experiment in publicly disregarding religious norms. What was Flávio de Carvalho looking for in 1931 on the streets of São Paulo when he decided to walk through the crowd of a Corpus Christi procession without removing his hat? This simple gesture generated outrage and violent reactions among the audience watching the procession—and almost led to the artist being lynched by an angry mob. Carvalho's decision to flaunt his irreverence before a group of fervent followers was sparked by the artist's deep interest in Sigmund Freud and mass psychology. Almost a century later, his account of his interactions with the crowd, *Experiência no. 2, realizada sobre uma procissão de Corpus Christi* [Experience no. 2, performed on a Corpus Christi procession], speaks to the spread of fear and hate inherent to the rise of nationalism and fanaticism all over the world.

During the 11th Berlin Biennale two more publications will be released.

All publications exist in in English and German. They are available in the [webshop](#), at KW Institute for Contemporary Art, and at Gropius Bau.

## **History of the Berlin Biennale**

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

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

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

The Berlin Biennale is organized by KUNST-WERKE BERLIN e. V.

## **Previous Curators of the Berlin Biennale**

1st Berlin Biennale (1998)

Klaus Biesenbach with Nancy Spector and Hans Ulrich Obrist

2nd Berlin Biennale (2001)

Saskia Bos

3rd Berlin Biennale (2004)

Ute Meta Bauer

4th Berlin Biennale (2006)

Maurizio Cattelan, Massimiliano Gioni, and Ali Subotnick

5th Berlin Biennale (2008)  
Adam Szymczyk and Elena Filipovic

6th Berlin Biennale (2010)  
Kathrin Rhomberg

7th Berlin Biennale (2012)  
Artur Żmijewski together with associate curators Voina and Joanna Warsza

8th Berlin Biennale (2014)  
Juan A. Gaitán and Artistic Team Tarek Atoui, Natasha Ginwala, Catalina Lozano, Mariana Munguía, Olaf Nicolai, and Danh Vo

9th Berlin Biennale (2016)  
DIS (Lauren Boyle, Solomon Chase, Marco Roso, David Toro)

10th Berlin Biennale (2018)  
Gabi Ngcobo with Nomaduma Rosa Masilela, Serubiri Moses, Thiago de Paula Souza, and Yvette Mutumba

This year's 11th Berlin Biennale is curated by María Berríos, Renata Cervetto, Lisette Lagnado, and Agustín Pérez Rubio.

**Support from The Kulturstiftung Des Bundes (German Federal Cultural Foundation)**

The Berlin Biennale for Contemporary Art thanks the Kulturstiftung des Bundes (German Federal Cultural Foundation) for their ongoing support since 2004. As one of their “cultural beacons,” the Berlin Biennale has enjoyed an extremely high degree of autonomy and planning stability.

“Especially in dynamic times, like the ones we are currently experiencing, the trust of a strong partner proves to be enormously important,” says Gabriele Horn, director of the Berlin Biennale.

In 2016, the Board of Trustees of the Kulturstiftung des Bundes decided to continue funding the Berlin Biennale through 2022 and to make three million euros available for both the 11th and 12th editions.



## BMW Group's Cultural Engagement.

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

For almost 50 years now, the BMW Group has initiated and engaged in over 100 cultural cooperations worldwide. With the city of Berlin, the company is connected by a long and diversified partnership in the cultural field. Already for the fourth time, BMW supports the **Berlin Biennale for Contemporary Art**, which opens its doors on September 5, 2020, as **Corporate Partner**. This year's curators, María Berríos, Renata Cervetto, Lisette Lagnado and Agustín Pérez Rubio, present the latest relevant and challenging positions independent of the art market's and collection's interests. Furthermore, BMW supports the 11th Berlin Biennale as partner of the **Curatorial Workshop** for Berlin-based early career curators, educators, and other practitioners (regardless of age), who are first-generation or second-generation newcomers to Berlin, together with the Allianz Cultural Foundation, Goethe-Institut e.V., and Institut für Auslandsbeziehungen (ifa). Under this year's title "How now to gather" new protocols for gathering, for practicing solidarity and for enacting systemic change will be focused.

