

list of works

Pacita Abad

African Mephisto, 1981
Acrylic, rick rack
ribbons, tie dyed
cloth, painted cloth on
stitched and padded
canvas
270 × 180 cm

Kaunga, 1983
Acrylic, oil, cowrie shells,
buttons stitched on
padded canvas
218 × 173 cm

Oceania Mask
(*Dancing Demon*), 1983
Acrylic, cowrie shells
stitched on padded
canvas
269 × 179 cm

Bacongo VIII, 1988–90
Acrylic, cowrie shells,
plastic buttons,
mirrors stitched on
silk screened, padded
canvas
258 × 150 cm

African Mask (Kongo),
1990
Acrylic, colored beads,
shells, handwoven yarn,
padded fabric, painted
canvas stitched on
canvas
261 × 175 cm

Hopi Mask, 1990
Acrylic, yarn, sequins
stitched on padded
canvas
255 × 180 cm

All works courtesy
Pacita Abad Art Estate,
Los Angeles
With the support of
Pacita Abad Art Estate,
Los Angeles

*Marcos and His
Cronies*, 1985–95
Acrylic, oil, textile
collage, mirrors, shells,
buttons, glass beads,
gold thread and padded
fabric on stitched and
padded fabric
500 × 293 cm
Collection Singapore
Art Museum, Singapore
With the support of
Pacita Abad Art Estate,
Los Angeles

Noor Abuarafeh

*Am I the ageless object
at the museum?*, 2018
Video, color, sound,
15'08"
Courtesy
Noor Abuarafeh
Commissioned by A.M.
Qattan Foundation

Marwa Arsanios

*Who is Afraid of
Ideology? (Part 3) –
Micro Resistancias*,
2020
Video, color, sound,
31'16", pencil on paper
Works on paper each
30 × 30 cm
Courtesy
Marwa Arsanios
Commissioned
and coproduced by
Berlin Biennale for
Contemporary Art;
Fondazione Sandretto
Re Rebaudengo;
Contemporary Art
Center Cincinnati;
Vooruit

Shuvina Ashoona

Untitled, 2013
Ink and pencil crayon
on paper
127 × 123.2 cm
Collection Paul and
Mary Desmarais III

*Composition (Octopus
Transformation)*, 2018
Ink and colored pencil
on paper
126.7 × 114.3 cm
Collection Paul and
Mary Desmarais III

*Monsters Holding a
Drawing*, 2015
Ink and colored pencil
on paper
121.9 × 127 cm
Collection Paul and
Mary Desmarais III

*Composition (Monsters
and Children)*, 2016
Ink and colored pencil
on paper
73.6 × 127 cm
Collection Paul and
Mary Desmarais III

Salt Bones, 2016
Ink and colored pencil
on paper
121.9 × 165.1 cm
Collection Peter Ross

Composition (Clock),
2014
Ink and colored pencil
on paper
112.4 × 104.1 cm
Kitchener-Waterloo
Art Gallery Collection,
Kitchener. Purchased
in part through the
support of the Elizabeth
L. Gordon Art Program,
a program of the Walter
and Duncan Gordon
Foundation and admin-
istered by the Ontario
Arts Foundation, 2017

Paula Baeza Pailamilla

Kurü Mapu [Black Land],
2018
Textile, wood, barbed
wire, metal; HD video,
color, sound, 3'45"
Dimensions variable

In collaboration with
weavers Daniela
Catrileo, Aylin Espinoza
Chehuaicura, Camila
Huenchumil, Pamela
Iglesias, Victoria
Maliqueo, Danae
Morales, Gianni
Nahuelhuan, Mikal
Neculqueo, Alejandra
Silva, Ange Valderrama
Cayuman
Courtesy Paula Baeza
Pailamilla
With the support of
Dirección de Asuntos
Culturales (DIRAC)
of the Ministry of
Foreign Affairs of
Chile; Executive
Secretary of Visual Arts
and International Affairs
Unit of the Ministry
of Cultures, Arts and
Heritage in collabora-
tion with the Embassy of
Chile in Germany

Aline Baiana

The Cross of the South,
2020
5 stones (banded iron
formation, auriferous
conglomerate, orna-
mental stone, Itabirite,
cupriferous conglom-
erate), metal wires, com-
puter pieces, iron ore,
epoxy resin, and mining
waste resulting from
environmental crimes in
Brumadinho, BR
Dimensions variable
Courtesy Aline Baiana
Commissioned
and produced by
Berlin Biennale for
Contemporary Art

