

DEUTSCHER RECHSTUEDE PAVILLION 2013 AI WEIWEI ROMUALD KARMAKAR SANTU MOFOKENG DAYANITA SINGH

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



The team of the German Pavilion welcomes you to the
55th International Art Exhibition – La Biennale di Venezia 2013

Your press kit contains the following materials:

- Factsheet on the German Pavilion housed in the French Pavilion
- Press releases on Ai Weiwei, Romuald Karmakar, Santu Mofokeng, Dayanita Singh, and the German Pavilion housed in the French Pavilion
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- The German Pavilion from 1948 to 2013
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- Press release from the partner organization, the Institut für Auslandsbeziehungen (ifa)
- Press release from the supporting organization, Goethe-Institut
- Press release from the main sponsor, the Sparkassen-Kulturfonds of the Deutsche Sparkassen- und Giroverbandes

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The German Pavilion in the French Pavilion 55th International Art Exhibition – La Biennale di Venezia 2013

- Duration: June 1– November 24, 2013
- Press preview: May 29 – 31, 2013
- 2013 Press Conference of the German contribution: May 29, 2013, 10 a.m., **French Pavilion**, Giardini della Biennale
- Opening of the German Pavilion: May 29, 2013, 11 a.m., jointly with France **in front of the German Pavilion**, Giardini della Biennale
- Official opening of La Biennale di Venezia: June 1, 2013, 10 a.m., Giardini della Biennale
- Director of the Biennale: Massimiliano Gioni
- Curator of the German Contribution: Susanne Gaensheimer
- Artists of the German Contribution: Ai Weiwei, Romuald Karmakar, Santu Mofokeng, Dayanita Singh
- Title: Ai Weiwei, Romuald Karmakar, Santu Mofokeng, Dayanita Singh
- Publication: Susanne Gaensheimer (ed.): *La Biennale di Venezia 2013, Deutscher Pavillon. Ai Weiwei, Romuald Karmakar, Santu Mofokeng, Dayanita Singh.*
The catalogue is a compilation of texts by Geoff Dyer, Ranjit Hoskote, François Jullien, Jeff Kelley, Gilles Kepel, Jacques Mandelbaum, Santu Mofokeng, Simon Njami, Aveek Sen, Uli Sigg, Mark Terkessidis
Published by Gestalten Verlag, Berlin, 2013
ISBN (German): 978-3-89955-500-484
ISBN (English): 978-3-89955-494-697
Catalogue price: € (D) 39.90

Project management: Anna Goetz

Publication: Eva Huttenlauch

Head of Communication: Markus Müller, Bureau Mueller, Berlin

Website content: Markus Müller, Barbara Schiltenwolf, Anna Goetz, Eva Huttenlauch, Min young Jeon

Design: Double Standards, Berlin

Commissioned by: The German contribution is realized on behalf of the Federal Foreign Office and in cooperation with the Institut für Auslandsbeziehungen (ifa).

Supporters of the German Pavilion: The Goethe-Institut and the ifa Freunde des Deutschen Pavillon / Biennale Venedig e.V. support the German Pavilion.

Main sponsor: The main sponsor of the German Pavilion at the 55th International Art Exhibition—La Biennale di Venezia is the Sparkassen-Kulturfonds of the Deutsche Sparkassen- und Giroverbandes.

Other partners: Other partners and supporters are the MMK Museum für Moderne Kunst Frankfurt am Main, the Prince Claus Funds for Culture and Development, AXA Art Versicherung AG, Bionade and VAUX.

Lenders: Galerie Neugerriemschneider, Berlin; Frith Street Gallery, London; MAKER Studio, Johannesburg

Media partner: Deutsche Welle DW-TV

Website: Deutscher Pavillon
www.deutscher-pavillon.org

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Ai Weiwei, Romuald Karmakar, Santu Mofokeng, Dayanita Singh

The German Pavilion at the 55th International Art Exhibition—La Biennale di Venezia 2013 in the French Pavilion

The press conference for the German Pavilion will be held at 10:00 a.m. on May 29, 2013 at the French Pavilion in the Giardini della Biennale.

The following persons will be available for comment:

Ronald Grätz, secretary general of the Institut für Auslandsbeziehungen (ifa)

Elke aus dem Moore, head of the Fine Arts Department at the Institut für Auslandsbeziehungen (ifa)

Johannes Ebert, secretary general of the Goethe-Institut

Georg Fahrenschon, president of the Deutsche Sparkassen- und Giroverbandes (DSGV)

Susanne Gaensheimer, director of the MMK Museum für Moderne Kunst Frankfurt am Main and curator of the German Pavilion at the 55th International Art Exhibition – La Biennale di Venezia

and the attending artists.

The production of art in Germany today is defined by various forms of collaboration between artists from all over the world and by an intellectual and cultural climate that is profoundly international. Susanne Gaensheimer therefore intends to continue her critical examination of the meaning of traditional forms of “national representation” in “national pavilions” in the German Pavilion at this year’s Venice Biennale. Proposing that the nationally defined format be treated as an open concept and that Germany be understood not as a hermetic entity but as an active participant in a complex, worldwide network, she invited four artists of international renown from four different countries to contribute:

Romuald Karmakar
Santu Mofokeng
Dayanita Singh
Ai Weiwei

At the initiative of the French and German foreign offices, this year’s German Pavilion is to be housed in the French Pavilion, and vice versa.

What these four artists have in common is that in their works – which vary greatly in terms of form and focus –they challenge the notion of the unambiguous biography and of the specific national or cultural identity. They also explore the dissolution of particular concepts of identity precipitated by modernization and the globalization of their respective realities.

