



La Biennale di Venezia

58. Esposizione  
Internazionale  
d'Arte  
Partecipazioni Nazionali

**PRESS PACKAGE, 8. MAY 2019  
GERMAN PAVILION  
58TH INTERNATIONAL ART EXHIBITION OF LA BIENNALE DI VENEZIA**

**Natascha Süder Happelmann  
ANKERSENTRUM (SURVIVING IN THE RUINOUS RUIN)**

**Curated by Franciska Zólyom**

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## **DATES**

**Biennale Arte 2019: 11 May - 24 November 2019**  
**Pre-opening: Biennale Arte 2019: 8-10 May 2019**  
**German Pavilion Opening: 10 May 2019, 3:00 p.m.**  
**Preview Days Opening Hours: 10 a.m. - 7 p.m.**

## **CONCERTS OF THE COLLABORATING MUSICIANS**

**Jako Maron**  
**Milano, Standards Studio, 13 May 2019, 10 p.m.**

**Jako Maron**  
**accompanied by Connie Walker aka CFM (Caramba!rec.) and SKOR72**  
**Leipzig, garden of GfZK - Galerie für Zeitgenössische Kunst, 17 May 2019, 6-10 p.m.**

**Jessica Ekomane, Tisha Mukarji, Elnaz Seyedi**  
**Venezia, Conservatorio Benedetto Marcello, 18 June 2019 (time TBA)**

58TH INTERNATIONAL ART EXHIBITION OF LA BIENNALE DI VENEZIA  
11 MAY - 24 NOVEMBER 2019

Natascha Süder Happelmann  
ANKERSENTRUM (SURVIVING IN THE RUINOUS RUIN)

In collaboration with Susanne Sachsse, Jessica Ekomane, Maurice Louca, DJ Marfox, Jako Maron, Tisha Mukarji, Elnaz Seyedi, Kooperative für Darstellungspolitik, Maziyar Pahlevan, Sina Ahmadi, Jasper Kettner and many others.

Curated by Franciska Zólyom

Venice, 8.5.2019 - Some spaces are ruins as soon as they are created, and consequently irreparable. But can ruins also cause permanent damage, can they be persistently ruinous?

The artist Natascha Süder Happelmann and her personal spokeswoman Helene Duldung, who appeared together at the pavilion's first press conference in October 2018, now present the artistic contribution for the 58th International Art Exhibition of La Biennale di Venezia to the public - for the duration of the Biennale Arte 2019, the German Pavilion will be declared an *Ankersentrum*.

In search of the unstable forms and possibilities of survival, resistance and solidarity, ruins are continually occupied, rededicated, rebuilt, inhabited. While the ruin itself is of less interest, its appropriation is a matter of extreme urgency.

The *Ankersentrum* consists of an expansive installation; its structural, sculptural and sonic elements open up the space of the German Pavilion for an immediate somatic experience. Six musicians and composers from various musical backgrounds and genres have created contributions for the sound installation *tribute to whistle*. The main instrument used here is the whistle; its piercing tone is processed into a variety of rhythms and sounds. The six sound contributions for eight channels are played through 48 loudspeakers mounted on a scaffolding structure. They are heard in constantly shifting constellations. This, along with the movement of visitors inside the room, generates changing sound spaces.

To coincide with the opening of the *Ankersentrum*, the third and last video by Natascha Süder Happelmann will be published on the website [www.deutscher-pavillon.de](http://www.deutscher-pavillon.de) and on social media. Following on from two previous videos, it forms the third part of a trilogy that marks the way to the *Ankersentrum*. Without further comment, it witnesses and connects places such as *AnkERzentren* ("transit camps" for asylum seekers) in Bavaria, tomato plantations in Puglia and a rescue ship in the customs port of Trapani.

An essential part of the artistic contribution is the publication *Ankersentrum (surviving in the ruinous ruin)*, designed by Maziyar Pahlevan and published by Archive Books. It contains poems, drawings, photographs and texts by Natascha Süder Happelmann, Nida Ghouse, Franciska Zólyom, Helene Duldung, Rheim Alkadhi, Aino Korvensyrjä, David Jassey, Rex Osa, Jasper Kettner, Fritz Lazlo Weber and Felix Meyer.