**Virginia Borges,
Gil DuOdé, and
Virginia de Medeiros**

Iyá Agbára [Strength of Mothers], 2020
16mm film transferred to HD, color, sound, 11'32"

Video Editor
Junae Andreazza
Photography and Camera Gustavo Jahn
Music and Sound Leonardo Oliveira
Chorus Virginia Borges, Luane Thiago da Conceição, Gil DuOdé, Mirah Lanine, Vera Schneeberg
Musicians Valdir Jovenal, Joelson Menezes, Juninho Quebradeira
Participants Virginia Borges, Luane Thiago da Conceição, Gil DuOdé, Virginia de Medeiros, Nitzan Meilin, Claudia Sampaio Silva, Vera Schneeberg, Diana Schreier
Courtesy Virginia Borges, Gil DuOdé, and Virginia de Medeiros
Commissioned and produced by the 11th Berlin Biennale for Contemporary Art

Deanna Bowen

Deconstructing The God of Gods: A Canadian Play, 2019
Deanna Bowen in conversation with John G. Hampton, Peter Morin, Lisa Myers, Archer Pechawis, and cheyanne turions
Recorded at Hart House Theatre, Toronto on 21.6.2019
Video, color, sound, 73'52"

The God of Gods: Berlin Berlin, 2020
Digital print on wallpaper
Dimensions variable

All works courtesy Deanna Bowen
Commissioned and coproduced by the 11th Berlin Biennale for Contemporary Art

With the support of Canada Council for the Arts, The Art Museum at the University of Toronto
Archival permissions courtesy University of Toronto, The Arts & Letters Club, Art Gallery of Ontario, Ontario Provincial Archives, National Museum of Civilization, Canadian Museum of History

Cansu Çakar

A day, 2020
Spray paint on concrete
Dimensions variable

From the series *Labyrinth to Kybele*, 2020

Circumcision Feast, 2020

The Return of the Goddess, 2020

Ancient Lake, 2020

Possessed Woman's Murder, 2020

Closed Court Hearing, 2020

All works watercolor, gouache, and gold on paper
70 × 100 cm

All works courtesy Cansu Çakar
Commissioned and coproduced by the 11th Berlin Biennale for Contemporary Art
With the support of SAHA Association

Edgar Calel

Ni Ch'it'iloji Ri q'aq [Phonemes of Fire], 2020–ongoing
Charcoal, pencil, pen, India ink on paper, cardboard
Various formats:
21 × 29.7 cm;
29.7 × 21 cm; 15 × 21 cm;
15 × 45 cm

B'atz tejido constelación de saberes [B'atz Textile Constellation of Knowledges], 2015

Cotton, yarn, embroidered words;
2 photographs – exhibition prints
58 × 71 cm
(sweater size M)
Each 21 × 27 cm (photographs)

All works courtesy Edgar Calel

Edgar Calel in collaboration with Fernando Pereira dos Santos

Sueño de Obsidiana [Obsidian Dream], 2020, work in progress
HD video, color, stereo, 13'57"

Courtesy Edgar Calel and Fernando Pereira dos Santos

Commissioned and coproduced by the 11th Berlin Biennale for Contemporary Art
With the support of DAAD Artists-in-Berlin Program and Sendero Filmes

Flávio de Carvalho

Vitrine Berlin Biennale
c/o Exotropaint

Experiencia no. 2, realizada sobre uma procissão de Corpus Christi, São Paulo [Experience no. 2, performed at a Corpus Christi Procession, São Paulo], 1931
Collection Paulo Bacellar Monteiro

