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Factsheet

Title of the exhibition

passing the fugitive on

Curator

Zasha Colah

Assistant Curator

Valentina Viviani

Director of the Berlin Biennale

Axel Wieder

The Berlin Biennale is supported by the Kulturstiftung des Bundes (German Federal Cultural Foundation) as one of its “cultural beacons” in Germany since 2004.



Duration of the exhibition

June 14 – September 14, 2025

Opening

June 13, 2025, 7–10 pm, all venues (open to the public)

First public day

June 14, 2025, 10 am–6 pm

Press conference and press preview

Press conference: June 12, 2025, 11 am (accreditation required)

Sophiensæle, Festsaal, Sophienstraße 18, 10178 Berlin

Press preview: June 12, 2025, 10 am – 6 pm and June 13, 2025, 10 am – 5:30 pm (accreditation required), all venues

Press images

Images for current press coverage are available in the press section of the [website](#) of the 13th Berlin Biennale.

About the Exhibition

The 13th Berlin Biennale for Contemporary Art is an international exhibition of more than 60 artistic positions and more than 170 works across four venues. The encounter with foxes within the inner city of Berlin is a starting point for the exhibition as an investigation of fugitivity. It examines the ability of works of art to set their own laws in the face of lawful violence in unjust systems, and to allow thinking to enfold even under conditions of persecution, militarization, and ecocide. The title, *passing the fugitive on*, may be read as amissive or instruction piece to the received. Some fugitive content is passed, and the audience is the receiver of cultural evidence. Now they must themselves turn fugitive, run with it, pass it on, or keep it in hiding until it is transmissible, sayable.

The 13th Berlin Biennale for Contemporary Art is curated by Zasha Colah. Valentina Viviani is Assistant Curator.

The exhibition is on view at: KW Institute for Contemporary Art, Sophiensæle, Hamburger Bahnhof – Nationalgalerie der Gegenwart, and a former Courthouse on Lehrter Straße in Berlin-Moabit.



Curatorial Statement (excerpt)

“Sleek, tall, jet-black, with a white streak on the temple, I sighted a Mithun with curving horns, browsing tree leaves as a blue-green haze darkened the forest. The Mithun is a horse-like ox, a magical presence in the cool, high-altitude community forests in the Patkai hills in Indo-Burma. In the midst of the Naga peoples’ secessionist militancy from India—one that had, at times, assassinated its own moderate voices and rejected proposals advocating imaginative leaps in federalist structures— the Naga visionary politician, Rungsung Suisa, was rumored to have been seen deep in the forests, with a Mithun pulling a plough. This was a kind of madness— because the Mithun, revered for their magical wildness, do not work. They graze freely in the forests, and can be lured only with salt, which they love. Nor did it make any practical sense to drive plough marks through the sparse soil between trees on hill tracts not cleared for cultivation. But Suisa claimed that when they seek to draw the boundary of Naga Indigenous lands one day, these markings drawn into the ground will testify to the extent of the community forests. Laws, and the absolute power they conferred on the police force and military, ransacked civilian life and forest land alike. They run pell-mell across contemporary India, poised against a generation’s critical thinkers: Sedition Law 1860 (a colonial-era law); Armed Forces (Special Powers) Act 1958 (a colonial-era law, removed at independence, and returned); Unlawful Activities (Prevention) Act 1967; Public Safety Act 1978; National Security Act 1980; New Criminal Laws 2024 (BNS, BNSS, BSA); Finance Bill 2025 (overreach in digital scrutiny).



This rumored image of legal evidence in the form of absurd plough mark-making drawn, dug, and etched into the forest floor has remained with me for twenty years, shaping my understanding of legality as it pertains to the spoken or intentioned declaration accompanying mark-making, the charged speech act made plastic, for some future receiver of the sign. In this sense, the marking is a bone fragment of song, speech, story, or claim, held by the teeth in the cavity of the mouth. But orality is more than the mouth. The body, too, claims. Walking as a way of knowing, displacing densities of space as an act of claiming: ‘How do I show we belong to these boulders with our stories, the way we know how to tread in a landscape? Reading with one’s feet and hands. With the whole body rolling down slopes, digging into holes or caverns or feeling into the earth,’ an artist told me in a conversation on social choreography. Orality is tactile knowledge, like the act of knotting histories with threads from trauma, or that of growing living bridges by shaping the roots of trees over hundreds of years. Orality has the capacity for fugitivity. Orality is what has transported the missing, unrecorded art histories, because it is fugitively transmitted.”