Information on all public events held as part of the project *Ankersentrum (surviving in the ruinous ruin)* is available on the website [www.deutscher-pavillon.de](http://www.deutscher-pavillon.de). These include concerts, the Deutschlandfunk series *con-tribute* and lectures at the summer school *beyond repair*, which is organised in cooperation with the Hochschule für Künste Bremen, the Università luav di Venezia and the Biennale Urbana.

The German contribution to the 58th International Art Exhibition of La Biennale di Venezia is realised on behalf of the Federal Foreign Office and in cooperation with ifa (Institut für Auslandsbeziehungen).



Auswärtiges Amt



Institut für  
Auslandsbeziehungen

EXCERPT FROM *ENTRE CHIEN ET LOUP*  
BY FRANCISKA ZÓLYOM

The return of the wolves is not without its history. The human's relationship with the wolf oscillates between fascination and competition, expressed in various myths, figures and stories. The myth of the werewolf—the metamorphosis of a human being into a blood-thirsty wolf(man)—is infused with fear and fascination. From the 13th to the 17th century, this belief is so strong in Europe that alleged werewolves are burned at the stake in the course of witch-hunts.

The history of the expulsion of wolves runs parallel to the emergence of sovereign states and the idea of citizenship. It can be recounted on the basis of a series of divisions and distinctions, for example between wilderness and domestication, man and nature, being settled and freedom of movement, or possession and possessionlessness.

The links between the figure of the wolf and that of the *Friedlos*, the bandit who belongs to no community, are revealed by Giorgio Agamben in *Homo sacer*: he equates the “bandit's liminal status”<sup>1</sup> with the wolf-man or werewolf, half animal, half human. Like *homo sacer*, who according to Roman law cannot be sacrificed, but may be killed without fear of punishment, he stands on the threshold between nature and culture; he exists in both worlds at the same time, but belongs to neither. According to Agamben, this borderline position between *phýsis* (i.e. nature or the real world) and *nómos* (i.e. human and divine law), and the power inherent in these two worlds, not only characterises the conditions *before* the introduction of law, preceding civil rights and the social contract. Rather, the violence that freely disposes of the “bare life” of the exile, *homo sacer*, with no form of criminal liability, is a continual prerequisite for the “authentically political,”<sup>2</sup> and remains a constitutive element of the sovereign state.

This essential link between violence and the state manifests itself most clearly in a state of emergency. In a moment of danger, such as an interstate conflict or civil war, to which Thomas Hobbes' anthropological formula “*homo homini lupus est*” (man is a wolf to men) historically refers, sovereign power unmasks itself as fundamentally violent. The most extreme escalation of this power, which is based on violence, takes place in the extraterritorial space of the camp.

The paradox of simultaneous exclusion and inclusion, inherent in both communities and states, was recognised by Roland Barthes in the fact that the excluded individual is enclosed within them without losing his status of exclusion. Even more so, he is integrated as a disintegrated individual.<sup>3</sup> This implies that the “moment” of the state of emergency can be extended, becoming perpetuated within the system. Integrated exclusion provides the legitimation for the use of violence, which can be activated again and again.

In his essay *Grammaire africaine*,<sup>4</sup> Barthes investigates the rhetoric of the French colonial rulers in Algeria and Morocco, speaking of an “axiomatic use of language” that attributes certain characteristics to the native population, devalues local social structures and naturalises colonial power structures. The meaning of words are literally turned into their opposite in order to legitimise foreign rule. This combination of attribution, heteronomy and masking is also found in political rhetoric today. When, for example, armed conflict is described as the pacification of unrest, when the victims of violence

1 Giorgio Agamben, *Homo Sacer. Sovereign Power and Bare Life*, Stanford, CA: Stanford University Press, 1998, p. 63.

2 Agamben, p. 64.

3 Cf. Roland Barthes, Lecture at the Collège de France, Session

March 16, 1977, in: *How to Live Together. Novelistic Simulations of Some Everyday Spaces*, New York: Columbia University Press, 2012, p. 81.

4 Roland Barthes, “Grammaire africaine,” in: *Mythologies*, Paris: Éditions du Seuil, 1957.

are pronounced suspects, when “initial reception centres,” which make community building almost impossible, are referred to as community accommodation, or when migrants and the helpers who show solidarity with them are criminalised. In the name of *Willkommenskultur* (welcoming culture), migrants are referred to as “guests,” and are then told where, when and how to be guests. They are asked for their names only in order to be registered, identified and categorised. This rhetoric invents deceptive expressions such as *Duldung* (tolerance) or centre, the effects of which are felt by migrants before they understand them, before they learn that they are neither guests nor welcome.