Retrato ancestral [Ancestral portrait], 1932

Oil on canvas
81 × 60 cm
Collection Hecilda and Sergio Fadel

From the series *Série Trágica* [Tragic Series], 1947

Minha Mãe Morrendo (no. 1) [My Mother Dying no. 1], 1947
66.2 × 51 cm

Minha Mãe Morrendo (no. 2) [My Mother Dying no. 2], 1947
69 × 50.5 cm

Minha Mãe Morrendo (no. 3) [My Mother Dying no. 3], 1947
69.7 × 50.1 cm

Minha Mãe Morrendo (no. 4) [My Mother Dying no. 4], 1947
69.7 × 50 cm

Minha Mãe Morrendo (no. 5) [My Mother Dying no. 5], 1947
68.4 × 51.3 cm

Minha Mãe Morrendo (no. 6) [My Mother Dying no. 6], 1947
66.1 × 50.9 cm

Minha Mãe Morrendo (no. 7) [My Mother Dying no. 7], 1947
69.4 × 50.4 cm

Minha Mãe Morrendo (no. 8) [My Mother Dying no. 8], 1947
64.3 × 50.4 cm

Minha Mãe Morrendo (no. 9) [My Mother Dying no. 9], 1947
68.6 × 51 cm

All works charcoal on paper
9 offset prints (of original drawings)
Courtesy the Estate of Flávio de Carvalho
Original drawings Collection Museu de Arte Contemporânea de Universidade de São Paulo
With the support of Almeida e Dale, Brasilianische Botschaft in Berlin, Goethe-Institut Rio de Janeiro

**Sara Sejin Chang
(Sara van der Heide)**

Four Months, Four Million Light Years, 2020
Video, color, sound, 35', textiles, paper, watercolor on paper
Dimensions variable
Director, editor Sara Sejin Chang (Sara van der Heide)
Film editing, color grading Paul Millot
Singing Yan Vandenbroucke
Drumming Leslie Maes

- Sound Céline Gillian
Costumes, textiles
Lila John
Production assistant
Stefan Govaart
Corean banner
천라만상 *Universe*
조상 *Ancestors*
우주 *Cosmos*
먼지 우주로 지어졌다
You're made of stardust
집에 가기 *Coming home*
별먼지 가족 *Stardust Family*
어머니 *Mother*
아버지 *Father*
Courtesy
Sara Sejin Chang
(Sara van der Heide)
With the support of
Mondriaan Fonds,
Botschaft des
Königreichs der
Niederlande
Coproduced with
Kunstenfestivaldesarts,
Brussels
With thanks to
GRIMONSTER; Korean
Cultural Center Brussels
- Francisco Copello**
- Madhouse*, no date
Collage, photography,
2 magazine pages,
paper on cardboard
51 × 38 cm
Courtesy Die Ecke
Gallery
Collection Family
Copello Norero
- Madhouse Santiago,
Chile*, 1993
Collage, photography,
paper, colored
pencil on cardboard
51 × 38 cm
Courtesy
Die Ecke Gallery
Collection Family
Copello Norero
- Untitled, no date
Pigment, tulle, 4 maps,
7 b/w cut-out photo-
graphs of the perfor-
mance *El Mimo y
La Bandera* [The Mime
and the Flag] (entire
series), 1 color cut-out
photograph of Chilean
flag (presumably
from the same series)
on canvas
170 × 120 cm
- Collection Juan Yarur
Torres – Fundación AMA
- Calendario II*
[Calendar II], 1974
Catalogue or magazine
clipping, copper plate,
photographs by
Wren de Antonio and
Luis Poirot
on cardboard
65.1 × 52.2 cm, framed
Collection Juan Yarur
Torres – Fundación AMA
- Calendario III*
[Calendar III], 1974
Photograph, copper
sheet, clipped pho-
tographs by Wren de
Antonio and Luis Poirot
on black cardboard
65.1 × 52.2 cm, framed
Collection Juan Yarur
Torres – Fundación AMA
- On Stage*, 1990
Photographs, metallic
gold and silver paper,
masking tape, black
cardboard, hand
painted paper, fiber
paper on cardboard
52.2 × 65 cm, framed
Collection Juan Yarur
Torres – Fundación AMA
- Untitled, 1990
Copper, handmade
paper, hand-colored
paper, silver and gold
paper, photograph,
magazine cutout,
lace crochet, glitter,
staples on cardboard
52.2 × 65 cm, framed
Collection Juan Yarur
Torres – Fundación AMA
- Performance*, 1990
Photograph, tulle, lace,
handmade paper, glitter,
pencil on cardboard
52.2 × 65.1 cm, framed
Collection Juan Yarur
Torres – Fundación AMA
- The Blash*, 1990
Metallic paper, printed
paper, handcrafted
paper, tulle, handmade
paper with hair, colored
paper, and photograph
by Ivan della Tana from
the performance *Casta
Diva*, New York City,
1985
52.2 × 65 cm, framed
- Collection Juan Yarur
Torres – Fundación AMA
- Untitled, no date
Photographs, hand-col-
ored paper, handmade
paper, printed paper,
gold and silver paper,
pastel on cardboard
52.2 × 64 cm, framed
Collection Juan Yarur
Torres – Fundación AMA
- Keep Going, Honey*,
1990
White gauze, clipped
photographs, white
net fabric, metallic
paper silver and gold,
ink, paper, clipped
photograph by Maurizio
Buscarino on cardboard
52.5 × 65 cm, framed
Collection Juan Yarur
Torres – Fundación AMA
- Mother*, 1990
Taped magazine
cut-outs, artist's pho-
tographs and old photo-
graph (could be artist's
mother), stapled silver
paper and green pencil
inscription: "Mother,"
on cardboard
65.1 × 52.2 cm, framed
Collection Juan Yarur
Torres – Fundación AMA
- Casta Diva*
[Chaste Diva], 1990
Photoengraving,
mixed media
on BFK Rives paper
90 × 70 cm, framed
Collection Museo
Nacional de Bellas
Artes, Santiago de Chile
- Participación del
público* [Audience
Participation], 1990
Photoengraving, mixed
media on Somerset
paper
90 × 70 cm, framed
Collection Museo
Nacional de Bellas
Artes, Santiago de Chile
- All works with the
support of Juan Yarur
Torres – Fundación AMA
- Kiri Dalena**
- Tungkung Langit*, 2012
Video, color, sound,
20'35"
- Camera John Javellana
Sound Jippy Pascua
Editor Kiri Dalena
Music Datu Arellano
Drawings each
57.2 × 72.4 cm
Courtesy Kiri Dalena
- Alunsina*, 2020
Video, color, sound,
41'07"
Camera Jippy Pascua,
Denesse Victoria
Production manager
Nico Bagsic
Sound Aljohn Torres,
Nonilon Abao
Editor Majoy
Siason-Bascos
Animation Ellen Ramos
Sound Design
Mikko Quizon
Music Datu Arellano
Paintings and Drawings
Christine, CJ, Joanne,
Kaila, Remy, RJ
Courtesy Kiri Dalena
Commissioned and
produced by the 11th
Berlin Biennale for
Contemporary Art
- Cian Dayrit**
- Anatomy of
Aggression I*, 2020
Mixed media on textile
162.5 × 116.8 cm
- Anatomy of
Aggression II*, 2020
Mixed media on textile
162.5 × 99 cm
- Tropical Terror Tapestry*,
2020
Mixed media on textile
198 × 358 cm
- All works courtesy Cian
Dayrit; NOME, Berlin
Commissioned and
coproduced by the
11th Berlin Biennale for
Contemporary Art
With the support of
NOME, Berlin
- Zehra Doğan**
- Xêzên Dizî* [The Hidden
Drawings], 2018–20
103 drawings, charcoal
pencil and marker pen
on letter papers that
were sent to the artist
by a friend
Each 29.5 × 21 cm
Courtesy Zehra Doğan