Romuald Karmakar has been producing works that grapple with German history, German themes, and German identity for almost three decades. In his films he shows that political ideologizing is no longer contained within national boundaries but has become a pan-European, even a global, process. Dayanita Singh's iconography is shaped by a way of life in which India's social and familial traditions collide with the contingencies of modern life. The photographer's travels all over the world and itinerant existence have influenced her life and work more profoundly than ties to her native Delhi ever did. Santu Mofokeng's photographic series created especially for Venice also reveals how transnational developments, cultural traditions, and personal destinies can clash head on. His photographs show how the restrictive reality of life under apartheid also influenced the spiritual identity of black South Africans and how trauma and memory are now inscribed in the landscape itself. The loss of cultural identity caused by the Cultural Revolution and transformation of Chinese society brought about by breakneck modernization are central themes in the work of Ai Weiwei. All four artists have created new works specifically for this occasion and these will be unveiled at the opening of the German Pavilion.

“Our collaboration with the artists in developing this exhibition was more than remarkable,” says Gaensheimer of the German Pavilion. “Not only were they quite generous when it came to redefining the parameters of a group exhibition, but they all agreed to create new works. The interaction of Karmakar's film *8. Mai*, Singh's projection *Mona and Myself*, Weiwei's installation *Bang*, and Mofokeng's landscapes from Mpumalanga Province in northeast South Africa with all their many moving, unsettling, and enlightening cross-references, is an aesthetic revelation that goes far beyond my original expectations.”

Elke aus dem Moore, head of the Fine Arts Department at the Institut für Auslandsbeziehungen (ifa), says: “Germany is a country characterized by international tendencies and influences, which serve as a source of creativity. Susanne Gaensheimer addresses core issues of our time through her curatorial concept. She decided to invite four outstanding international artists who are linked to Germany in a variety of ways and whose work centrally examines questions of cooperation and coexistence in society. The exchange of pavilions between France and Germany further emphasizes the exploration of questions surrounding current social developments and changes originating from increased individual mobility.”

Additional details concerning the artworks can be found in the list of works and in the foreword written by Susanne Gaensheimer herself.

The catalogue published by Gestalten Verlag features essays by Geoff Dyer, Jacques Mandelbaum, Santu Mofokeng, Uli Sigg, Mark Terkessidis, Ranjit Hoskote, Aweek Sen, François Jullien, Simon Njami, Jeff Kelley, and Gilles Kepel on some of the themes addressed by the German Pavilion, as well as texts by the participating artists and photographs of their works.

Please also make a note of the following events taking place today and over the coming days:

On **May 29 at 11:00 a.m.** the official joint opening of the German and French Pavilions in the Giardini della Biennale.

On **May 29 at 6:00 p.m.** the Prince Claus Fund will present new books about its prizewinners Santu Mofokeng and Dayanita Singh in the French Pavilion.

On **May 31 at 4:00 p.m.:** *And who are you? National representation in art today*, a panel discussion moderated by Koyo Kouoh with Susanne Gaensheimer, Dayanita Singh, Mark Terkessidis, Gilles Kepel, and Simon Njami. The discussion is part of the German Pavilion and will be hosted by the Goethe-Institut together with the German Pavilion and the ifa. The ifa and Goethe-Institut cordially invite you to stay on for further debate over a glass of prosecco to be served after the discussion at **6:00 p.m.**

The German Pavilion was commissioned by the Foreign Office of the Federal Republic of Germany and realized in cooperation with the Institut für Auslandsbeziehungen (ifa).

The German Pavilion is supported by the Goethe-Institut and the ifa Freunde des Deutschen Pavillon / Biennale Venedig e.V. and its primary sponsor is the Sparkassen-Kulturfonds of the Deutsche Sparkassen- und Giroverbandes.

Its other partners are the MMK Museum für Moderne Kunst Frankfurt am Main and Deutsche Welle DW-TV and it also enjoys the support of the Prince Claus Fund for Culture and Development, AXA Art Insurance AG, Bionade and VAUX.

Curator: Susanne Gaensheimer

Press and Communications: Bureau Mueller /

Markus Müller, Barbara Schiltewolf, Min-young Jeon, Laura Schleußner

Project Director: Anna Goetz

Publication Editor / Curatorial Assistant: Eva Huttenlauch

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Media Partner: Deutsche Welle DW-TV

Graphic Design: Double Standards, Berlin

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Program May 29 – 31, 2013: German Contribution housed in the French Pavilion

Wednesday, May 29

- 10 a.m. Press conference of the German Pavilion, Venue: French Pavilion
- from 11 a.m. to 1 p.m. The official joint opening of the German and the French Pavilions, in attendance of the Minister of State at the Federal Foreign Office, Cornelia Pieper, and the Minister of Culture and Communication of the French Republic, Aurélie Filippetti, Venue: German Pavilion
- 6 p.m. Apéro in honor of Prince Claus Fund prizewinners Santu Mofokeng und Dayanita Singh, Host: Prince Claus Fund for Culture & Development, Venue: French Pavilion

Thursday, May 30

- 6 p.m. Apéro, Venue: French Pavilion

Friday, May 31

- 4 p.m. *And who are you? National representation in art today*, a panel discussion moderated by Koyo Kouoh with Susanne Gaensheimer, Dayanita Singh, Mark Terkessidis, Gilles Kepel, and Simon Njami. The discussion is part of the German Pavilion and will be hosted by the Goethe-Institut together with the German Pavilion and the ifa. Venue: French Pavilion
- 6 p.m. Apéro, Host: Goethe-Institut and Institut für Auslandsbeziehungen (ifa)

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EXHIBITED WORKS

AI WEIWEI

Bang, 2010-2013
886 antique stools, 11 x 12 x 6.7 m

Courtesy of Ai Weiwei and neugerriemschneider, Berlin

ROMUALD KARMAKAR

Hamburger Lektionen (Hamburg Lectures)
Germany 2006, 16:9, 134 min
WP: Berlin Int. Film Festival 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
© 2006 Pantera Film GmbH

8. Mai (8th of May)
Germany 2005/2013, 4:3, 45 min
Director, Cinematographer, Editor: Romuald Karmakar
Rerecording Mixing: Matthias Lempert
A Pantera Film Production
© 2013 Pantera Film GmbH