Processes of migration today affect more than 250 million people worldwide. The movement of migrants, says Avery F. Gordon, mirrors “border control rendered by its objective effects on the person who never moves alone.”<sup>5</sup> The person who never moves alone has lived in the “provisional” extraterritory of refugee camps for decades, sat hunched together with hundreds of others in an overcrowded dinghy on the open sea, inhabited an “initial reception centre” in a confined space with others, existed without civil rights (as an estimated number), worked in fields and factories with no rights over his own body, which is degraded to a tool, under the worst conditions imaginable. Being disintegrated, he or she is integrated into the logic of exploitation of neoliberal economies and national politics.

Does this person, with whom the “universal subject,” who is free to travel the world, shares so little (believes he shares so little and is willing to share so little) show us the meaning of sociality? The person who, with a history of centuries of subjugation, has internalised the fact that the exploitation of natural resources and the destruction of social structures in favour of the greatest possible accumulation of capital are ruinous concepts, producing a crisis that does not permit differentiation—for instance between human and human, between human and nature, between animate and inanimate existence, hunter and hunted—a crisis that knows no outside, no way back?

The knowledge of the ruinous circumstances caused by the “universal subject” of modernity along with globalised capital through the plundering of natural, social and ideational resources is neither a secret, nor is it new. And as long as this knowledge is not activated, its bearers, who behave passively in face of these conditions, perpetuating them or enduring them without contradiction, are accomplices to the plundering.

But how can this knowledge be activated? Perhaps through the figure of the witness, who embodies committed perception and presence in the sense of “being-with”? For André Lepecki, the aesthetic and political quality of testimony lies in the “active relation to the future historicity of the event.”<sup>6</sup> It would seem even more urgent to reveal the full impact of the continuity and complexity of the “event,” the plundering, and to make it more understandable, more palpable. For example through the concept of “elsewhere within here” (Trinh T. Minh-ha), meant neither in a purely temporal nor in a purely spatial sense, which repeatedly recognises the ecological, social, cultural, economic and political connections of the plundering and demands that these connections be actively challenged.

Finally: would a radical form of hospitality be conceivable, renouncing the role of the “eternal host” (who, acting on an impulse of well-meaning humanism, invites everyone and speaks for everyone and then tells his guests where to sit and how to behave)? This hospitality would stand for a direct connectedness in which there are—in Roland Barthes’

5 Cf. Avery F. Gordon’s presentation “Migration—Talking Migration” on the occasion of *100 Years of Now* on 24 March 2017 at the Haus der Kulturen der Welt, Berlin (<https://www.hkw.de/en/app/mediathek/video/55799>).

6 André Lepecki, *Singularities: Dance in the Age of Performance*, New York/London: Routledge, 2016, p. 180.

words—"only direct addresses, presences, no images, absences."<sup>7</sup> It would be an invitation to exchange traditional and internalised aesthetic concepts of the not so "universal" subject for experiences of "being in common" and "becoming with," in order to interpret seeing, hearing, speaking in continually new ways. The gathering, at which everyone would be guests and hosts at the same time, would be an unrestrainedly joyful event—remaining silent, listening, shouting, dancing, howling together—an expression of mutual responsibility. To use the words of bell hooks, the aesthetic would then be "more than a philosophy or theory of art and beauty; it is a way of inhabiting space, a particular location, a way of looking and becoming."<sup>8</sup>

This kind of aesthetic possesses the socio-poetic power of transformation.

The complete essay is published in the book *Ankersentrum (surviving in the ruinous ruin)*.

7 Barthes, Lecture at the Collège de France, Session March 30, 1977, in: *How to Live Together*, p. 101.

8 hooks, p. 122.