(Excerpt from Zasha Colah's curatorial statement. You can read the full version in the exhibition companion and on the [website](#) of the 13th Berlin Biennale).



Biographies

Zasha Colah (Mumbai, India, 1982) is curator of the 13th Berlin Biennale for Contemporary Art. Her exhibitions explore artistic imagination, humor, and oral history, often under conditions of sustained oppression. Colah is Artistic Director of Ar/Ge Kunst (with Francesca Verga, Bolzano, since 2023), lecturer in Curatorial Studies at Nuova Accademia di Belle Arti (Milan, since 2018), as well as part of the editorial board of GeoArchivi (director: Marco Scotini/Nuova Accademia di Belle Arti, published by Meltemi, Milan, since 2021). Colah was a member of Archive (Berlin/Dakar/Milan, 2020–23), a decentralized community of practice, and co-founded the Clark House Initiative (Mumbai, 2010–22), a collaborative of artists and curators concerned with ideas of freedom. Her doctorate addressed illegality and meta-exhibition practices in Indo-Myanmar since the 1980s (Sapienza—Università di Roma, 2020). She co-curated the 3rd Pune Biennale with Luca Cerizza (2017), and was part of the curatorial team of the 2nd Yinchuan Biennale, led by Marco Scotini (2018).

Valentina Viviani (Córdoba, Argentina, 1991) is assistant curator of the 13th Berlin Biennale for Contemporary Art. Viviani is an artist and curator, part of Poly Marchantia, a feminist artist collective focused on ways of enacting plant thinking and entering in conversation with spaces understood as ecosystems. As an artist she has made *The Missing Forest*, a performative walk (Ar/Ge Kunst, Bolzano, 2023), *Quali voci, quali corpi, quali storie?* with Poly Marchantia collective (as part of the SITU residency program, Militello in Val di Catania, 2021), and *Atlas, fragmentos para la producción del Paisaje* (Córdoba, 2017), among others. She collaborated with Zasha Colah to curate *The Scorched Earthly* (221A Vancouver, 2021–22), and *Extraneous* (EXILE gallery, for *Curated by* festival, Vienna, 2022). Also, she taught in and coordinated *Mater Matuta*, the master's program of curatorial practice and philosophy of the Mediterranean (ABADIR Academy, Sicily, 2023–24).

Axel Wieder has been director of the Berlin Biennale for Contemporary Art since 2024. From 2018 to 2024, he has been director of Bergen Kunsthall where he produced an interdisciplinary program with an international focus and local roots together with his team, which encompassed exhibitions and live projects. Previously, Wieder was director of Index – The Swedish Contemporary Art Foundation in Stockholm (2014–18) as well as Head of Programmes at Arnolfini in Bristol (2012–14). He was responsible for the program of Ludlow 38 – Goethe Institute in New York from 2010 to 2011 and artistic director of Künstlerhaus Stuttgart from 2007 to 2010. In 1999, he founded Pro qm, a bookshop and discourse platform, together with Katja Reichard and Jesko Fezer in Berlin. Axel Wieder studied art history and cultural studies at Humboldt-Universität zu Berlin and the University of Cologne. He has held teaching



appointments at various universities and art academies, and publishes in magazines and anthologies.



Artist's List

Akademia Ruchu

Amol K Patil

Anawana Haloba

Anna Scalfi Eghenter

Armin Linke

Artcom Platform

Busui Ajaw

Bwanga „Benny Blow“ Kapumpa

Chaw Ei Thein

Daniel Gustav Cramer

Elshafe Mukhtar

Etcétera; Exterra XX – Künstlerinnengruppe Erfurt

flowers (Ceija Stojka, Erika Kobayashi, Fredj Moussa, Hannah Höch, Nyi Pu Lay and Ma Thida, OMARA Mara Oláh, Steve McQueen)

Fredj Moussa

Freeszfe

fugitivity (Daniella Bastien, ☂ M. M. Thein, Steve McQueen)

