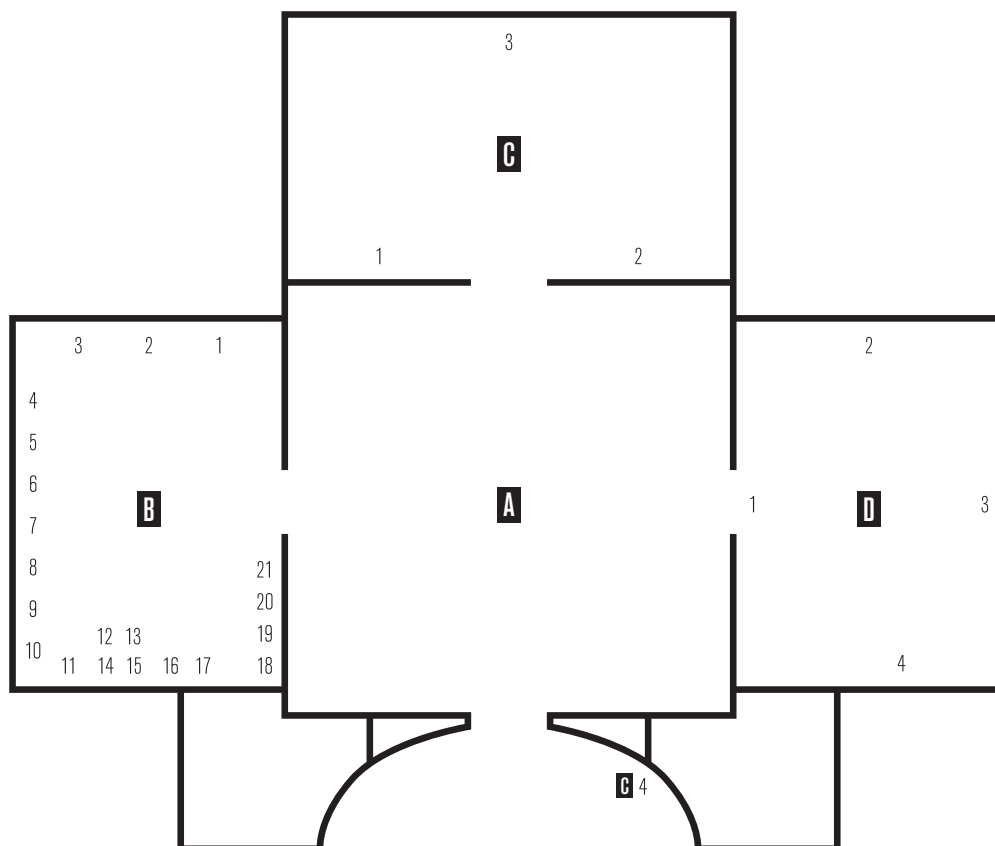


DEUTSCHER PAVILLION 2013

AI WEIWEI
ROMUALD KARMAKAR
SANTU MOFOKENG
DAYANITA SINGH

GERMAN PAVILION 2013
55TH INTERNATIONAL ART EXHIBITION
LA BIENNALE DI VENEZIA
1ST JUNE TO 24TH NOVEMBER 2013



A AI WEIWEI

Bang, 2010–2013
886 antique stools

B SANTU MOFOKENG

- 1 **Flags**, Motouleng Cave, Free State (South Africa), c. 2008
- 2 **The Black Photo Album / Look at Me, 1890–1950**, 9 photographs from the series, 1997
- 3 **Crossing the Stream**, Motouleng Cave, Free State (South Africa), c. 2008
- 4 **Elephant Rock**, Motouleng Cave, Free State (South Africa), 1996
- 5 **Gynacological place**, Motouleng Cave, Free State (South Africa), c. 2008
- 6 **Sacral Chickens**, Motouleng Cave, Free State (South Africa), 2004
- 7 **Inside Motouleng Cave**, Free State (South Africa), c. 2008
- 8 **Tattoos**, Mautse Cave, Free State (South Africa), c. 2000
- 9 **Mautse Cave**, Free State (South Africa), 1996
- 10 **Inside Motouleng Cave**, Free State (South Africa), c. 2008