## NATASCHA SÜDER HAPPELMANN

Natascha Süder Happelmann (born in Budapest, 1987, or Sachsenheim, 1968, or Australia, 1979, or Munich, 1979, or Tehran, 1967, or London, 1966, or Iran, 1953) is an artist who lives and works in Berlin, Germany, or Kassel, Germany, or Gütersloh, Germany, or Santa Monica, California, USA, or the Cotswolds, Great Britain. (Source: Wikipedia)

Natascha Süder Happelmann's work investigates how the world is made, and the biopolitical and geopolitical interactions and entanglements that underlie it. She reassesses the conditions and spaces for artistic action and activates aesthetic research in political and social contexts.

The artist creates works in the fields of installation, performance, text, and sound. She repeatedly allows her practice to flow into collective processes, and addresses the collective and transdisciplinary aspect of artistic work.

Rather than providing further biographical information, the artist refers to the platform bioswop.net. This online exchange platform, which has existed since 2004, enables artists and other cultural workers to exchange CVs or compile them from existing data.

## FRANCISKA ZÓLYOM

The art historian and curator Franciska Zólyom has been the director of the GfZK (Museum of Contemporary Art) Leipzig since 2012.

From 1997 to 1999, she worked as a curator at the Ludwig Museum of Contemporary Art in Budapest. After an internship at the Hamburger Bahnhof - Museum für Gegenwart in Berlin (2001 and 2003/04), she became the director of the Institute of Contemporary Art - Dunaújváros, Hungary. Here she worked with international artists such as Gilbert Hage, Tamás Kaszás, Tilo Schulz, Sean Snyder and Technika Schweiz, initiating numerous site-specific and context-related exhibitions and research projects. The projects *City Without a Center* and *Stalking Utopia* reflect her interest in the spatialisation of ideologies. As a freelance curator she curated the exhibitions *Agents and Provocateurs* (with Beáta Hock) on the subject of artistic expressions of protest and *Lajos Kassák. Botschafter der Avantgarde* (with Edit Sasvári).

At the GfZK she has curated the following exhibitions, among others: *Little Warsaw: Battle of the Inner Truth* and *Dainius Liskevicius: Museum* (2012); *James Langdon: School for Design Fiction* (2013); *Creativity Exercises* (with Dóra Hegyi and Zsuzsa László) (2014); *Experimental Jetset: Provo Station* (2016); Céline Condorelli: *Wall to Wall* (2017); *Gaudiopolis. Attempts at a Joyful Society* (in cooperation with the OFF Biennale Budapest) (2018).

In addition to holding various honorary positions, she is committed to the development of educational and cultural policies.

## DESIGN VISUAL IDENTITY

**MAZIYAR PAHLEVAN** is a graphic designer based in New York, educated in Iran and at the Royal Academy of Art in the Hague before obtaining his MFA from Yale, New Haven. Prior to moving to the US he was based in Berlin for three years. He is currently teaching at Pratt Institute, New York.

<http://mazyarpahlevan.us>

## SPOKESPERSON HELENE DULDUNG

**SUSANNE SACHSSE** is an actress. She was a member of the Berliner Ensemble, where she worked with Heiner Müller, Robert Wilson and Einar Schlegel. She is widely known for her starring roles in numerous films of Bruce LaBruce, including *The Raspberry Reich* (2004), *Pierrot Lunaire* (2016) and *The Misandrists* (2018). She has worked in performance, film, art and music contexts with Yael Bartana, Zach Blas, Phil Collins, Keren Cytter, Josiah McElheny, Vegard Vinge / Ida Müller and Xiu Xiu, among others. Currently, Sachsse is touring in Ligia Lewis's *Water Will (A Melody)* and writing, directing and starring in a feature-length radio play for North German Radio (NDR). Sachsse is lyricist, singer and bassist of the band GIRLS. In 2017, she was honored with a Premio Maguey Queer Icon Award at the Guadalajara International Film Festival.

## SPATIAL CONCEPT

The **KOOPERATIVE FÜR DARSTELLUNGSPOLITIK** (JESKO FEZER, ANITA KASPAR, ANDREAS MÜLLER) carries out research on the representation of political and cultural issues in the public sphere. It understands the spatial design of viewer relationships as a contribution to social debate, as a cultural process of both questioning and conviction. The politics of representation it embodies organises these negotiations in space, opening up discursive social spaces. Jesko Fezer, Anita Kaspar and Andreas Müller, former co-editors of the journal *An Architektur*, teach experimental design, urban planning and exhibition design at various universities. They have been working together at their studio for exhibition design since 2008. The exhibitions they design, mainly in the cultural field, include the Design Collection at the Hamburg Museum für Kunst und Gewerbe, *The Whole Earth* and other presentations for the Haus der Kulturen der Welt, Berlin, as well as the travelling exhibitions *Geniale Dilletanten* and *Games and Politics* for the Goethe-Institut.