Gabriel Alarcón

Gernot Wieland

Gernot Wieland with Carla Åhlander & Konstantin von Sichart

Han Bing & Kashmiri Cabbage Walker

Helena Uambembe

Htein Lin

Huda Lutfi

Iris Yingzen

Isaac Kalambata

Jane Jin Kaisen

Judith Blum Reddy

Kazuko Miyamoto

Kikí Roca, Las Chicas del Chancho y el Corpiño

Larissa Araz

Luzie Meyer

Major Nom

Margherita Moscardini

Memory Biwa



Memory Biwa and guests (Anike Joyce Sadiq, Céline Barry, Lusine Khurshudyan)
Merle Kröger
Mila Panić
Mila Panić and guests (Carmen Chraim, Deo Katunga, Maya Upchurch, Sasha Dolgoplov,
Tamer Katan, Victor Patrascan)
Milica Tomić
Nge Nom
Padmini Chettur
Panties for Peace
parallelgesellschaft
People's Tribunal (with Bana Group for Peace and Development, ALPAS Pilipinas and
International Coalition for Human Rights in the Philippines (ICHRP) – Germany,
சிந்தூஜன் வரதராஜா (Sinthujan Varatharajah), مشتري هلال (Moshtari Hilal))
Piero Gilardi
Salik Ansari
Sarnath Banerjee
Sawangwongse Yawnghwe
Shahana Rajani
Simon Wachsmuth
Stacy Douglas
The Fly (Htein Lin, Chaw Ei Thein)
Tsuyoshi Ozawa (with Andreas Eberlein, Dagmar Tinschmann, Daisuke Deguchi, Jinran Kim,
Kathrin Schiffbauer, Li Koelan, Manuela Warstat, Yuan Shun)
Vikrant Bhise
Yoshiko Shimada and BuBu de la Madeleine
Zamthingla Ruivah Shimray
Zoncy Heavenly



For the 13th Berlin Biennale, atelier le balto designed the garden at the former Courthouse
Lehrter Straße, and consultants to the artistic project of Nge Nom at KW Institute for
Contemporary Art.

Venues

The 13th Berlin Biennale for Contemporary Art presents its program across four venues: KW Institute for Contemporary Art, Sophiensæle, Hamburger Bahnhof – Nationalgalerie der Gegenwart, and a former courthouse on Lehrter Straße in Berlin-Moabit. By introducing the former Courthouse Lehrter Straße, the Berlin Biennale is opening a new space for contemporary art in Berlin.

The four venues have ambivalent histories—of violence but also resistance—spanning from the present day, through the post-1989 period, the period of divided Germany, National Socialism, the Weimar Republic, and the German Empire. Their spatial structures still bear traces of turbulence, protest or suppression and, finally, how artists in Berlin performed a re-commoning of these spaces over time.

KW Institute for Contemporary Art



The Berlin Biennale was founded in 1996, emerging from Kunst-Werke—now KW Institute for Contemporary Art. Since its first edition in 1998, the Berlin Biennale has consistently presented a large part of its program at KW. Established in 1991 in a dilapidated margarine factory, KW has since become a home for progressive artistic practices. It played a crucial role in positioning Berlin as an internationally relevant location for contemporary art following the fall of the Berlin Wall. KW’s work is driven by the urgent questions of our time, shaping its approach to the production, presentation, and mediation of contemporary art. Without a permanent collection, KW maintains the flexibility and openness to respond to the present and to develop a program attuned to contemporary realities. While internationally recognized, KW remains deeply rooted in its local context.

KW Institute for Contemporary Art
Auguststraße 69
10117 Berlin

Sophiensæle

Since its founding in 1996, Sophiensæle has been one of the most important venues for the independent performing arts scene in Berlin and beyond. For the 13th Berlin Biennale, the building that houses Sophiensæle today, becomes a “blueprint for Berlin”, encapsulating the

city's transformations throughout the 20th century. Built as the clubhouse of the Berlin craftsmen's association between 1904 and 1905, the building was originally dedicated to the education of workers, but soon developed into a hub for the revolutionary Left. Rosa Luxemburg, Karl Liebknecht, Erich Mühsam, and Clara Zetkin spoke here, with Erich Mühsam warning against the rise of fascism as early as the 1920s. After the Nazi's seizure of power, the craftsmen's association was quickly banned and its clubhouse shut down. Some years later, the rooms of Sophiensæle—particularly the Festsaal—were exploited as a forced labor camp to produce propaganda leaflets for the fascist regime. Remnants of this are still visible on the Sophiensæle walls today.