El Palomar

Schreber is a Woman, 2020

4K video transferred to HD, 2-channel installation, color, stereo, ca. 30'; vitrine with books, posters, postcards, and other materials

Direction, Script, and Production El Palomar Music and Sound

Mariokissime

Video Editor

R. Marcos Mota

Technical Director

Julietta Lutti

Electrical Assistant

Alex García

Cast David Priego

Bueno (Schreber),

Raphaëlle Pérez

(Goddess 1), Nikita

Wolfe (Goddess 2),

Álex de la Croix

(Goddess 3)

Locations Charm Mone

Shadow

Aimar Pérez Gali

Clothing Palomo Spain

Make-up Helena Fenoy,

Elisabeth Sánchez

Fernández

Hairdressing Angel Viler

Support Clothing

Gustavo Adolfo Tari

3D Design

Luz Enith Martínez,

Carlos Antón Varó

Graphic Design

Laia Blesa

Drawings Alicia Sango

Video and Photo

Documentation

Candela Cuervo

Courtesy El Palomar

Commissioned and

coproduced by the

11th Berlin Biennale

for Contemporary Art

With the support

of Accion Cultural

Española (AC/E),

Institut Ramon Llull

Brenda V. Fajardo

Alaala ni Erol, Bens,

Julia, Jake atbp.

Maging Matatag,

Huwag Sumuko!

[Memory of Erol, Bens,

Julia, Jake, and Others.