<https://darstellungspolitik.de>

## SOUND COMPOSITION

(Texts by Manuela Benetton)

**JESSICA EKOMANE** is a composer, musician and sound artist based in Berlin. In her work she combines elements of psychoacoustics, Gestalt and traditional music to explore our psychological and physical responses to sound as well as our engagement with a given sound feature, aesthetic stimulus or spatial information. Her artistic research focuses on how individual characteristics may influence the significance the listener attributes to sound. Also, she questions the way in which individual perception, collective experience and social identity are connected in the music event.

In her compositions and sound installations, the artist provokes cognitive responses through the use of space, technology, field recordings, human voice, objects and raw materials. Following a narrative flow, the sound often operates through contrasts: from noise to melody, from minimal to complex rhythmical structures. The result is an ever-changing soundscape

in which the listener could float endlessly. Jessica Ekomane will release her first album in 2019 via Important Records.

<https://jessicaekomane.com>

The musician and composer MAURICE LOUCA is one of the most prolific and adventurous figures in Egypt's thriving experimental arts scene. Elements of free improvisation, cosmic jazz, trancelike traditional music, Arabic melody and minimalism meet in his wholly unique vision, blurring the borders between composition and improvisation with gorgeously atmospheric results.

In recent years, Louca has gained a global reputation through his remarkable solo albums *Salute the Parrot* (2014) and *Lekhfa* (2017), with an expanding lineup of genre-defying collaborations, most notably his trio The Dwarfs of East Agouza, the multicultural collective Alif, and the bands Bikya, Lekhfa and Karkhana. He has also contributed his North African percussion loops and scintillation keys to other projects, composing for theatre, film and contemporary art.

His latest album *Elephantine* is his most ambitious work to date, but also a bold next step in his development as a composer, arranger and bandleader. For this album Louca is joined by a 12-piece multinational band for a panoramic odyssey through pensive lulls, hard-grooving hypnosis and moments of avant-jazz catharsis.

<https://mauricelouca.bandcamp.com>

DJ MARFOX is the alias of the producer and DJ Marlon Silva, a key figure on Lisbon's Afro-Portuguese electronic scene as well as a renowned name in a worldwide network of dedicated seekers of new directions in electronic social music. He first connected with music in the early 2000s when he heard the kuduro artist DJ Nervoso playing at a party, and left feeling inspired to begin his own productions. Since then, his ascent has been slow and steady. Marfox makes music that is "free", un beholden to any style, although its origins lie in the atmosphere of Lisbon's *African nights* on the edges of the city, where West African zouk rubs up against Brazilian pagode and commercial R'n'B. His unique, frenetic, club-ready music has stylistic depth and incorporates African-influenced dance music such as kuduro, kizomba, funaná, and tarraxinha with traditional house and techno.

Having also released on Lit City Trax, Warp Records, he is one of the figureheads of the roster of Príncipe Discos, the independent label that has harboured a generation of voices from the barrios surrounding Lisbon, exposing the world to their explosive raw energy.

JAKO MARON is the 'sound alien and healer' from the island of La Réunion who makes tradition rhyme with experimentation. He uses modular synthesis, drum machines and a crackle box to reinvent and mutate *Maloya* and *Séga*, the two folk genres on La Réunion whose origins trace back to African slave communities. The artist reimagines the folk music of his homeland, banned until the 1960s due to its strong political engagement, in stripped-down electronic beats, and propels it straight into the future with a new meaning and social usage.

Influenced by old-school hip-hop, electro and dub, he works with slow tempos and a range of hypnotic synthlines to generate binary and ternary rhythms that are dark and inscrutable, yet effective and evocative. "But it is exactly that subtleness that makes this fusion so intriguing: rather than emphasizing the novelty of this folkloric-electronic pairing, Maron opts for a subtler, deeper kind of hybrid." His music is released by the adventurous Ugandan label Nyege Nyege.