In the GDR years, the stage workshops of the Maxim Gorki Theater occupied the space until, in the autumn of 1996, Sasha Waltz and Jochen Sandig, together with Jo Fabian, Holger Zebu Kluth and Dirk Cieslak, reimagined Sophiensæle as an independent theater—by artists, for artists. Since then, Sophiensæle has become a platform for contemporary performing arts, embracing diverse artistic practices beyond genre boundaries and showcasing both emerging and established voices, with a blend of local and international perspectives.

Sophiensæle
Sophienstraße 18
10178 Berlin



Hamburger Bahnhof – Nationalgalerie der Gegenwart

Hamburger Bahnhof was founded as the Contemporary Art Museum of the Nationalgalerie collection in Berlin in 1996. Its name and structure point back to the building's original purpose: It was first opened in 1846 as the terminus for the Hamburg-Berlin railway. However, the growing traffic volume in the early 20th century forced its closure after just 40 years, and it was repurposed as a museum for transport and construction in 1906. During World War II, the former station was damaged by air raids and battles for Berlin's city center in April and May 1945. When Germany was divided during the post-war period, the former train station remained abandoned—a museum entirely without visitors—until the Berlin Senate acquired the building in 1984. Following extensive renovations in the mid-1990s, Hamburger Bahnhof reopened as home of the Nationalgalerie collection. Today, the museum collects contemporary art as the Nationalgalerie der Gegenwart and shows special exhibitions as well as presentations of the collection.

Hamburger Bahnhof – Nationalgalerie der Gegenwart
Invalidenstraße 50

10557 Berlin

Former Courthouse Lehrter Straße

The former Courthouse Lehrter Straße has been vacant since 2012 and is being made accessible for the first time as a site for contemporary art in Berlin in the context of the 13th Berlin Biennale. The brick building was completed in 1902 as an extension to the Northern Military Prison on Lehrter Straße and is connected to the prison building at Lehrter Straße 61 by a bridge, which was referred to by prisoners as the “bridge of sighs”, inspired by the Venetian bridge of the same name. One of the most famous trials held here was the 1916 trial against Karl Liebknecht. Liebknecht was arrested for taking part in an anti-war demonstration, initially transferred to the adjacent prison, and sentenced to several years of imprisonment. After his release, Liebknecht gave one of his first speeches at Sophiensæle. Later, the building complex served as a military training center and, with the reintroduction of military courts by the NSDAP, as a Wehrmacht investigative prison. After the war, the complex was located in West German territory. In 1950, the prison administration moved into the courthouse building, and the adjacent prison was used as a women’s prison until the mid-1980s. Renowned inmates included members of the Red Army Faction.

The building was last used as a branch of the Tiergarten District Court. In preparation for the 13th Berlin Biennale, the structure of the offices will not be changed. They continue to bear witness of the conditions of justice.

The Senate Department for Culture and Social Cohesion plans to subsequently develop the building into an artistic production venue for Berlin’s independent art scene.

Former Courthouse Lehrter Straße

Lehrter Straße 60

10557 Berlin



Sister Organizations

Highlighting independent institutions as incubators for artistic innovation in Berlin, the 13th Berlin Biennale has forged sisterhoods with cultural spaces deeply rooted in the city. Sections of the Biennale program are developed with four Sister Organizations—the European Roma Institute for Arts and Culture (ERiac), the Filmrauschpalast Moabit in the Kulturfabrik, SİNEMA TRANSTOPIA, and the Sophiensæle. Each organization offers its own particular dynamics, communities, and cultural languages. These Sister Organizations present artworks, films, and theatre that expand the imaginative grounds of the 13th Berlin Biennale, enacting fugitivity through their own interpretations and intuitions.

European Roma Institute for Arts and Culture (ERiac)

ERiac is the only transnational, European-level organization dedicated to the visibility and recognition of Roma arts and culture. Founded in Berlin in 2017 as a joint initiative of the Council of Europe, the Open Society Foundations, and prominent Roma personalities, ERiac organizes exhibitions, talks, film screenings, conferences, and community-based programs. As an international creative hub, ERiac fosters exchange across borders, cultural fields, and Romani identities, highlighting the vital Romani contributions to European culture.