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

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Panzernashorn (Rhinoceros)

Germany 2012, 16:9, 1:30 min

Director, Cinematographer, Editor: Romuald Karmakar

Rerecordin Mix: Matthias Lempert

A Pantera Film Production

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Production team German Pavilion:

Setting and Sound Concept: Romuald Karmakar

Images / Setting Design: Fred Schuler (ASC)

Bernd Neubauer (BVK)

Sound Design / Rerecording Mix: Matthias Lempert

Edit Support: Uwe Klimmeck

Legal Consulting: Katrin Näher

Research Assistants: Mary Hallowell, Mercedes Flowers

HD-Mastering: ARRI Film & TV Services

Acknowledgements:

Michael S. Cuthbert

Matthias Hafner

Timothy J. Lloyd

Radcliffe Institute for Advanced Study, Harvard University, Cambridge, MA

SANTU MOFOKENG

9 photographs from the series *The Black Photo Album / Look at Me, 1890-1950*, 1997

Silver gelatin prints, different dimensions

Relocated Gravestones, Bohlokong, Bethlehem, Free State (South Africa), 1992

Pigment print

38 x 58 cm

Mautse Cave, Free State (South Africa), 1996

Pigment print, 140 x 209 cm

Rock Face, Motouleng Cave, Free State (South Africa), 1996

Silver gelatin print, 30 x 45 cm

Elephant Rock, Motouleng Cave, Free State (South Africa), 1996

Silver gelatin print, 67 x 100 cm

Tattoos, Mautse Cave, Free State (South Africa), c.2000

Silver gelatin print, 67 x 100 cm

Sacral Chickens, Motouleng Cave, Free State (South Africa), 2004

Silver gelatin print, 30 x 45 cm

Gynecological place, Motouleng Cave, Free State (South Africa), c.2008

Silver gelatin print, 38 x 58 cm

Inside Motouleng Cave, Free State (South Africa), c.2008
Silver gelatin print, 67 x 100 cm

Flags, Motouleng Cave, Free State (South Africa), c.2008
Silver gelatin print, 38 x 58 cm

Inside Motouleng Cave, Free State (South Africa), c.2008
Silver gelatin print, 38 x 58 cm

Crossing the Stream, Motouleng Cave, Free State (South Africa), c.2008
Silver gelatin print, 30 x 45 cm

Lake Funduzi, Venda (South Africa), 2011
Silver gelatin print, 38 x 58 cm

N1 Danie Joubert, Venda (South Africa), 2011
Silver gelatin print, 30 x 45 cm

Bifrost, Haenertsburg (South Africa), 2011
Silver gelatin print, 30 x 45 cm

Driefontein Mine with Graves, Mpumalanga (South Africa), 2012
Pigment print, 99,5 x 145 cm

Comondale Plantation with Graves, Piet Retief (South Africa), 2012
Pigment print, 30 x 45 cm

Comondale Graves, Piet Retief (South Africa), 2012
Pigment print, 30 x 45 cm

Driefontein Mine, Mpumalanga (South Africa), 2012
Pigment print, 30 x 45 cm

Comondale Community Farm, Piet Retief (South Africa), 2012
Pigment print, 30 x 45 cm

Denied Access to Graves, 2012
Pigment print, 16 x 24 cm

All images courtesy of Santu Mofokeng and Lunetta Bartz, MAKER, Johannesburg

DAYANITA SINGH

File Room, 2013
15 framed books

Mona and Myself, 2013
Moving Still image

Sea of Files, 2013
Digital Slide Projection

Go Away Closer, 2013
Digital Slide Projection

All works courtesy of Dayanita Singh and Frith Street Gallery, London

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Curator's Foreword

Susanne Gaensheimer

Susanne Gaensheimer (ed.): *La Biennale di Venezia 2013. Deutscher Pavillon. Ai Weiwei, Romuald Karmakar, Santu Mofokeng, Dayanita Singh*. Berlin: Gestalten Verlag, 2013.

In the "Wellness Center Africa" or "German Center for Wellness and Prevention," Christoph Schlingensiefel had planned for the German Pavilion at the 54th Venice Biennale in 2011 – after his death in the summer of 2010, the project remained unrealized. The artist, filmmaker, activist, and opera director would have brought together all those questions and issues he had developed as part of his ongoing critical and self-critical engagement with the "German" themes. The setting was generated from the unification of two subjects that interested him most urgently toward the end – his incurable cancer and the experiences and insights he had gained from his opera village project in Burkina Faso, Africa. Motifs from his films, including *100 Jahre Adolf Hitler*, *The German Chainsaw Massacre*, and *Terror 2000*, as well as his stage productions *A Church of Fear Versus the Stranger Within*, *Mea Culpa*, and *Via Intolleranza II*, would have coalesced in the Pavilion into what he described as a "medicalsociological torture chamber," culminating in an exterior design for the Pavilion that alluded to Hagenbeck's human zoos and the colonial expositions of the nineteenth and early twentieth centuries. With this acerbically analytical and grotesque scenery, Schlingensiefel would have accomplished – besides a critical-self-critical interrogation of the German self-conception – one primary goal: in a show at the monumental German Pavilion, a building that underwent monstrous alterations during National Socialism and to this day has not been modernized, he would have questioned the meaning and justification of national image cultivation in the globalized present, and subverted its mechanisms of representation.