"With the support of the 11th Berlin Biennale, we are continuing our successful partnership. This year, we are looking forward to the opportunity of exploring, debating and illustrating the diversity and dynamics of our time. The BMW Group operates in over 140 countries. For this reason, it is paramount to offer different perspectives on our multi-faceted society," stressed Ilka Horstmeier, member of the Board of Management of BMW AG responsible for Human Resources.

Besides the Berlin Biennale, the list of long-term commitments to the arts in Germany's capital city includes the Gallery Weekend Berlin, the Preis der Nationalgalerie, and the associated Förderpreis für Filmkunst. Beyond the extensive commitment to the arts and in course of the digital partnership BMW OPERA NEXT, BMW cooperates with Staatsoper Unter den Linden and invites this year again to the long-standing open-air format "State Opera for All" on September 6, 2020.

On an international scale, the BMW Group continues to support joint formats with numerous cultural institutions and art fairs. Since 2015, BMW and Art Basel annually send emerging artists on the "BMW Art Journey" – a journey of their own choice to develop new ideas and create new projects. Alongside Art Basel and its two offshoots in Miami Beach and Hong Kong, BMW also cooperates with the Kochi-Muziris Biennale, Frieze London, Frieze Masters in London as well as Frieze New York and Frieze Los Angeles, TEFAF in Maastricht and Paris Photo. In the context of BMW's cooperation with Soho House, Art & Design talks take place during most of these fairs. In 2012, the first edition of the "BMW Art Guide by Independent Collectors" was launched. This joint publication of the BMW Group and Independent Collectors – the biggest community for art collectors worldwide – provides an overview on the most significant private collections on a global scale, already in its fifth edition by now.

Please find further information about the Cultural Engagement of the BMW Group at: [www.bmwgroup.com/culture](http://www.bmwgroup.com/culture) and #BMWGroupCulture.

### For further questions please contact:

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

**Curatorial Workshop *How now to gather***

Curatorial workshop for early career curators, educators, and other practitioners, on the occasion of the 11th Berlin Biennale for Contemporary Art

Directed by: Pip Day

Eight gatherings throughout October 2020

The Curatorial Workshop *How now to gather* focuses on new protocols for gathering, for practicing solidarity, and for enacting systemic change. This year, a working group has been formed of Berlin-based early career curators, educators, and other practitioners, who are first or second-generation newcomers to Berlin and who come from the *Rising Majority* or from situations characterized by a lack of support. As we come together in close dialogue with the 11th Berlin Biennale to consider *How now to gather* (here), the 4-week long workshop responds to the urgency of generating long lasting support structures, safety nets, and city-wide cross-institutional alliances. The context of the pandemic and the growing *Rising Majority*, *BLM*, *#LeaveNoOneBehind*, *#unteilbar*, and other movements will inform all aspects of the group's gatherings.

The working group—drawn from the numerous applications to the Workshop—will gather for eight sessions over the month of October and will look to the curatorial and artistic propositions for the 11th Berlin Biennale (in exhibitions, publications, discursive events, and approaches to mediation that have already taken place, and those to come in autumn 2020) through the prism of the tenets of solidarity being enacted.

The workshop program will include conversations, interviews, and visits—where possible—with participants, curators, administrators, and other people involved in the 11th Berlin Biennale, reflecting on the curators' engagement with the artistic and socio-political fabrics of the city over time and on the particular situated curatorial and artistic methodologies that have emerged. Meetings with cultural practitioners based across Berlin will also take place. We will collaborate with large and small institutions across the city.

The Curatorial Workshop *How now to gather* is organized by the 11th Berlin Biennale in cooperation with Allianz Cultural Foundation, BMW, Goethe-Institut and Institute for Foreign Cultural Relations (ifa).