ERiac – European Roma Institute for Arts and Culture

Reinhardtstraße 41–43

10117 Berlin

www.eriatic.org

Filmrauschpalast Moabit

Filmrauschpalast is part of the Kulturfabrik in Berlin-Moabit. The building used to be a butcher's shop—the many tiles and massive steel structures still testify to this history. Today Filmrauschpalast is an independent cinema run entirely by volunteers. This allows for a curated program beyond the mainstream. Founded in the early 1990s, the Kulturfabrik is now home to various theatre, music, and film associations, organized under the umbrella of the Kulturfabrik Lehrter Straße 35 e. V. and in immediate neighborhood to one of the venues of the 13th Berlin Biennale, the former Courthouse Lehrter Straße.

Filmrauschpalast Moabit
Lehrter Straße 35
10557 Berlin
www.filmrausch.de

SİNEMA TRANSTOPIA

SİNEMA TRANSTOPIA by bi'bak explores cinema as a space of social discourse, exchange, and solidarity. At its location in Berlin-Wedding, SİNEMA TRANSTOPIA establishes itself as a transnational space for film culture, art, knowledge, and community, creating a bridge between urban space and film as cultural practice. A place is being created here where urbanity and transnationalism coexist, a place that enables access, stimulates discussion, educates, moves, provokes, and encourages.

SİNEMA TRANSTOPIA
Lindower Straße 20/22, Haus C
13347 Berlin
www.sinematranstopia.com



Sophiensæle

This year, Sophiensæle is not only a venue, but also one of the sister organizations of the 13th Berlin Biennale. Today, Sophiensæle presents interdisciplinary and transdisciplinary works that merge local and international voices. The institution supports both emerging and established artists exploring the intersections of dance, performance, theater, visual art, discourse, and spatial practice.

Sophiensæle
Sophienstraße 18
10178 Berlin
www.sophiensaele.com

Program

Encounters

Throughout the 13th Berlin Biennale, the artists propose encounters: from reading groups, scientific lectures, tribunals, and collective commemorative walks in the city, to small enacted jokes or comedy nights. Together, these acts form the *Encounters* series focusing on orality and bare forms of transmission. Some are conceived as fugitive acts, being unexpected or of an ephemeral nature, that are not announced in advance. When the works of art speak directly, a sense of immediate complicity emerges between artwork and audience.

Encounters during the opening week:

Han Bing: *Walking the Cabbage in Berlin, 2020/25*



Walking a cabbage on a small cart is an absurd gesture that satirizes the equal absurdity of political realities such as militarization and censorship. *Walking the Cabbage* is the title of a social intervention initiated by artist Han Bing in Beijing's Tiananmen Square in 2000. Since then, Bing has walked cabbages as well as other vegetables and fruits through public spaces, provoking dialogue and encouraging critical reflection. On the occasion of the opening of the 13th Berlin Biennale, under the title *Walking the Cabbage in Berlin (2020/25)*, Bing will "walk the cabbage" once again. Bing views the cabbage as a symbol of rural sustenance, highlighting its significance in contemporary China as a staple food for those with limited means.

KW Institute for Contemporary Art

Meeting Point: Sidewalk in front of KW Institute for Contemporary Art

June 13, 2025, 8 pm

Major Nom mit Shu1o1O, Ngar galay (Little Fish), Larmashee: *The Beggars' Convention, 2025*

The Burmese director and junta critic Zarganar wrote the play *Beggars' National Convention*, mocking the Burma Socialist Programme Party in 1987 in the lead up to elections. After one of the performances, the actors were arrested as the curtains closed. For the 13th Berlin Biennale for Contemporary Art, Major Nom, a key figure in the Civil Disobedience Movement after Myanmar's 2021 coup, will restage the formerly male-cast piece as an Anyeint play with queer and female-identifying performers in drag.