So what Christoph Schlingensiefel wanted to realize at the German Pavilion was a "Gesamtkunstwerk" that would have defined traditional boundaries in more than one sense. As I took on the challenge of curating the German contribution to the next, 55th Venice Biennale as well, the logical conclusion seemed to me to pursue this transnational approach further and retain Schlingensiefel's focus on the question of the significance of national representation today. On the other hand, it struck me as necessary, after the emphasis on an eminent artist and public figure the last time around, to choose a different form and set different priorities this time. Perhaps most importantly, I wanted to illustrate the degree to which cultural production in Germany today is shaped by the internationalization of our world. More artists from all over the world live, study, and work in Germany than in virtually any other European country. At academies such as the Städelschule in Frankfurt, English is the lingua franca of instruction because German speakers make up less than 30 percent of the student body. For decades, artists like Dayanita Singh from India and Santu Mofokeng, who is South African – to name only two of many examples – have worked with German publishing houses, printers, and media technologists, collaborated with German collections and art institutions, or accepted offers to teach in Germany. Reversing this internationalization in the art context is now inconceivable. No less remarkable is the fact that Germany has become a country in which artists like Ai Weiwei, who are victims of political persecution, might find refuge. On the cultural as well as social level, national affiliation and "Germanness" have become less than unequivocal in today's Germany, an immigrant country. This is now not only a fact, but also one of the great challenges for the future. This situation means responsibility and potential at the same time, and what matters is how we respond. Associated complex issues such as questions of identity, global migration, and the manifestations of regional distinctions and religious convictions in an increasingly intercultural context, as well as the interrelation between tradition and modernity, were foremost on my mind as I pondered ideas for the German contribution to the 2013 Venice Biennale.

Meanwhile, the foreign ministries of France and Germany proposed that the two countries exchange their pavilions. The idea had been discussed on several occasions in the recent past, and the 50th anniversary of the Élysée Treaty, a treaty of friendship between Germany and France concluded in 1963, now presented a particular occasion to implement it at this year's Biennale. In constructive conversations with Christine Macel, the curator of the French contribution, and all participating artists – Ai Weiwei, Romuald Karmakar, Santu Mofokeng, and Dayanita Singh, and in addition Anri Sala, who represents France this year – we discussed it and decided to accept the political sphere's proposal. In doing so, we wanted to articulate on the level of art and with its distinctive means that we, as curators and artists, feel committed to the idea of a shared European culture within the more encompassing referential framework of a global cultural community, and that this is the daily basis of our work.

After returning to Beijing from the U.S., where he had lived from 1981 until 1993, Ai Weiwei began to explore the artistic and cultural traditions of his native country – a pursuit that had previously been banned since the Cultural Revolution. He studied and collected antiques and eventually started integrating them into his own work, which had by then taken on a strongly conceptual aspect. Ai Weiwei not only examined the mechanisms of the international art and antiques markets and the associated export of cultural values and historical knowledge; he also reflected on the clash between old and new ideas about value as Chinese society underwent a process of rapid modernization. For his installation for the German representation at the French Pavilion, Ai Weiwei has assembled 886 three-legged wooden stools. In today's China, the three-legged stool is an antique. Manufactured by a 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, which began in 1966, and the subsequent modernization of the country, however, 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, recruiting traditional craftsmen who possess the necessary and now rare expertise, 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 a metaphor 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 a 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, the artist and filmmaker Romuald Karmakar has devoted himself for three decades to the investigation in mechanisms of violence and mass phenomena, often exploring the perpetrators' perspective and uncompromisingly focusing particularly on German history. As part of the German contribution at the French Pavilion, he shows the documentary *8. Mai* (2005/2013), a documentary film shot during the large demonstration the Neo-Nationalist Party 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. He also presents the film *Hamburger Lektionen* (*Hamburg Lectures*), 2006, in which the famous German stage and movie actor Manfred Zapatka, appearing in front of a neutral backdrop and speaking without emotion, recites the German translations of two sermons the Moroccan-born Salafi imam Mohammed Fizazi delivered in January 2000 at Hamburg's Al Quds Mosque – the Muslim community center also frequented by the terrorists who took part in the September 11, 2001 attacks. Moreover, Karmakar screens several shorts he made for his personal film archive on YouTube and Vimeo over the past few years and has not published anywhere else. Some of them are animal films, shot at the Berlin zoo. Not unlike Ai Weiwei's stools, the wild animals kept in cages and enclosures may be read as universal metaphors for life within a social system, an existence conditioned by external constraints and injunctions. Yet the *Hamburg Lectures*, which Karmakar calls a "German history," as well as the documentary from the neo-Nazi demonstration in Berlin, which was also a manifestation of how the network of neo-Nazis operates internationally, provide quite tangible examples that today's ideological identities evolve across borders between countries and elude classical national categories.

Santu Mofokeng's photographic series he developed for the German contribution in the French Pavilion similarly 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 now 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. For his contribution for Venice, *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. In *Via Intolleranza II*, Christoph Schlingensiefel lamented the fact that 95 percent of the images of Africans we Europeans know are made by white people. Santu Mofokeng's 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, she alone among four daughters 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. Mona is the heart and anchor of Singh's nomadic life. 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 the German contribution at the French Pavilion. Mona is a eunuch, without a past or relatives, a double outcast rejected first by her family and 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 members of any family or nation?

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LA BIENNALE DI VENEZIA



Curator's Acknowledgements Susanne Gaensheimer

Susanne Gaensheimer (ed.): *La Biennale di Venezia 2013. Deutscher Pavillon. Ai Weiwei, Romuald Karmakar, Santu Mofokeng, Dayanita Singh*. Berlin: Gestalten Verlag, 2013.