# support

## Funding

The 11th Berlin Biennale for Contemporary Art is funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation).



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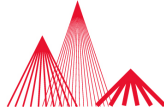
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The Canadian participation at the 11th Berlin Biennale is part of Canada's culture program as Guest of Honour at the Frankfurt Book Fair. It is supported by the Canada Council for the Arts and the Government of Canada.



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## Cooperation Partners

The 11th Berlin Biennale for Contemporary Art cooperates with the following venues: daadgalerie, ExRotaprint, Gropius Bau, and KW Institute for Contemporary Art.

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The Curatorial Workshop *How now to gather* is organized by the 11th Berlin Biennale in collaboration with Allianz Cultural Foundation, BMW, Goethe-Institut, and Institut für Auslandsbeziehungen (ifa).

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## Transcription

### Videostatements

Gabriele Horn, Director, Berlin Biennale

Hortensia Völckers, Executive Board /Artistic Director, Kulturstiftung des Bundes

María Berríos, Renata Cervetto, Lisette Lagnado, Agustín Pérez Rubio,  
Curators of the 11th Berlin Biennale

### Gabriele Horn

To open a Berlin Biennale in 2020, in times of a pandemic, means unlearning old event practices and looking for formats that reflect the current situation. No press conference, no opening ceremony, no artist party, no big crowds. Some might ask why we are realizing a Berlin Biennale in this more than difficult time—following all necessary preparations in the last six months was no walk in the park. But at the same time, it seemed like there was a need to go for it and I am very grateful for the overwhelming commitment of all four curators: María Berríos, Renata Cervetto, Lisette Lagnado, and Agustín Pérez Rubio. They felt as I did and worked tirelessly together with our fabulous team to make it happen.

In September 2019, we opened the 11th Berlin Biennale at ExRotaprint, a space in Berlin-Wedding. There we started our activities and presentations with a program within the framework of three different experiences. The space increasingly became the place to get in touch with the city and learn from different communities. All activities at ExRotaprint had been directed or guided by topics like mindfulness, care, care-taking, solidarity, respect, participation, dignity, and appreciation. A few of these topics, or values, that we have been talking about for the past year are now coming together in the Berlin Biennale epilogue, with the title *The Crack Begins Within*. This crisis especially shows us that these are values that should be given unlimited priority in the future. This wish created the inner need and necessity for realizing the Berlin Biennale now.

It makes us extremely sad that we cannot welcome most of the participants personally at this year's biennale because they live in high-risk areas. This very special and moving moment of meeting those with whom we have worked for the last one and a half years will be felt as a great loss this year.

At the same time, it makes us happy to give the works and the artists who produced them, as well as our collaborators, the visibility which we planned and which is needed. I would like to thank our partner, the German Federal Cultural Foundation, represented by Hortensia Völckers, Kirsten Haß, and, until the end of last year, Alexander Farenholtz, for ensuring that this year's biennale could happen again. I would like to thank them for their enduring and always fruitful partnership—also in this crisis situation. I would also like to thank our supporting

association KUNST-WERKE BERLIN e. V. represented by executive board members Julia Stoschek, Olafur Eliasson, and Mathias Sauerbruch for their ongoing trust in our work. It helped a lot in the process and in having the 11th Berlin Biennale open from tomorrow on.

**Hortensia Völckers**

It has been a great pleasure to be a main funder of the Berlin Biennale since 2004. We have a long mutual history, and the Berlin Biennale receives 3 million Euro for each edition.

The circumstances this time—as you know—have been very difficult. Thus, I am deeply moved that Gaby Horn, as the managing director of the Berlin Biennale, along with a very strong team and curators, has been able to make this happen. A little late, but it's happening this year. Thanks a lot for this and thank you to the four curators who already started several months ago to present projects in the city that introduce a very political, poetic, and fine concept. Thank you very much to María Berríos, Lisette Lagnado, Renata Cervetto, and Agustín Pérez Rubio who have done fantastic work.