Sophiensæle, Festsaal

June 14, 2025, 5 pm

June 14, 2025, 8 pm

June 15, 2025, 5 pm

June 15, 2025, 8 pm

Gabriel Alarcón: *4000 m ü. NN* [4000 m a.s.l.], 2025

The paths of the processions in the Andes are marked by *apachetas*—collective piles of stones created by each person who travels the path, carrying a stone that represents their wishes and requests to suprahuman entities. The presence of these accumulations symbolizes the resilience of a culture that could not be entirely erased. Gabriel Alarcón builds a small *apacheta* in Berlin, using local stones and elements

Hamburger Bahnhof – Nationalgalerie der Gegenwart

Meeting point: Main entrance gate on Invalidenstraße

June 15, 2025, 2 pm



Milica Tomić: *The Berlin Statement. Who Makes Profit on Art and Who Gains From It Honestly?*, 2025

Milica Tomić's performance *Who Makes Profit on Art and Who Gains From It Honestly?* extends the *Edinburgh Statement* by Yugoslav conceptual artist Raša Todosijević (1945–2024). He wrote and performed this work in 1975 as a sharp critique and analysis of the power relations within the global art system. Todosijević exposes the structural positions these relations occupy—the roles, functions, and economic interests, defining art as a permanent site of conflict, embedded in the politics of its context. Todosijević also acknowledged his own role in benefiting from art, highlighting the profit-driven nature of the art world. In her performance, Tomić builds on this foundation by using space and language to expose the evolving roles and dynamics within today's art system, adding new positions in response to contemporary realities.

Former Courthouse Lehrter Straße, Staircase, 1st floor

June 15, 2025, 6 pm

Information on the *Encounters* series is available on the [website](#) of the 13th Berlin Biennale.

Sister Organizations

In curatorial complicity: Tímea Junghaus, director of ERIAC, curates *Holding Ground: Crafting New Paths in a Changing World* featuring works by Dan Turner, Katariina Lillqvist, and Lali Gábor. The Filmrauschpalast Moabit, operating the open air cinema at Kulturfabrik, presents the comedy *Watermelon Man* (1970, directed by Melvin Van Peebles). Malve Lippmann and Can Sungu, co-directors of SİNEMA TRANSTOPIA, curate the film program *Fugitive Traces: Challenging Narratives and Power Structures* . Andrea Niederbuchner, Jens Hillje, Lena Kollender, and Mateusz Szymanówka of Sophiensæle present works of Andreas Bolk with Boglárka Börcsök, Jéssica Teixeira, Oliver Zahn, and Simone Dede Ayivi & Kompliz*innen.

Please find further information on the [website](#) of the 13th Berlin Biennale.

Mediation



Focus Tours

During a focus tour, a mediator explores a focus or perspective on the exhibition of the 13th Berlin Biennale for Contemporary Art together with the visitors. The tours are designed as an open dialog with the visitors. Focus tours invite visitors to slow down, reflect together and consciously perceive physical experiences during their visit to the exhibition. Moments of pause and reflection are an integral part.

The mediators of the 13th Berlin Biennale are called *Difficultators* : they bring out complexities and work with multi-perspective approaches. Their name goes back to Augusto Boal's concept of the *Theatre of the Oppressed* . With their different backgrounds of knowledge and experience—such as performative and somatic practices—the *Difficultators* open up alternative and expanding approaches to the exhibition.

KW Institute for Contemporary Art

Every Saturday, 4 pm (in German)

Every Sunday, 11 am (in English)

Former Courthouse Lehrter Straße

Every Saturday, 4 pm (in German)

Every Sunday, 11 am (in English)

Sophiensæle / Hamburger Bahnhof – Nationalgalerie der Gegenwart

Alternating every Friday, 5 pm (in German and English)

Tours are free of charge with a valid exhibition ticket and can be visited without prior registration. Please note that the number of participants is limited. The meeting point for tours is at the ticket counter at each venue. At Sophiensæle, the meeting point for tours is in the courtyard.

Guided tours can be requested for small and large groups as well as school and university classes in various languages.

Group tour prices

60 minutes: 75 €

90 minutes: 105 €

Plus admission fee for max. 25 participants

Discounted rates for educational institutions

60 minutes: 60 €

90 minutes: 85 €

Plus admission fee for max. class size



Booking

+49 30 243 459 54

tours@berlinbiennale.de

Further information on the [website](#) of the 13th Berlin Biennale.