I would like to express my deeply felt gratitude to everyone who took part in this exciting project, supported my plans, and helped me make them a reality. I am grateful, first and foremost, to the artists, Ai Weiwei, Romuald Karmakar, Santu Mofokeng, and Dayanita Singh, for their open minds, their masterly and profoundly moving works, and the ideas, reflections, and efforts they contributed to the German representation at the 55th Venice Biennale. I would also like to thank Christine Macel and Anri Sala for their willingness to work with us; my closest associates, Anna Goetz, Eva Huttenlauch, and Markus Müller, without whom I could not have realized this project; everyone else on the team of the German contribution, who worked with such great enthusiasm and professionalism; the authors for their precise, knowledgeable, and inspiring essays; Foreign Minister Guido Westerwelle, Minister of State Cornelia Pieper, and Hans-Ulrich Seidt, Director General for Culture and Communication at the Foreign Office, for their great interest and dedicated support; the Art and Exhibitions Committee at the Foreign Office and its chairwoman Sabine Schulze for the trust they have shown in my work; Elke aus dem Moore and the Institut für Auslandsbeziehungen (ifa) for the cordial collaboration and their loyal assistance; Heike Kramer and the Culture Fund of the German Savings Banks Finance Group and its board of trustees for their generous sponsorship and the pleasant collaboration; Brigitte Oetker, who was instrumental in founding the new ifa Freunde des Deutschen Pavillon / Biennale Venedig e.V., the Association of the Friends of the German Pavilion at the Venice Biennale, and the club's members for supporting the project with ideas and funding; Klaus-Dieter Lehmann, Johannes Ebert, and Leonhard Emmerling at the Goethe-Institut for renewing our partnership; Galerie Neugerriemschneider, Berlin, Frith Street Gallery, London, and Lunetta Bartz and MAKER Studio, Johannesburg, for their extraordinary dedication to their artists; Felix Semmelroth and his staff at the Department of Culture of the City of Frankfurt for their ongoing trust and support; Rosa Schmitt-Neubauer for her friendship; Hortensia Völckers for her support and opinion; Chris Rehberger and his team at Double Standards and Robert Klanten at Gestalten Verlag for a wonderful book; and, last but not least, my entire staff at the MMK Museum für Moderne Kunst Frankfurt am Main, who worked very hard for many weeks so that I was free to focus entirely on preparing this project.

DEUTSCHER RECHSTUEDE PAVILLON 2013

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

ROMUALD KARMAKAR
SANTU MOFOKENG
DAYANITA SINGH



Thumbnail biographies

Please find the complete CVs on the homepage of the German Pavilion:
www.deutscher-pavillon.org

- Ai Weiwei:** *1957 Beijing, China
Installation artist
- Romuald Karmakar:** *1965 Wiesbaden, Germany
Director, screenwriter, filmmaker
- Santu Mofokeng:** *1956 Johannesburg, South Africa
Photographer
- Dayanita Singh:** *1961 New Delhi, India
Artist; editor, working with photographs
- Susanne Gaensheimer:** Dr. phil., Art Historian, Director of MMK Museum für
Moderne Kunst Frankfurt am Main, Curator of the
German contribution

DEUTSCHER RECHSTUEDE PAVILLION 2013

AI WEIWEI
ROMUALD KARMAKAR
SANTU MOFOKENG
DAYANITA SINGH

1ST JUNE TO 24TH NOVEMBER 2013
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The German Pavilion from 1948 to 2013

Nestled within the artificially created parkland of the *Giardini della Biennale*, the German Pavilion in Venice has as its neighbors the French, British, Korean, Japanese and Canadian pavilions. Constructed in 1907 in a neo-classical style and originally conceived as the Bavarian Pavilion, the German Pavilion was, until 1956, subjected to frequent alterations and changes. The possibility of creating a completely new pavilion was often considered, but ultimately a decision was made to retain the existing building.

Germany has participated almost without interruption in the Biennale di Venezia since the international exhibition began in 1895. Between 1948 and 1962, German contributions largely took the form of retrospectives, mainly featuring work of Classical Modernists. By pursuing this policy, Eberhard Hanfstaengl, curator of the first six post-war presentations and Director of the Staatsgemäldesammlung in Munich, made the connection with art first shown before the Second World War. Moreover, on an international level, this return to tradition marked a new beginning and symbolized the will to take responsibility for the past. Although Germany was not invited to participate in the first Biennale after the Second World War in 1948, it did in fact make a contribution, albeit unofficially. With the focus on the artists' group the *Blaue Reiter* in 1950 and on the *Brücke* artists in 1952, Eberhard Hanfstaengl turned the spotlight on *Expressionism*. This was followed by *Surrealism* in 1954, with work by Oskar Schlemmer and Paul Klee, and by a retrospective of the work of Emil Nolde in 1956. In 1958 Hanfstaengl presented a retrospective of the work of Wassily Kandinsky, tracing his route to abstraction. Thus in 1954 and 1956 the German Pavilion showed work by artists who were no longer alive. In 1960 Konrad Röthel, then Director of the Städtische Galerie im Lenbachhaus Munich, was commissioned to curate the German contribution. Röthel decided to present, among others, the artist Karl Schmidt-Rottluff as an individual, independent of his membership of an artists' group. And, in keeping with the same policy, in 1962 work by Erich Heckel formed the centrepiece of the exhibition. In 1964 and 1966 Eduard Trier presented contemporary art in the German Pavilion, marking a change to the exhibitions concept that had prevailed up until then. In 1968, however, Alfred Hentzen returned to a more traditional art-historical concept which met with an unfavorable response at that time of student protests.

In 1970, Dieter Honisch became the first to use the area outside the pavilion as part of the exhibition space, and in 1972, set another precedent by devoting the entire German Pavilion to the work of one artist, in this case Gerhard Richter. Organizational difficulties prevented the Biennale from taking place in 1974. In 1976, Klaus Gallwitz, then Director of the Städel in Frankfurt, invited Joseph Beuys, Jochen Gerz and Reiner Ruthenbeck to represent Germany. Following this, in 1978, together with Ulrich Rückriem and Dieter Krieg, he organized a presentation that focused on the connections between Art and Nature. Gallwitz's last presentation in 1980 instigated a political scandal amid claims that the work of the artists Georg Baselitz and Anselm Kiefer bore the signs of Fascist attitudes. After this 'political' exhibition, in 1982 Johannes Cladders, then Director of the Museum Abteiberg in Mönchengladbach, selected the artists Wolfgang Laib, Gotthard Graubner and Hanne Darboven. The outcome was a contemplative contribution with color-field paintings, Concept Art and the Nature aesthetics of the 1980s.