<http://www.jakomaron.com>

Artist and composer TISHA MUKARJI is one of the finest inside pianists on the contemporary scene today. She started being interested in piano and piano tuning at a very early age. After studying contemporary music, her enthusiasm for improvisation was ignited during a circuitous route through the Middle East and Europe, where she encountered and collaborated with a variety of musicians with very different styles and artistic languages. Interested in the exploration of silence as absence, Mukarji plays delicate but intense, raw music of great beauty, blurring the boundaries between improvisation and composition. Her confident style of playing is distinct and defined by a great understanding of the instrument, coupled with a sense of timing and attentiveness that give sounds breathing space and a cohesiveness of structure.

Tisha Mukarji, currently based in Paris, has performed and recorded her work extensively in Europe. She is the author of the book *Auscultation* (Argobooks) and has released the records *ffansion | fancies* (2016), *Dots and Lines* (2016), *Schall und Rausch | Vapour* (2014) and *Outwash* (2012).

<http://www.fugitivestudies.com>

With a background in informatics, ELNAZ SEYEDI composes chamber music for selected ensembles, intrepidly redefining New Music. Haptic and tactile as well as atmospheric and spiritual, her compositions move between the severe and the delicate. Inspired by literature, architecture and visual art, Seyedi explores the notions of subjectivity, memory and distance in her work, and questions the individual perspective towards all that is existent.

After studying music theory and composition with Alireza Mashayekhi in Tehran, she continued her studies in Europe with Younghi Pagh-Paan and Jörg Birkenkötter, Günter Steinke and Caspar Johannes Walter. Her music has been performed at numerous festivals, and she is currently a composer in residence at the International Ensemble Modern Academy in Frankfurt.

<http://elnazseyedi.com/>

## ifa's (Institut für Auslandsbeziehungen) Biennales, Funding Programmes and Networks

With its exhibitions and funding programmes for contemporary art, ifa is committed to the emergence of cultural mediation and discourse spaces and initiates artistic processes. Worldwide it initiates, conceives, curates and promotes as well as reflects and documents projects that place the freedom of art at its centre, that provide access to culture, strengthen international cultural relations and thereby contribute to international understanding and the strengthening of civil societies. In so doing, ifa relies on impartial dialogue and collective knowledge in order to establish international partnerships and sustainable projects.

Since 1971, ifa has coordinated and implemented Germany's contribution at the Venice Biennale on behalf of the Federal Foreign Office. At the world's oldest art biennale, internationally renowned artists such as Gerhard Richter, Joseph Beuys, Hanne Darboven, Bernd and Hilla Becher, Katharina Fritsch, Rosemarie Trockel, Martin Kippenberger, Candida Höfer, Tino Sehgal, Isa Genzken, Ai Weiwei and Hito Steyerl have exhibited in the German pavilion. The German contribution has already won six Golden Lions: 1984 Lothar Baumgarten and A. R. Penck (commissioner, Johannes Cladders); 1986 Sigmar Polke (commissioner, Dierk Stemmler), 1993 Hans Haacke and Nam June Paik (commissioner, Klaus Bußmann), 2001 Gregor Schneider (commissioner, Udo Kittelmann), 2011 Christoph Schlingensiefel (curator, Susanne Gaensheimer) as well as 2017 Anne Imhof (curator, Susanne Pfeffer).

One of ifa's central tasks is the collaboration with artists and curators both nationally and abroad. Art and exhibition projects, increasingly developed in joint creation and co-production, address globally relevant topics, such as questions about everyday realities, cultures of remembrance, moral concepts and conceptual worlds, and how to manage resources and the environment. In all of its projects abroad, ifa collaborates with international exhibition spaces, museums and independent art spaces to design learning and thinking sites, information and discussion platforms, and to create spaces for current discourses on contemporary art. With its exhibition and mediation programmes in Germany as well as in its galleries in Stuttgart and Berlin, ifa also works for the sustainable development of cultural diversity and for social cohesion in Germany.

ifa President Ulrich Raulff on the opening of the 2019 German pavilion: *"For ifa, the German contribution in Venice is a decisive touchstone for the quality of its cultural mediation work, accomplishing the promotion of artists, foreign exhibitions and the work of its galleries. Discussions leading up to and following the biennale as well as the international responses they spark also give important impulses for our work in the field of civil society dialogue and research. Therefore, the Venice Biennale can certainly be seen as a laboratory for our tasks in the context of foreign cultural and educational relations. The biennale has an effect on politics and conveys important discussion and societal problematics from an artistic perspective."*