Be Courageous, Do Not

Surrender! (People who

took their lives)], 2018

Colored ink on paper

28.3 × 40 cm

Ang Daigdig ay Lumiit

ng Ang Tore ay Gumuho

[The World Decreased

When the Tower

Crumbled], 2018

Colored ink on paper

32.7 × 49.9 cm

Ang Daigdig ng Pekeng

Dragon [The World of

the Fake Dragon], 2018

Colored ink on paper

32.5 × 49.6 cm

Mga Kaawa-Awang

Inang Bayan [The

Pathetic Mother

Country], 2018

Colored ink on paper

32.8 × 49.8 cm

Mga Taga Pamagitan

at Manggagamot para

Bumalik ang Liwanag

[The Middleman and

Healer are Needed so

that Light will Return],

2018

Colored ink on paper

32.7 × 49.7 cm

Nakibaka si Oryang at

si Gabriela [The Battle

of Oryang and Gabriela

(Philippine women

heroes)], 2018

Colored ink on paper

28.4 × 40 cm

Sayang Pula, Tatlong

Pera [Red Skirt,

Three Coins], 2018

Colored ink on paper

32.6 × 50 cm

Si Inday may

Ginapinsar [Thinking of

Inday (Endearment for

woman)], 2018

Colored ink on paper

22.5 × 40 cm

Sila Raw ay Nanlaban;

Kaya Sila Namatay?

[They Said They Fought

Back; So They Died?],

2018

Colored ink on paper

32.7 × 49.7 cm

Siya ang Dragon

ng Kadiiman at

Kasinungalingan-

Gahaman [He is the

Dragon of Darkness

and Lies – Avaricious],

2018

Colored ink on paper

32.6 × 49.8 cm

Umii Kot Lang Ang

Kasaysayan [History

Repeats Itself], 2018

Colored ink on paper

32.3 × 49.8 cm

All works courtesy

Brenda V. Fajardo and

Tin-aw Art Management,

Inc.

FCNN – Feminist

Collective With No

Name (Dina El Kaisy

Friemuth/Anita

Beikpour), with

Neda Sanai

Hydrocapsules.love,

2020

Paper, fabric, film,

sound, and digital

platform

Dimensions variable

Contributing artists:

Aysha Amin/Andromeda,

Lydia Diakité, Juliana

Huxtable, Moor Mother,

Pardis Pourahmad,

Tabita Rezaire,

Liz Rosenfeld, Bao-Tran

Tran, and more

Courtesy FCNN –

Feminist Collective

With No Name (Dina

El Kaisy Friemuth/

Anita Beikpour), with

Neda Sanai

With the support of

Danish Arts Foundation

Feminist Health Care

Research Group (Inga

Zimprich/Julia Bonn)

Being in Crises

Together, Vol. 2, 2020

Publication, riso-

graphed, self-published

Commissioned and

produced by the

11th Berlin Biennale for

Contemporary Art

Andrés Fernández

Identificación de per-

sonas perdidas [Lost

persons identification],

2012

Pen and pencil on paper

30 × 21 cm,

double-sided

ES NUEVA YON o.