- 11 **Relocated Gravestones**, Bohlakong, Bethlehem, Free State (South Africa), 1992
- 12 **Commendale Plantation with Graves**, Piet Retief (South Africa), 2012
- 13 **Commendale Community Farm**, Piet Retief (South Africa), 2012
- 14 **Commendale Graves**, Piet Retief (South Africa), 2012
- 15 **Driefontein Mine**, Mpumalanga (South Africa), 2012
- 16 **Driefontein Mine with Graves**, Mpumalanga (South Africa), 2012
- 17 **Denied Access to Graves**, 2012
- 18 **Rock face**, Motouleng Cave, Free State (South Africa), 1996
- 19 **N1 Danie Joubert**, Venda (South Africa), 2011
- 20 **Bifrost**, Haenertsburg (South Africa), 2011
- 21 **Lake Funduzi**, Venda (South Africa), 2011

Black and white images: Silver gelatin print
Color images: Pigment print

C ROMUALD KARMAKAR

- 1 **Hamburger Lektionen (Hamburg Lectures)**
Germany 2006, 16:9, 134 min
WP: Int. Film Festival Berlin 2006 (Panorama)

ACTOR: Manfred Zapatka
DIRECTOR: Romuald Karmakar
TEXTBOOK: Romuald Karmakar
in collaboration with:
Achmed Khammas, Günther Orth,
Maria Legann, Fathi Franzmathes
GERMAN EDITING: Dirk Laabs, Katrin Näher,
Ouifaq Benkiran
COPY EDITING: Sten Nadolny
PRODUCER: Romuald Karmakar
EXECUTIVE PRODUCERS: Harald Will,
Uwe Leippar
LINE PRODUCER: Mathias Schwerbrock
CINEMATOGRAPHER: Fred Schuler (ASC),
Frank Müller, Casey Campell
PRODUCTION DESIGN: Anja Müller
EDITORS: Romuald Karmakar, Karin Nowarra
SOUND: Paul Oberle
A Pantera Film Production
In collaboration with Dirk Laabs
© 2006 Pantera Film GmbH

- 2 **8. Mai (8th of May)**
Germany 2005/2013, 4:3, 45 min
DIRECTOR, CINEMATOGRAPHER, EDITOR:
Romuald Karmakar
RERECORDING MIX: Matthias Lempert
A Pantera Film Production
© 2013 Pantera Film GmbH

- 3 **Anticipation** (Working title:
Waiting for Sandy)
USA 2013, 16:9, 4 min
DIRECTOR, CINEMATOGRAPHER, EDITOR:
Romuald Karmakar
RERECORDING MIX: Matthias Lempert
A Pantera Film Production
© 2013 Pantera Film GmbH

- 4 **Panzernashorn (Rhinos)**
Germany 2012, 16:9, 1:30 min
DIRECTOR, CINEMATOGRAPHER, EDITOR:
Romuald Karmakar
RERECORDING MIX: Matthias Lempert
A Pantera Film Production
© 2012 Pantera Film GmbH

D DAYANITA SINGH

- 1 **File Room**, 2013
15 framed books
- 2 **Mona and Myself**, 2013
Moving still image
- 3 **Sea of Files**, 2013
Digital slide projection
- 4 **Go Away Closer II**, 2013
Digital slide projection

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For the 55th International Art Exhibition – La Biennale di Venezia 2013 the artists and curators decided to follow the suggestion of the Foreign Affairs Offices of France and Germany to exchange their respective pavilions. The German contribution in the French Pavilion carries the critical investigation of the significance of traditional forms of national representation in national pavilions forward. In 2013 Germany is represented by four internationally renowned artists, Ai Weiwei, Romuald Karmakar, Santu Mofokeng and Dayanita Singh. This is an understanding of Germany as an active participant in a complex, worldwide constellation of influences and dependencies—not as a hermetic national unit.

For his installation **Bang**, **AI WEIWEI** has assembled 886 three-legged wooden stools. In today's China, the three-legged stool is an antique. Manufactured in a very much uniform method, it was in use throughout China and in all sectors of society for centuries. Every family had at least one stool, which served all sorts of domestic purposes and was passed on from generation to generation. After the Cultural Revolution and the subsequent modernization of the country, however, the production of these stools plummeted. Aluminum and plastic have superseded wood as the standard material for furniture. Out of 886 of these stereotyped and yet highly individual objects, Ai Weiwei has created an expansive rhizomatic structure whose sprawling growth recalls the rampantly proliferating organisms of this world's megacities. The single stool as part of an encompassing sculptural structure may be read as image for the individual and its relation to an overarching and excessive system in a postmodern world developing at lightning speed. In the present exhibition, it functions also as metaphor of the themes addressed in

the works of Romuald Karmakar, Santu Mofokeng, and Dayanita Singh, each of whom has devised distinctive techniques to present a variety of perspectives on how biographical, cultural, or political identity is related to larger, transnational conditions and circumstances.