Open Ateliers

From June 22, 2025, every Sunday, 3–6 pm

The Open Studios are family-friendly workshops that take place free of charge every Sunday afternoon from 3 to 6 pm during the 13th Berlin Biennale for Contemporary Art at changing venues. The Open Studios invite visitors to engage with the themes, materials, and questions of the exhibition in a playful and intuitive way. Registration is not required and entry is possible at any time. The format is aimed at people of all ages and offers space for creative experimentation, collaborative design, and exchange.

The first Open Studio will be led by artist Umut Evers and will take place on seven dates in the courtyard of KW Institute for Contemporary Art. Together with the visitors, a hanging installation—a kind of “wish tree”—will be created from indigo, a deep blue color pigment, and various pieces of fabric. The colonial history of indigo is also addressed: Once a symbol of exploitation, dyeing here becomes a meditative-creative act of collective remembrance.

Another workshop will be led by the Netzwerk gegen Feminizide Berlin on three dates in the garden of the former Courthouse Lehrter Straße. Visitors are invited to take part in the participatory art action *Sangre de mi Sangre* [Blood of my Blood] by the feminist collective Colectiva Hilos. With this project, the group draws attention to feminicides and enforced disappearances in Mexico. By weaving together, a collective expression of resistance and solidarity is created—a space for exchange, shared remembrance and the building of a militant community.

University Triangle

July 21–27, 2025



For the first time, the 13th Berlin Biennale will host a second professional discourse format: a summer school developed in collaboration with three distinguished universities. Over the course of seven days, students from diverse disciplines and backgrounds will work alongside faculty members, the team of the 13th Berlin Biennale, and participating artists, as they experience the exhibits together, and develop their own contributions and collaborations. Each participating university or academy will select ten students through an open call.

With: Goethe-Universität Frankfurt am Main (Institute of Art History), Technische Universität Berlin (Institute of Art Studies and Historical Urbanism), Nuova Accademia di Belle Arti, Milan and Rome (Painting and Fine Arts)

Faculty members: Andris Brinkmanis, Malina Lauterbach, Merten Lagatz

Curators Workshop

September 1-7, 2025

Since the 4th Berlin Biennale for Contemporary Art took place in 2006, every iteration of the Berlin Biennale has featured a Curators Workshop. Aimed at emerging curators from around the world, it serves as a platform for professional development and international networking. Originally established as the Young Curators Workshop with a focus on fostering new talent, the program has since become an integral part of the Berlin Biennale and will be hosted once again for the 13th edition. This weeklong program encompasses public talks as well as encounters with key figures from Berlin's cultural sector.

With that, the workshop supports the cross-border exchange of ideas and experiences between curators. It also presents a unique opportunity for participants to connect with international peers and establish lasting collaborations.

[Full program](#) of the 13th Berlin Biennale.



Exhibition Companion

The exhibition companion is available at the ticket counters at KW Institute for Contemporary Art and the former Courthouse Lehrter Straße, at Walther König at Hamburger Bahnhof, and in the webshop of the 13th Berlin Biennale.

184 pages

12 €

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Design: Enver Hadzijaj



History of the Berlin Biennale

The Berlin Biennale for Contemporary Art has been presenting exhibitions every two years since 1998 at the KW Institute for Contemporary Art and at various locations in Berlin. It connects artists, theorists, and people from various areas of society, opening up a dialogue with the city's inhabitants and visitors.

The Berlin Biennale is one of the most important international platforms for experimental exhibition and event formats with outstanding contemporary artistic positions.

Previous Curators of the Berlin Biennale

1st Berlin Biennale (1998)

Klaus Biesenbach with Nancy Spector and Hans Ulrich Obrist

2nd Berlin Biennale (2001)

Saskia Bos

3rd Berlin Biennale (2004)

Ute Meta Bauer

4th Berlin Biennale (2006)

Maurizio Cattelan, Massimiliano Gioni, and Ali Subotnick

5th Berlin Biennale (2008)

Adam Szymczyk and Elena Filipovic

6th Berlin Biennale (2010)

Kathrin Rhomberg

7th Berlin Biennale (2012)

Artur Żmijewski together with the associate curators Joanna Warsza and Voina

8th Berlin Biennale (2014)

Juan A. Gaitán and the Artistic Team Tarek Atoui, Natasha Ginwala, Catalina Lozano, Mariana Munguía, Olaf Nicolai, and Danh Vo