Sponsoring biennales and exhibitions abroad since 1982, ifa has also been supporting artists represented at international art biennales. Nairy Baghramian, Alexandra Bircken, Stan de Natris, Jimmie Durham, Haris Epaminonda, Cyprien Gaillard, Jeppe Hein, Katarzyna Korczak, Maria Loboda, Tomás Saraceno, Payam Sharifi, Hito Steyerl and Rosemarie Trockel will be presented with support of ifa in Venice this year.

The international online platform Contemporary And (C&) is also at the Venice Biennale in the African Art in Venice Forum (AAVF). This magazine about the contemporary art scene in Africa has been published by ifa since 2013 and is networked worldwide. The AAVF was initiated in 2017 to make contemporary African art more visible and enhance exchange. C& print editions will be available, and the acting editor-in-chief Will Furtado will represent C& on an art criticism panel at the Biennale.

**About ifa**

ifa (Institut für Auslandsbeziehungen) is Germany's oldest intermediary organisation for international cultural relations, having celebrated its centenary in 2017. It promotes a peaceful and enriching coexistence between people and cultures worldwide. ifa supports artistic and cultural exchange in exhibition, dialogue and conference programmes, and it acts as a centre of excellence for international cultural relations. It is part of a global network and relies on sustainable, long-term partnerships.

ifa is supported by the Federal Foreign Office of the Federal Republic of Germany, the state of Baden-Württemberg and its capital Stuttgart. [www.ifa.de](http://www.ifa.de)

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**58<sup>th</sup> International Art Exhibition – The Venice Biennale**  
**Statement about the 2019 German Pavilion by the**  
**Minister of State for Foreign Cultural Policy Michelle Müntefering**

Next to the Documenta in Kassel, the Venice Art Biennale is the world's most important exhibition of contemporary art. Every two years, artists and art-lovers from around the world meet to discover and discuss the latest trends in art. Germany is represented with its own pavilion at the biennale, providing a stage for our national contributions both for the architecture and art biennales.

We live in a trying time of risks and crises. Many people are unsettled; they seek stability and orientation. Creative artists have responded to the new challenges with keen intuition. The German contribution by Anne Imhof and Susanne Pfeffer at the 2017 art biennale answered with the piece entitled *Faust* and received the well-earned Golden Lion. Because of its style and content, I'm certain that this year's contribution by Franciska Zólyom and Natascha Süder Happelmann will attract a great deal of attention.

Germany's foreign cultural and educational policy is particularly important to us for creating pre-political freedom for culture in which creative artists can develop joint productions in culture, education and science. Such freedom is necessary for cultivating cultural intelligence. National borders play, at most, a minor and hopefully ever-unimportant role. I'm convinced that in the cooperation of today's artists, nationality plays practically no role anymore. We are supporting this as much as we can in the European context and beyond. We're increasingly encountering a "foreign policy of societies" in which civil society structures are also gaining importance in cultural cooperation. In this way, our intermediary organisations like the Goethe Institute, the Institut für Auslandsbeziehungen (ifa), the Alexander von Humboldt Foundation and the German Academic Exchange Service are of central importance, as are museums, private foundations, initiatives, artists and committed individuals.

Art and culture, but also knowledge and ideas do not stop at national borders. They flow between the inside and outside. At the same time, important issues of our time – migration, digitalisation, climate change – must also be negotiated culturally. Cultural policy understood as social policy shapes our concept of culture, which thereby relies on the social power of culture.

I am very pleased that Franciska Zólyom has embraced the challenge of curating the German contribution at the 2019 art biennale. With her connections beyond German borders, Mrs. Zólyom has the best prerequisites for initiating a contribution that is open to all influences. I'm eager to experience Mrs. Zólyom's curatorial expertise and Mrs. Happelmann's artistic forms.

In closing, I'd like to sincerely thank the staff at the Institut für Auslandsbeziehungen. For many years and with great dedication, they have overseen the German contribution at the Venice Art Biennale. The German Federal Foreign Office, which provides the core funding for the German contribution at the biennale, is fortunate to have such a partner at its side.