I am excited to see things in place very soon. Many of the artists are new to me and I think for many people in Berlin as well—there are a lot of discoveries to be made and, of course, what is sad about all this is that we are not able to meet all the artists as usual—because that is the nicest part: to see the work and talk to the artists. Many of you are not able to come. I am sad about this, and I hope we will meet soon, another time. Good luck and thank you so much!

**María Berríos**

We started the whole biennale thinking: why is it so important to gather? Why is it that bringing bodies together in a place is actually something that needs to be insisted upon? And now, due to this global pandemic, the effort that we made for those bodies that should be present, which are mainly bodies coming from the South, are exactly those that are impeded from coming.

**Lisette Lagnado**

The title of the 11th Berlin Biennale, which I would present as the epilogue now, was borrowed from a small and very nice book by Egyptian writer Iman Mersal.

**María Berríos**

The reason why we are still doing the biennale is that we believe that it is important to insist on gathering and also on talking to each other on that scale.

**Lisette Lagnado**

We borrowed this short title to acknowledge the fact that we, as vulnerable bodies, don't want to be defeated by adversities.

**Renata Cervetto**

When you are doing the parkours, you would start at KW Institute for Contemporary Art and continue afterward to daadgalerie, Gropius Bau, and then ExRotaprint.

**María Berríos**

KW is our first venue. It's a kind of anti-church. In a way, it's a reflection on the relationship that we have with the figure of the patriarchal father, which is at the root of patriarchal capitalism, and on how this figure of patriarchy can be linked to religious leaders, but also to the father of the nation, the fatherland, and the nation-state.

It begins to articulate new matriarchies or matriarchal ways of coming together. There are many works that present different ways of women coming together, but also many works that analyze ways in which the queer community is coming together. Some works also bring forward indigenous communities as well as new cosmologies, new modes of spiritualities that do not need these preachers, these statesmen, these fathers, these white fathers any longer.

**Agustín Pérez Rubio**

In our second space, which is the daadgalerie, we wanted to understand how bodies use garments, fashion, clothes as a way to identify themselves and also how these can be used as protection, as shelter, as well as a way to encourage others. In this venue, we decided to open a storefront for political bodies, resistant bodies, resilient bodies, but also bodies that have been fighting against the supremacy of hegemonic powers.

All of the artists are mainly referring to queer, trans, indigenous, and BIPoC people. The artists stress two concepts: through fashion and clothes one can, on the one hand, manifest fighting and rebellion and, on the other hand, protect oneself and the community.

**María Berríos**

After this drag armor, you move on to Gropius Bau. Gropius Bau is a venue that deals with the very question of, "What does it mean for us to continue with the legacy of the museum form?" The very core of museums—their foundations—

were violence and erasure. So, we will display this loss and these worlds that have been erased by museums.

**Lisette Lagnado**

We are acknowledging the fact that these traditional institutions are cracking, but we are also acknowledging the fact that each of us has a responsibility towards whatever we want to change.

**Agustín Pérez Rubio**

We experience this venue as an empty museum, as a kind of inverted museum. That's why the visitors are going to move "backward" through the museum compared to the regular parkours of the space.

**Lisette Lagnado**

It's an exercise of a reverse acknowledging. All the narratives and universalisms that have been put in front by Eurocentric history are deconstructed.

**Renata Cervetto**

ExRotaprint was and still is a very important venue for us. Since we learned more about the whole complex and not only our space, we really connected with their ideas and also what they are doing in terms of social engagement. It was very nurturing for us and we were able to have nicer and also more fluent conversations with visitors, who often didn't come specifically from the art world. We were very grateful to have this experience there—we couldn't have imagined it happening anywhere else actually.

In the name of us four curators, we appreciate your interest in the 11th Berlin Biennale, and we hope to see you there and to discuss further questions that you might have in any of the venues.