

Media Information
August 27, 2020

Postponed epilogue of the 11th Berlin Biennale for Contemporary Art takes place from September 5 to November 1, 2020.

BMW is Corporate Partner and supports exhibition and Curatorial Workshop.

Munich/Berlin. Under this year's title "The Crack Begins Within" the **11th Berlin Biennale for Contemporary Art** presents its final chapter from **September 5 to November 1, 2020**: an epilogue conceived to merge the activities from the past months. Since its inception in 1998, the Biennale has become one of the most important events of contemporary art worldwide and shows the latest relevant and challenging positions independent of the art market's and collection's interests. The BMW Group is long-term corporate partner of the Berlin Biennale.

Since September 2019 and as a process over one year, the 11th Berlin Biennale for Contemporary Art has been unfolding in three different experiences – exp. 1, exp. 2 and exp. 3. With presentations, performances, workshops, and artist residencies they articulated diverse modes of solidarity, fragility and resistance. During the fourth and last part conceived as an epilogue, the curators María Berríos, Renata Cervetto, Lisette Lagnado and Agustín Pérez Rubio will bring these experiences and the issues they raise together in four locations. Due to Covid-19, the opening of the epilogue of the 11th Berlin Biennale for Contemporary Art has been postponed from June to September 2020.

"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," say the curators in their curatorial statement about the 11th Berlin Biennale.

Furthermore, together with the Allianz Cultural Foundation, Goethe-Institut e. V. and Institut für Auslandsbeziehungen (ifa), BMW supports the **Curatorial Workshop** of the 11th Berlin Biennale for up-and-coming curators, educators and other practitioners (regardless of age), who are living in Berlin in the first or second generation. Under the topic "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 time, 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.

Since its inception in 1998, the Berlin Biennale is shaped by the different concepts of curators appointed to enter into a dialogue with the city of Berlin, its public, with the people interested in arts as well as with the artists. The Berlin Biennale has

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become a magnet for art lovers from all over the world and is continually praised by an enthusiastic audience as an experimental context-specific exhibition.

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 the 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.

For further information about the 11th Berlin Biennale, please refer to:
<http://www.berlinbiennale.de>

EXHIBITION VENUES AND OPENING HOURS

KW Institute for Contemporary Art

Auguststrasse 69, 10117 Berlin
Wed – Mon 11.00 AM – 7.00 PM, Thu 11.00 AM – 9.00 PM

daadgalerie

Oranienstrasse 161, 10969 Berlin
Wed – Mon 11.00 AM – 7.00 PM

Gropius Bau

Niederkirchnerstrasse 7, 10963 Berlin
Wed – Mon 10.00 AM – 7.00 PM, Thu 10.00 AM – 9.00 PM

11th Berlin Biennale c/o ExRotaprint

Bornemannstrasse 9, 13357 Berlin
Wed – Mon 11.00 AM – 7.00 PM

All venues are closed on Tuesdays. Separate registration for the single exhibition venues and for specific time slots is mandatory. Tickets can be purchased online under: <https://bb-shop.visitate.net/en/>
Tickets will not be available for purchase on site.

For further questions please contact:

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#berlinbiennale11

About the curators of the 11th Berlin Biennale

María Berríos (born 1978 in Santiago de Chile) 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) 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 *Agítase antes de usar. Desplazamientos educativos, sociales y artísticos en América Latina* (TEORÉTICA, 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) 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 Berríos (Museo Nacional Centro de Arte Reina Sofía, Madrid, 2010). Recent projects of her include *Rivane Neuenschwander: The Name of Fear I 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

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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) 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*. 1 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 XXXXXXX*, 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 recently appointed curator of the Chilean Pavilion for the Biennale di Venezia in 2019 where he will present the work of artist Voluspa Jarpa. He is currently a board member of CIMAM and member of the Istanbul Biennial advisory board.

About BMW Group Cultural Engagement

For almost 50 years now, the BMW Group has initiated and engaged in over 100 cultural cooperations worldwide. The company places the main focus of its long-term commitment on contemporary and modern art, classical music and jazz as well as architecture and design. In 1972, three large-scale paintings were created by the artist Gerhard Richter specifically for the foyer of the BMW Group's Munich headquarters. Since then, artists such as Andy Warhol, Jeff Koons, Daniel Barenboim, Jonas Kaufmann and architect Zaha Hadid have co-operated with BMW. In 2016 and 2017, female artist Cao Fei from China and American John Baldessari created the next two vehicles for the BMW Art Car Collection. For years, the BMW Group and its partners have been initiating and establishing their own formats such as BMW Tate Live, BMW Welt Jazz Award, BMW Open Work, the BMW Art Journey and the "Opera for All" concerts in Berlin, Munich, Moscow and London. The company also partners with leading museums, art fairs and orchestras as well as jazz festivals and opera houses around the world. With BMW OPERA NEXT, the new partnership with the Staatsoper Unter den Linden, the opportunities presented by digitalisation are used to open up new ways of accessing the world of opera for young audiences. As part of its art programme "Muse", Rolls-Royce partners for the initiative "The Dream Commission" with two internationally esteemed art institutions. Together with Fondation Beyeler and Serpentine Galleries, emerging and established artists are invited to submit a moving-image work that delivers an immersive sensory experience. The artists are nominated and chosen by renowned personalities of the art world like Daniel Buren, Hans Ulrich Obrist, Cao Fei, and Theodora Vischer. The BMW Group takes absolute creative freedom in all its cultural activities for granted – as this initiative is as essential for producing groundbreaking artistic work as it is for major innovations in a successful business.

Further information: www.bmwgroup.com/culture and www.bmwgroup.com/culture/overview

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The BMW Group

With its four brands BMW, MINI, Rolls-Royce and BMW Motorrad, the BMW Group is the world's leading premium manufacturer of automobiles and motorcycles and also provides premium financial and mobility services. The BMW Group production network comprises 31 production and assembly facilities in 15 countries; the company has a global sales network in more than 140 countries.

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In 2019, the BMW Group sold over 2.5 million passenger vehicles and more than 175,000 motorcycles worldwide. The profit before tax in the financial year 2019 was € 7.118 billion on revenues amounting to € 104.210 billion. As of 31 December 2019, the BMW Group had a workforce of 126,016 employees.

The success of the BMW Group has always been based on long-term thinking and responsible action. The company has therefore established ecological and social sustainability throughout the value chain, comprehensive product responsibility and a clear commitment to conserving resources as an integral part of its strategy.

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