From 1948 until 1980 all the artists presented in the German Pavilion had been exclusively West German. However, in 1984 Cladders turned his attention to the fact that Germany was a divided country and invited A.R. Penck to design the exhibition in the German Pavilion. In 1986 and 1988, Dierk Stemmler – like Dieter Honisch before him in 1972 – presented solo exhibitions, with work by Sigmar Polke and Felix Droese respectively. In 1990, the exhibition curated by Klaus Bußmann presented photographs by Bernd and Hilla Becher, and the *Deutschlandgerät* by Reinhard Mucha, which is now on display in K21 Kunstsammlung Nordrhein-Westfalen in Düsseldorf. In 1993 – with the Biennale taking place a year later than usual – Hans Haacke and Nam June Paik showed work in Venice. This was followed in 1995 by an exhibition curated by Jean-Christophe Ammann who selected works by Katharina Fritsch, Martin Honert and Thomas Ruff. Gudrun Inboden, who curated the exhibitions for 1997 and 1999, was the first woman commissioned to present the German contribution at the Venice Biennale. In 1997 the artists she selected were Katharina Sieverding and Gerhard Merz; in 1999 it was Rosemarie Trockel. In 2001 Udo Kittelmann presented Gregor Schneider's *Totes Haus ur*, for which the German Pavilion was declared best national pavilion.

Julian Heynen, Artistic Director of K21 Kunstsammlung Nordrhein-Westfalen, became curator for the German Pavilion in 2003 and 2005. For 2003 he has chosen works by Martin Kippenberger and the photographer Candida Höfer; for 2005 he presented the artists Thomas Scheibitz und Tino Sehgal. In 2007 sculptor Isa Genzken showed her work in the German Pavilion. The commissioner was Nicolaus Schafhausen, Director of Witte de With Center for Contemporary Art in Rotterdam. For 2009 Schafhausen selected Liam Gillick as the exposing artist at the German Pavilion and showed the exhibition *Wie würden Sie sich verhalten? Eine Küchenkatze spricht. How are you going to behave? A kitchen cat speaks*. Susanne Gaensheimer decided to exhibit at the German Pavilion 2011 works from the artist Christoph Schlingensief. For 2013 Susanne Gaensheimer invited the artists Ai Weiwei, Romuald Karmakar, Santu Mofokeng and Dayanita Singh.

Further information: The Institut für Auslandsbeziehungen published a History of Germany's contribution to the Venice Biennale. *Germany's Contributions to the Venice Biennale 1895-2007*. / Institut für Auslandsbeziehungen (Ed.), Cologne: DuMont, 2009. 400 pp., € 35,- ISBN 978-3-8321-9249-5

<http://www.ifa.de/en/pub/einzelpublikationen/deutsche-beitraege-zur-biennale-venedig/>

DEUTSCHER RECHSTEN PAVILLION 2013

AI WEIWEI ROMUALD KARMAKAR SANTU MOFOKENG DAYANITA SINGH

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



The German Pavilion 55th International Art Exhibition – La Biennale di Venezia 2013 History

- 1895 First biennial in Venice. Germany participates in the main Pavilion.
- 1903 National Pavilions erected in the Giardini Publici
- 1905 German (originally: Bavarian) Pavilion erected. Architect: Daniele Donghi
- 1916-1920 Due to the war no biennials took place
- 1938 Remodelling of German pavilion according to National-Socialist ideals. Architect: Ernst Haiger
- 1944-1946 Due to the war no biennials took place
- 1948-1962 Mainly retrospective exhibitions of art from the first half of the 20th century are shown in the now (West-) German Pavilion.
From 1982 till 1990 the German Democratic Republic organizes it's own exhibitions in the former Pavilion of decorative art.
- 1964 A careful remodelling of the interior of the Pavilion puts the impact of the Nazi building in perspective. The exhibitions since then have concentrated on one or two artists They are:
- 1964 Joseph Faßbender, Norbert Kricke (curator: Eduard Trier)
- 1966 Horst Antes, Günter Haese, Ferdinand Ris (curator: Eduard Trier)
- 1968 Horst Janssen, Richard Oelze (curator: Alfred Hentzen)
- 1970 Kaspar-Thomas Lenk, Heinz Mack, Georg Karl Pfahler, Günther Uecker (curator: Dieter Honisch)
- 1972 Gerhard Richter (curator: Dieter Honisch)
- 1974 No biennial takes place
- 1976 Joseph Beuys, Jochen Gertz, Reiner Ruthenbeck (curator: Klaus Gallwitz)
- 1978 Dieter Krieg, Ulrich Rückriem (curator: Klaus Gallwitz)
- 1980 Georg Baselitz, Anselm Kiefer (curator: Klaus Gallwitz)
- 1982 Hanne Darboven, Gotthard Graubner, Wolfgang Laib (curator: Johannes Cladders)
- 1984 Lothar Baumgarten, A. R. Penck (curator: Johannes Cladders)
- 1986 Sigmar Polke (Curator: Dierk Stemmler)
- 1988 Felix Droese (curator: Dierk Stemmler)
- 1990 Bernd und Hilla Becher, Reinhard Mucha (curator: Klaus Bußmann)
- 1993 Hans Haacke, Nam June Paik (curator: Klaus Bußmann)
- 1995 Katharina Fritsch, Martin Honert, Thomas Ruff (curator: Jean – Christophe Ammann)
- 1997 Gerhard Merz, Katharina Sieverding (curator: Gudrun Inboden)
- 1999 Rosemarie Trockel (curator: Gudrun Inboden)
- 2001 Gregor Schneider (curator: Udo Kittelmann)
- 2003 Candida Höfer, Martin Kippenberger (curator: Julian Heynen)
- 2005 Thomas Scheibitz, Tino Sehgal (curator: Julian Heynen)
- 2007 Isa Genzken (curator: Nicolaus Schafhausen)
- 2009 Liam Gillick (curator: Nicolaus Schafhausen)
- 2011 Christoph Schlingensiefel (curator: Susanne Gaensheimer)

2011
2013

Christoph Schlingensief (Curator: Susanne Gaensheimer)
Ai Weiwei, Romuald Karmakar, Santu Mofokeng, Dayanita
Singh (Curator: Susanne Gaensheimer)



Welcome to the German Pavilion at the Biennale 2013

To mark the 50th anniversary of the Élysée Treaty on Franco-German Cooperation the two countries have exchanged their pavilions in Venice's Giardini Pubblici for the Biennale 2013. Germany's exhibition will thus be presented in the French Pavilion, and that of France in the German Pavilion, which is the property of the Federal Republic.