In his documentary, feature, and conceptual films, **ROMUALD KARMAKAR** has devoted himself for three decades to the investigation of mechanisms of violence and mass phenomena, often exploring the perpetrators' perspective, focusing frequently on German history. The documentary **8. Mai (8th of May)**, 2005/2013, was shot during the large demonstration of the far-right National Democratic Party (NPD) of Germany held on Berlin's Alexanderplatz on May 8, 2005, on occasion of the 60th anniversary of the end of the Second World War. In **Hamburger Lektionen (Hamburg Lectures)**, 2006, the German stage and movie actor Manfred Zapatka recites the German translations of two lectures the Moroccan-born Salafi imam Mohammed Fiazzi delivered in January 2000 at Hamburg's Al-Quds Mosque—a Muslim community center frequented by the terrorists who took part in the September 11, 2001 attacks. **Hamburg Lectures**, which Karmakar calls a "German history," as well as **8th of May**, documenting the neo-Nazi gathering in Berlin, which was also a manifestation of how the network of neo-Nazis operates internationally, provide quite tangible examples that today's radical ideologies evolve across borders between countries. The two shortfilms **Anticipation**, 2013, and **Panzernashorn (Rhinceros)**, 2012, however, are more characterized by a significant aesthetic and symbolic meaning. **Anticipation** shows the threatening moment of the approaching hurricane Sandy in Massachusetts in October 2012, and **Panzernashorn (Rhinceros)**, which was shot at the West-Berlin zoo, may be

read as a universal metaphor for an existence conditioned by external constraints and injunctions.

SANTU MOFOKENG's photographic series reveal collisions between transnational developments, ancient traditions, and personal fates. Mofokeng started out as a street photographer in Soweto in the 1970s and subsequently documented the battles South Africa's black people waged against Apartheid as well as their everyday life in the townships. He is today regarded as one of the country's preeminent and most respected black artists and photographers. Since 1996, he has worked on the photographic essay *Chasing Shadows*, which shows the religious rituals of the black South African people and the sites where they were practiced during Apartheid, most prominently among them the caves at Motouleng and Mautse. Mofokeng examines the interrelations between landscape, spirituality, and memory, exploring the idea of the traumatized landscape in which personal narratives as well as larger histories have become inscribed. With **Ancestors / Fearing the Shadows**, Mofokeng complements this work in progress with a new series; it documents how the spiritually charged landscapes of Mpumalanga Province in northeastern South Africa fall victim to the appropriation of land by mining corporations and are desecrated, a growing development all over the world. The photographs show the perspectives of those who experienced everyday life under Apartheid and their view onto the landscapes they have imbued with spiritual meaning and their renewed defilement today.

The world of **DAYANITA SINGH**'s pictures is informed by a way of life in which classical Indian traditions of society and family clash with modern existence. Born to an upper-middle-class family in New Delhi,

the daughter of an agriculturist, decided, with her mother's support, to build an autonomous life for herself as a photographer. As a young woman, she started to portray a famous Indian musician and tabla player as he traveled around the world. He subsequently became her spiritual mentor, and so traveling has been the form of existence that has shaped Singh's life and work more profoundly than her roots in her hometown. As though in a dreamlike state, her photographic essays and slide projections fuse innumerable images from her Indian past with her perceptions of the present. European music and literature are influences in her work, as are the history of American movies and the places, structures, and people of her milieu in New Delhi. The melancholy of parting rather than staying constitutes a pervasive undertone in her pictures. Probably the one person whom the artist has portrayed more often than anyone else, she stands at the center of a film Singh has developed for this exhibition, *Mona*—the heart and anchor of Singh's nomadic life—is a eunuch, without a past or relatives, a double outcast rejected first by society and eventually even by the community of eunuchs. *Mona* now lives in a cemetery in Old Delhi; without a family of her own, she has become Singh's surrogate family. What does identity mean today to those who do not belong, who are not part of any social organism or nation?

Further information: www.deutscher-pavillon.org
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The German contribution is realized on behalf of the Federal Foreign Office and in cooperation with the Institut für Auslandsbeziehungen (ifa). The Goethe-Institut and the ifa Freunde des Deutschen Pavillon / Biennale Venedig e.V. support the German Pavilion. The Sparkassen-Kulturfonds of the German Savings Banks Association is main sponsor of the German Pavilion at the 55th International Art Exhibition – La Biennale di Venezia.

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