TOKYO o. SINGAPUR

o. WASHINGTON

o. PHILADELPHIA

o. YOKOHAM [IT IS

NEW YON or TOKYO

or SINGAPORE or

WASHINGTON or

PHILDELPHIA or

YOKOHAM], 2013

Pen on paper

17 × 25 cm

Fecundación del bebé

[Fertilization of the

Baby], 2013

Pen on paper

35 × 25 cm, framed

LLAMA DE FUEGO

[FLAME OF FIRE], 2013

Pen on paper

25 × 35 cm

Vista de Madrid capital

por la noche [View of

capital Madrid at night],

2013

Pen on paper

35 × 25 cm

Estación

Cundinamarca

[Cundinamarca Station],

2014

Pen on paper

59 × 21 cm

Untitled, 2014

Pen on paper

21 × 30 cm

Mapa del Canal del

Parto [Birth Canal Map],

2015

Pen on paper

50 × 35 cm

Cork, 2016

Pen on paper

59 × 83,8 cm

La Previda [The Prelife],

2016

Pen on paper

30 × 42 cm

MADRID CAPITAL

[CAPITAL MADRID],

2016

Pen on paper

30 × 40 cm

Untitled, 2016

Pen on paper

30 × 42 cm

Untitled, 2016

Pen on paper

30 × 42 cm, dou-

ble-sided

Untitled, 2016

Pencil on paper

30 × 42 cm

<p>PARTE DEL MATADERO [PART OF MATADERO], 2017 Pen on paper 30 × 42 cm</p> <p>Untitled, 2017 Pen on paper 32 × 36.5 cm</p> <p>Untitled, 2018 Pen and pencil on paper 70 × 50 cm</p> <p><i>Plano de Madrid y Red de Metro</i> [Map of Madrid and Metro Network], 2018 Pen on paper 140 × 98.5 cm</p> <p>All works courtesy Debajo del Sombrero, Madrid With the support of Accion Cultural Española (AC/E); Centro de residencias artisticas, Matadero, Madrid</p>	<p>untreated cotton 125 × 100 cm</p> <p><i>noch ein MischNessi</i> [Another MischNessi], 1987 Emulsion, chalk, tempera on untreated cotton 135 × 115 cm</p> <p><i>Turbasky</i>, 1987 Mixed technique on cardboard 122.5 × 86 cm</p> <p>Untitled, 1989 Emulsion, chalk on untreated cotton 150 × 180 cm</p> <p><i>o.T. (Freisemesterbericht)</i> [Untitled (Freisemester report)], 1998–2002 Book, paper, ballpoint pen, felt-tip pen, cut and collaged 28 pages including cover (painted on front and back) 21 × 15 cm</p> <p><i>Liebe & Lyrik sind zweckfrei (Etwas außerhalb der Legalität)</i> [Love & Poetry have no determined purpose (A bit beyond legality)], 2000–03 Book, cardboard, paper, mixed media, cut 100 pages and cover (96 pages painted on front and back) 23 × 25 cm</p> <p><i>o.T. (Mitteilung 2000)</i> [Untitled (Notification 2000)], 2001 Book cardboard, paper, mixed media, cut and collaged 12 pages and cover (pages painted on front and back) 29.7 × 21.3 cm</p> <p><i>o.T. (Münsterbuch)</i> [Untitled (Münsterbook)], 2003–06 Book, cardboard, paper, mixed media, cut and collaged 40 pages including cover (painted on front and back) 22 × 17 cm</p>	<p><i>Liebe & Lyrik sind zweckfrei (Etwas außerhalb der Legalität)</i> [Love & Poetry have no determined purpose (A bit beyond legality)], 2007 Video, color, no sound, 6'09" Director of Photography Miriam Visaczki</p> <p><i>Munkelwust & Co</i>, 2007 Video, color, no sound, 6'13" Director of Photography Miriam Visaczki</p> <p><i>o.T. (Münsterbuch)</i> [Untitled (Münsterbook)], 2007 Video, color, no sound, 2'10" Director of Photography Miriam Visaczki</p> <p><i>o.T. (Freisemesterbericht)</i> [Untitled (Freisemester report)], 2007 Video, color, no sound, 1'40" Director of Photography Miriam Visaczki</p> <p><i>o.T. (Mitteilung 2000)</i> [Untitled (Communication 2000)], 2007 Video, color, no sound, 1'09" Director of Photography Miriam Visaczki</p> <p>All works courtesy Galli</p> <p>Sandra Gamarra Heshiki</p> <p>From the series <i>Cryptomnesia</i>, 2015–ongoing</p> <p><i>Cryptomnesia IV (or in some museums the sun never shines)</i>, 2020</p> <p><i>Cryptomnesia V (or in some museums the sun never shines)</i>, 2020</p> <p><i>Cryptomnesia VI (or in some museums the sun never shines)</i>, 2020</p> <p><i>Cryptomnesia IX (or in some museums the sun never shines)</i>, 2020</p>	<p>All works oil and newsprint on canvas Each 120 × 120 cm Courtesy Sandra Gamarra Heshiki;</p> <p>Galería 80m² Livia Benavides, Lima Commissioned and coproduced by the 11th Berlin Biennale for Contemporary Art With the support of Accion Cultural Española (AC/E), Botschaft der Republik Peru</p> <p>From the series <i>The Museum of Ostracism</i>, 2018</p> <p><i>The Museum of Ostracism—Showcase III</i>, 2018 Courtesy Sandra Gamarra Heshiki; Galería Juana de Aizpuru, Madrid</p> <p><i>The Museum of Ostracism—Showcase V</i>, 2018 Collection CA2M Centro de Arte Dos de Mayo, Madrid</p> <p><i>The Museum of Ostracism—Showcase VIII</i>, 2018 Courtesy Sandra Gamarra Heshiki; Galería Juana de Aizpuru, Madrid</p> <p><i>The Museum of Ostracism—Showcase X</i>, 2018 Courtesy Sandra Gamarra Heshiki; Galería Juana de Aizpuru, Madrid</p> <p>All works oil on methacrylate, metal, fabric, wood, methacrylate showcase Each 127 × 180 × 40 cm With the support of Accion Cultural Española (AC/E)</p> <p>Mauricio Gatti</p> <p><i>En la selva hay mucho por hacer</i>, CIDOB-TM (Centro de Información y Documentación en Barcelona del Tercer Mundo), Barcelona,</p>
<p>Raymond Frajmund</p> <p>From the series <i>Expedição do Rio Negro</i> [Rio Negro Expedition], 1958</p> <p>All works: Untitled, 1958 7 b/w photographs – exhibition prints 10.2 × 15.2 cm Courtesy estate of Raymond Frajmund</p> <p>Galli</p> <p><i>Munkelwust & Co</i>, 1977–2006 Book, cardboard, paper, mixed media, cut and collaged 98 pages and cover (96 pages painted on front and back) 32.7 × 20.8 cm</p> <p><i>... und predigt den Huskys die Liebe (o.T.)</i> [... and preach love to the huskies (untitled)], 1981–87 Acrylic, chalk, tempera on untreated cotton 125 × 100 cm</p> <p><i>Fidschi im Transit (O.P.)</i> [Fiji in Transit (O.P.)], 1984 Chalk, tempera on</p>			