Here, at the most important international art event, the Federal Republic of Germany is traditionally represented by an official exhibition in the German Pavilion, commissioned and to a large extent financed by the Federal Foreign Office.

The Federal Minister for Foreign Affairs, at the recommendation of the Federal Foreign Office Art and Exhibitions Committee, whose members include renowned museum directors and art experts, appoints a curator (formerly commissioner), who is responsible for selecting the artists and organizing the exhibition, in cooperation with the Institute for Foreign Cultural Relations.

Through the German exhibition at the Biennale the Federal Foreign Office is keen to promote a lively and creative arts scene in Germany and abroad and to foster artistic and cultural exchange throughout the world. The Venice Biennale is not only a magnet for art lovers everywhere, but is also an important forum for international exchange which attracts people from across the globe.

This cultural involvement has a long tradition at the Federal Foreign Office and is part and parcel of its cultural relations and education policy. Promoting lively cultural relations has long been a key aspect of German foreign policy and is one of its central pillars. To this end we pursue the following goals: we want to paint a realistic and modern picture of a cosmopolitan, creative and innovative Germany for people

all over the world. We also aim to boost Germany's cultural and educational policy interests, for example by promoting Germany internationally as a centre of learning. Within the European Union we want to help the citizens of the 27 member states, 28 from July 2013, forge a common identity.

The Federal Foreign Office and its missions abroad are cooperating with competent partners to achieve these goals. The most significant partner organizations are the Institute for Foreign Cultural Relations, the Goethe-Institut, the German Academic Exchange Service (DAAD), the Alexander von Humboldt Foundation and the German Commission for UNESCO. In addition, the Central Agency for Schools Abroad assists us with operating and administering the 132 German schools around the globe.

Our joint achievements are impressive. Each year around 77,000 young people, from São Paulo to Kabul, attend German schools. German courses run by the Goethe-Institut attract around 200,000 mainly young people annually. And more than 32,000 foreigners each year currently gain places to study at German universities on DAAD scholarships.

These figures represent countless personal ties with Germany and its people. Both sides profit from these encounters, for trust is generated when people get to know one another. We as Germans benefit from seeing the world through the eyes of an artist or researcher from another country. In the same way, we believe that many of our partners across the world feel that this kind of exchange broadens their horizons. Particularly, when such interaction is as vibrant and creative as the Venice Biennale, it builds enduring ties across borders. This is a great asset for our foreign policy.

ifa (Institut für Auslandsbeziehungen – Institute for Foreign Cultural Relations) is one of Germany's leading institutions for fostering international artistic exchange. In 1971 ifa took on responsibility for coordinating Germany's contribution to the Venice Biennale under the auspices of the German Federal Foreign Office. ifa operates internationally as an intermediary organisation. Some fifty monographic and thematic exhibitions around the world provide a showcase for German 20th- and 21st-century visual art, photography, film, architecture and design. The ifa Galleries in Stuttgart and Berlin offer space for international perspectives and creative exchanges and represent the diversity and openness of Germany's cultural scene. In addition, ifa funds art and artists' contacts.

The creation of networks and platforms to strengthen intercultural dialogue is a key element of ifa's work. It serves to support peacekeeping efforts, the promotion of democracy, the achievement of human rights and cooperative partnerships. Stable networks that foster cross-border and cross-cultural understanding have been built up in recent decades. As an independent intermediary organisation, ifa follows German foreign cultural and educational policy guidelines and pursues pluralistic and non-partisan cultural work abroad.

IFA AND THE VENICE BIENNALE

ifa has been responsible for managing the German contribution to the Biennale for forty years and works in close cooperation with the curator and the project team.

As part of the German contribution, a discussion entitled "And who are you? National representation in art today" will be held at 4 p.m. on 31st May featuring Susanne Gaensheimer, Dayanita Singh, Mark Terkessidis, Gilles Kepel, and Simon Njami, and moderated by Koyo Kouoh. The event will be hosted by ifa in cooperation with the German Pavilion and the Goethe-Institut. Afterwards, at 6 p.m., ifa and the Goethe-Institut invite participants to mingle and enjoy a glass of sparkling wine.

IFA FRIENDS OF THE GERMAN PAVILION

ifa Friends of the German Pavilion (ifa Freunde des Deutschen Pavillon / Biennale Venedig e.V.) was set up in Frankfurt am Main in January 2013. The main purpose of ifa Friends of the German Pavilion is to offer advice and support to the curators of the German contributions to the International Art Exhibition at the Venice Biennale, and to provide ongoing financial support for the organisation and realisation of those contributions in the long term. The members of the Board of Directors of ifa Friends of the German Pavilion are Dr. Brigitte Oetker as Chairwoman, Dr. Marie Schnell, and Ronald Grätz. The founding members include Mechthild von Dannenberg, Dr. Jeannette, Hereditary Princess of Fürstenberg, Dr. Markus Michalke, Robert Müller-Grünow, Count Philip of Solms-Rödelheim and Julia Stoschek.