I wish all of the artists, representatives and visitors an enjoyable time at this year's biennale.



## GOETHE-INSTITUT

DT

Das Veranstaltungsprogramm des Deutschen Pavillons 2019 entstand in Kooperation mit dem Goethe-Institut, dem weltweit tätigen Kulturinstitut der Bundesrepublik Deutschland. Derzeit verfügt das Goethe-Institut über 159 Institute in 98 Ländern. Es trägt durch vielfältige Aktivitäten im Bereich der zeitgenössischen Kunst dazu bei, im Ausland die Begegnung und Auseinandersetzung mit Kunst aus Deutschland zu ermöglichen. Das transdisziplinäre Konzept des diesjährigen künstlerischen Beitrags des Deutschen Pavillons und seine diskursorientierte Herangehensweise trugen maßgeblich zur Kooperation mit der Künstler\*in Natascha Süder Happelmann und der Kuratorin Franciska Zólyom bei. Auf der Grundlage der für den Deutschen Pavillon komponierten Klangbeiträge soll eine Hörstation entwickelt werden, die an Goethe-Instituten weltweit eingesetzt und von einem vielfältigen Rahmenprogramm ergänzt wird.

ENG

The programme of events at the German Pavilion 2019 has been organised in cooperation with the Goethe-Institut, the Federal Republic of Germany's cultural institute. The Goethe-Institut is active worldwide and currently maintains more than 159 institutes in 98 countries. By initiating and supporting diverse activities related to contemporary artistic practice, it enables people in other countries to experience and engage with art from Germany. The transdisciplinary concept and discourse-oriented approach of this year's artistic and curatorial project for the German Pavilion contributed significantly to the Goethe-Institut's cooperation with the participating artist Natascha Süder Happelmann and the curator Franciska Zólyom. Sound compositions created for the German Pavilion 2019 will be presented at a specially devised audio station; this will be made available at Goethe-Instituts around the world and accompanied by an extensive programme of additional events.

IT

Il programma del padiglione della Germania 2019 è stato realizzato in cooperazione con il Goethe-Institut, l'istituto culturale della Repubblica Federale di Germania che è attivo in tutto il mondo. Attualmente il Goethe-Institut ha 159 sedi in 98 paesi. Con le sue varie azioni nell'ambito dell'arte contemporanea rende possibile l'incontro e il dialogo con l'arte tedesca. Il concetto transdisciplinare del padiglione della Germania di quest'anno, insieme al suo approccio basato sul dialogo, hanno contribuito in modo decisivo alla cooperazione tra artista Natascha Süder Happelmann e curatore Franciska Zólyom. Sulla base delle composizioni sonore prodotte per il padiglione della Germania sarà sviluppata una stazione fonetica, la quale verrà poi presentata nei centri del Goethe-Institut in tutto il mondo con un vasto programma di eventi.

**GOETHE  
INSTITUT**

Sprache. Kultur. Deutschland.

The books of the German Pavilion at the 58th International Art Exhibition of the Venice Biennale, edited by the artist Natascha Süder Happelmann and the curator of the pavilion Franciska Zólyom, is produced in collaboration with the publishing house Archive Books. Archive was founded in 2009 in Berlin. Since its inception a decade ago it has published over one hundred books which offer a layered, nuanced, and complex perspective on the present. Its curated catalogue combines polyphonic forms of writing, merging contributions from multiple geographies and cultural contexts.

Archive considers itself an ecosystem where authors, translators, and editors work to build lines of communication with diverse publics. Its publications question the limits of our most certain ways of knowing, thus participating in decolonizing forms of knowledge and dismantling racialized, gendered and sexualized epistemologies. Archive is driven by its willingness to scrutinize fundamental truths, to question structures accepted on the basis of authority, to address the violence these uphold.

*Archive Books* sind Pia Bolognesi, Caroline Bourrit, Corinne Butta, Paolo Caffoni, Alima De Graaf, Lilia Di Bella, Binta Diaw, Fatou Kiné Diouf, Chiara Figone, Imann Gaye, Raúl Fernández Gil, Joanna Glinkowska, Nicola Guy, Amelie Jakubek, Ines Juster, Gaia Martino, Daisy Nutting, Chiara Onestini, Ilaria Pittassi, Annika Turkowski.

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