1977
Book

Im Urwald gibt es viel zu tun, Zurich, 1979
Coloring book

Im Urwald gibt es viel zu tun, Altberliner Verlag, Berlin, 1987
Coloring book

Dans la forêt vierge il y a fort à faire, Association pour l'Art et l'Expression Libres, Toulouse, 2002
Book

En la selva hay mucho por hacer, Editorial NORDAN-comunidad, Montevideo, 2012/1972
Book

Im Urwald gibt es viel zu tun, Berlin Biennale for Contemporary Art, Berlin, 2019
Coloring book

In the Jungle There Is Much to Do, Berlin Biennale for Contemporary Art, Berlin, 2019
Coloring book

Pélagie Gbaguidi

Zone de troc [Barter Zone], 2020
98 drawings from a new series, colored pencils, dry pastel and wool on paper; embroidery on tarpaulin from Congo and flour sack from Morocco (Residency Ifitry, Morocco / artist's studio, Belgium); taxidermied hyena *Crocota crocuta*; taxidermied Barbary sheep *Ammotragus lervia*; shipping wooden crates "Mandeville. Poste de pêche Kingabwa" and "Musée Ethnographie"; sound
Sound *Xú Mikatsiu*, Pélagie Gbaguidi
Architectural consulting
Lydia Antoniou
Poem translation
Sofia Dati
Dimensions variable
Taxidermied animals and shipping crates

Collection Royal Museum for Central Africa (RMCA), Tervuren
Courtesy
Pélagie Gbaguidi
Commissioned and coproduced by the 11th Berlin Biennale for Contemporary Art
With the support of Flanders State of the Art; Royal Museum for Central Africa (RMCA), Tervuren

Grupo Experimental de Cine (Alfredo Echániz, Gabriel Peluffo, Walter Tournier)

En la selva hay mucho por hacer [In The Jungle There Is Much To Do], 1974
Cut-out animation film, with background paintings with pastels, shot in 35mm, 4:3, color, sound, 16'34"
Drawings and animations
Alfredo Echániz, Gabriel Peluffo, Walter Tournier
Producer
Walter Achugar
Music composed and sung by Jorge Estela
Female voice
Susana Castro
Development
Laboratorios Roca, Montevideo
Digitalization
Laboratorio de Preservación
Audiovisual del Archivo General de la Universidad de la República (LAPA-AGU)
Collection Archivo de Cinemateca Uruguay
With the support of Laboratorio de Preservación
Audiovisual del Archivo General de la Universidad de la República (LAPA-AGU)

Emma Howes and Justin Kennedy in collaboration with Balz Isler

UNFURL: a lucid sci-fi opera, 2020
Ca. 60'
Performance and Musical Composition

by, with, and for
Emma Howes, Balz Isler, Justin Kennedy, and special guests Nkisi and Ethan Brown
Costume Design
Beate Huss
Make-up and Special Effects Consultant
Caterina Veronesi
Sculptures and Props from
Molds Emma Howes
Carpentry Construction
Balz Isler
Courtesy Emma Howes, Balz Isler, and Justin Kennedy
Commissioned and coproduced by the 11th Berlin Biennale for Contemporary Art
With the support of Canada Council for the Arts
Special thanks to Jarrett Gregory, Daniel Rubin, VERY Project Space, Berlin Glas e.v.