FUNDING – ART FROM GERMANY AT THE VENICE BIENNALE

With its "Exhibition's Funding" programme, ifa supports German artists' contributions to the 55th Venice Biennale. John Bock, Marc Comes, Albert Oehlen, Henrik Olesen, Tino Sehgal, Hito Steyerl, Rosemarie Trockel and Günter Weseler are taking part in the overarching exhibition "The

Encyclopedic Palace" at the Giardini and the Arsenale, curated by Massimiliano Gioni and presenting works by a total of 154 artists.

PUBLICATIONS

In cooperation with the Gwangju Biennial and the Biennial Foundation, ifa hosted the first World Biennial Forum 2012 in Gwangju. The publication "Shifting Gravity. A Discourse on Biennials", edited by the Gwangju Biennial in cooperation with Ute Meta Bauer and Hou Hanru, documents the discussions in Gwangju, which focused on Asia's numerous biennials. The publication is presented on 30th May from 6 p.m. to 8 p.m. in Venice at the Monaco & Grand Canal Hotel.

The central publication on the history of German contributions to the Venice Biennale entitled "Germany's Contributions to the Venice Biennale 1895 – 2007" was published by ifa (in German and English) in 2008. There are also plans for a publication on the history of German contributions in São Paulo, edited by ifa in cooperation with Ulrike Groos and Sebastian Preuss.

COOPERATIONS – "CONTEMPORARY AND" AT THE ZIMBABWE PAVILION

CONTEMPORARY AND (C&), an online platform for international art from African perspectives, is presented on 31st May at the Zimbabwe Pavilion. The project has been initiated and edited by ifa. In addition, C& magazine will present a Venice special during the Biennale, including interviews, features, and columns, as well as a map showing all the activities of the African continent and its diaspora at the 55th Biennale.

www.contemporaryand.com

ABOUT IFA

ifa (Institut für Auslandsbeziehungen – Institute for Foreign Cultural Relations) is committed to a peaceful and enriching coexistence of people and cultures worldwide. It promotes art and cultural exchange in exhibitions, dialogue and conference programmes. As a centre of excellence for foreign cultural diplomacy, ifa connects civil societies, cultural practices, art, media and science. It initiates, moderates and documents discussions on international cultural relations. ifa was founded in 1917 in Stuttgart. It is supported by the German Federal Foreign Office, the state of Baden-Württemberg and its capital, Stuttgart.

More information:

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SPRACHE – KULTUR - DEUTSCHLAND

The Goethe-Institut, as the cultural institute of the Federal Republic of Germany, brings the multifaceted image of Germany to the world. It provides access to German language, culture and society and promotes international cultural cooperation.

Our Tasks

- We promote and convey the German language as a key qualification for education, employment and understanding. It is many people's link to Germany. We strengthen the position of the German language within the diversity of foreign languages and set quality standards for teaching German as a foreign language worldwide.
- We provide access to knowledge and information about Germany and present our country's cultural phenomena, positions and experience throughout the world. Conversely, we take advantage of the opportunities offered by intercultural dialogue to bring important developments from other regions of the world to Germany.
- We promote an understanding of Europe at a global level and develop common European perspectives. Within Europe, multilingualism and an awareness of European citizenship are essential for closer unity.

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Deutscher Sparkassen- und Giroverband

Press release

55th Venice Biennale: Opening of German Pavilion 2013 with sponsorship from Sparkassen-Kulturfonds

Venice, 29th May 2013

On 29th May 2013, the German contribution to the 55th International Art Exhibition – the Venice Biennale – will open in the French Pavilion. The Sparkassen-Kulturfonds of the German Savings Banks Association (DSGV) is the main sponsor of the German Pavilion 2013.

“The Venice Biennale is one of the most important platforms for presenting contemporary art from Germany to a global audience. That is why we are delighted to be the main sponsor for the German Pavilion in 2013. We regard promoting Germany's cultural diversity and supporting its contribution to international art as a natural role for us to play – after all, arts and culture are important to social cohesion. It is my wish that visitors to the German Pavilion will learn more about the Savings Banks Finance Group's broad-based commitment to corporate sponsorship and raise awareness of Germany's Savings Banks as credit institutions dedicated to the common good”, said DSGV President Georg Fahrenschoen.

Held every two years, the Venice Biennale is one of the world's leading art exhibitions and provides a platform for showcasing the latest trends in international contemporary art. This year, a total of 88 different nations will be participating from 1st June to 24th November 2013.

Since 1912 the German contribution has been exhibited in its own pavilion. Dr Susanne Gaensheimer, Director of the MMK Museum for Modern Art in Frankfurt am Main, is curating the German exhibits for the second time. They will include works by artists such as Ai Weiwei, Romuald Karmakar, Santu Mofokeng and Dayanita Singh, thus continuing the international approach taken in 2011 which won Dr Gaensheimer the Golden Lion Award.

The Sparkassen-Kulturfonds of the DSGV was set up in 1999 with the aim of supporting top-flight cultural projects of national significance in the international arena.

The Savings Banks Finance Group is Germany's largest non-public promoter and sponsor of arts and culture, funding a variety of projects to the tune of some 150 million euros every year. It sees itself as a reliable partner for cultural institutions – demonstrated by its long-term cooperation with the Staatliche Museen zu Berlin and the Staatliche Kunstsammlungen Dresden. If its sponsorship of projects in the social sphere, sports, the environment, education, and other areas is included, the Savings Banks Finance Group spends some 500 million euros annually as part of its commitment to corporate responsibility.

The German Savings Banks Association is the umbrella organisation for the Savings Banks Finance Group and encompasses 422 savings banks, seven Landesbank groups, DekaBank, ten regional building societies, eleven savings bank direct insurers and many more financial services companies.

The Savings Banks Finance Group is Germany's largest non-public promoter and sponsor of arts and culture, providing sponsorship of some 150 million euros per year to support cultural development. Altogether the Group spends some 500 million euros per year as part of its commitment to corporate responsibility.

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