9th Berlin Biennale (2016)

DIS (Lauren Boyle, Solomon Chase, Marco Roso, David Toro)

10th Berlin Biennale (2018)

Gabi Ngcobo with Nomaduma Rosa Masilela, Yvette Mutumba, Serubiri Moses, and
Thiago de Paula Souza

11th Berlin Biennale (2020)

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

12th Berlin Biennale

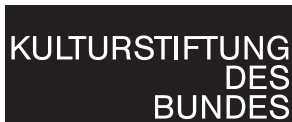
Kader Attia in collaboration with the members of the Artistic Team: Ana Teixeira Pinto, Noam
Segal, Đỗ Tường Linh, Rasha Salti, and Marie Helene Pereira.



Support

Funding

The 13th Berlin Biennale for Contemporary Art is funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation). The Kulturstiftung des Bundes is funded by the Beauftragte der Bundesregierung für Kultur und Medien (Federal Government Commissioner for Culture and the Media).



Der Beauftragte der Bundesregierung
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The new productions of the 13th Berlin Biennale have been made possible thanks to the generous support of Ammodo Art.



Educational Partner

The educational program of the 13th Berlin Biennale is realized thanks to the generous support of Volkswagen Group.

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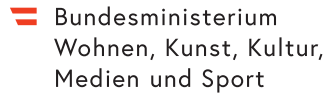
Cerin Antonić Collection
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and those who prefer to remain anonymous

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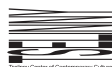
Ar/Ge Kunst, Bolzano
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The Curators Workshop is organized in collaboration with Goethe-Institut and the ifa – Institut für Auslandsbeziehungen and is generously supported by Volkswagen Group.



VOLKSWAGEN GROUP

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Visit

Venues and opening hours

KW Institute for Contemporary Art

Auguststraße 69
10117 Berlin

Wednesday–Monday 11 am–7 pm
Tuesday closed

Sophiensæle

Sophienstraße 18
10178 Berlin

Wednesday–Monday 11 am–7 pm
Tuesday closed



Hamburger Bahnhof – Nationalgalerie der Gegenwart

Invalidenstraße 50
10557 Berlin

Tuesday, Wednesday, and Friday 10 am–6 pm
Thursday 10 am–8 pm
Saturday and Sunday 11 am–6 pm
Monday closed

Former Courthouse Lehrter Straße

Lehrter Straße 60
10557 Berlin

Wednesday–Monday 11 am–7 pm
Tuesday closed

Admission

Admission to all venues: 16 €

Groups of 10 or more, per person: 14 €

Reduced admission 8 €

Groups, reduced price 6 €

Free admission to Sophiensæle

Reduced admission applies to apprentices, those in federal voluntary service, recipients of Arbeitslosengeld, holders of the Berlin-Brandenburg volunteer card, disabled persons (50% and more) including an accompanying person, members of the bbk, pupils, and students upon the presentation of relevant identification.

Free admission for those 18 and under, IBA, ICOM, and CIMAM members, recipients of Bürgergeld, Grundsicherung or Sozialhilfe and those receiving benefits under the Asylbewerberleistungsgesetz upon presentation of relevant proof, and members of KW Friends.



Tickets provide single admission to each venue of the 13th Berlin Biennale for the entire running time from June 14 to September 14, 2025. The ticket is also valid for all other exhibitions at Hamburger Bahnhof during this period.

Tickets are available at our ticket counters at KW Institute for Contemporary Art, the former Courthouse Lehrter Straße, the ticket counter at Hamburger Bahnhof, and in the webshop of the 13th Berlin Biennale.

For information on admission to the Encounters and other events, please visit our [website](#).

Respective in-house visitor regulations apply at all venues.

Accessibility

Information on the accessibility of the venues as well as the events can be found on the [website](#) of the 13th Berlin Biennale.

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13.berlinbiennale.de/en

<https://www.berlinbiennale.de/en/>

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The Berlin Biennale is organized by KUNST-WERKE BERLIN e. V. The Berlin Biennale is funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation). The Kulturstiftung des Bundes is funded by the Beauftragte der Bundesregierung für Kultur und Medien (Federal Government Commissioner for Culture and the Media).