Francisco Huichaqueo

Wenu Pelon. Kuifi ül [Portal of Light. Ancient Sound], 2015/20
Video installation

Kultrün [Drum], no date
Wood, skin, leather, hair
Height 14.5 cm;
ø 37.5 cm

Metawe [Clay jug], no date
Clay
28.3 × 24 × 24.3 cm

Metawe [Vessel with handle], no date
Clay
15.3 × 12.4 × 14.5 cm

Pifüllka [Flute], no date
Wood
Length 27 cm

All objects collection
Staatliche Museen zu Berlin, Ethnologisches Museum

Ilwen. Entuadpeyüm [The Land Smells of Father], 2013–15
Super 8 transferred to HD, color, sound, 7'42"
Music Tomás González
Camera Francisco Huichaqueo, Jorge

Manzano, Fernando
Mendoza
Director of Photography
Jorge Manzano
Producer
Manuel Díaz Calfiú
Song Héctor Mariano
Portrait Andrés Melinao Montoya
Locations
Valdivia, Chiwaiwe, Los Muermos, CL

Adentu [Portraits], 2015
Super 8 transferred to HD, b/w, silent, 3'53"
Camera Francisco Huichaqueo,
Jorge Manzano
Director of Photography
Jorge Manzano
Producer
Manuel Díaz Calfiú
Portraits Huenulef Melinao Montoya,
Luis Melinao Melinao,
Teresa Montoya Levinao
Location Chiwaiwe, CL

Adentu [Portraits], 2015
Super 8 transferred to HD, b/w, silent, 5'15"
Camera Francisco Huichaqueo,
Jorge Manzano
Director of Photography
Jorge Manzano
Producer
Jorge Manzano
Portraits José Collanao Cañiuqueo, María Collanao Millanao
Location Temulemu, CL

Daniel Melinao Melinao. Wente Wingkul Mapu ñi werken [Daniel Melinao Melinao, Works from the Wente Wilkun Mapu Community], 2015
Super 8 transferred to HD, b/w, sound, 5'47"
Camera Francisco Huichaqueo,
Jorge Manzano
Director of Photography
Jorge Manzano
Producer
Manuel Díaz Calfiú
Portrait
Daniel Melinao Melinao
Location Wente Wilkún Mapu, Trayenco – Wallmapu, CL

Machi Silvia Kallfüman ñi pewma [The Dreams of Machi Silvia Kallfüman], 2015

Super 8 transferred to HD, color, sound, 7'38"
Camera
Francisco Huichaqueo,
Jorge Manzano
Director of Photography
Jorge Manzano
Producer
Manuel Díaz Calfiú
Performer
Teresa Montoya Levinao
Location Wente Wilkún
Mapu, Trayenco –
Wallmapu, CL

Kuifi ül [Ancient Sound],
2020
2K, color, sound, 10'
Camera and
Photography
Francisco Huichaqueo
Producer
Rolando Carileo Nova
Performer Alfonso
Chepo Calfio, Antonia
Chepo Matuz, Catalina
Alvarado Cañuta
Location Malhuehue,
Comunidad indígena
Antonio Chepo,
Loncoche Wallmapu, CL
Commissioned and
coproduced by the
11th Berlin Biennale for
Contemporary Art

All works courtesy
Francisco Huichaqueo
With the support of
Rectoría de Universidad
de Concepción,
Directorate of Cultural
Affairs (DIRAC)
of the Ministry of
Foreign Affairs of
Chile; Executive
Secretary of Visual Arts
and International Affairs
Unit of the Ministry
of Cultures, Arts and
Heritage in collabora-
tion with the Embassy of
Chile in Germany

Käthe Kollwitz

Sturm [Storming
the Gate—Attack]
(Sheet 5 of the cycle
Ein Weberaufstand
[A Weavers' Revolt]),
1893–97
Line etching and
sandpaper
42 × 56 cm, framed
Collection Käthe
Kollwitz Museum Köln,
Cologne

Weberzug [March of
the Weavers] (Sheet
4 of the cycle *Ein
Weberaufstand*
[A Weavers' Revolt]),
1893–97
Line etching and
sandpaper
42 × 56 cm, framed
Collection Käthe
Kollwitz Museum Köln,
Cologne

Study for Aufruhr
[Uprising] (reversed
sketch for the epony-
mous etching), ca. 1899
Watercolor and opaque
paint, ink, pen on
brown paper
78 × 63 cm, framed
Collection Staatliche
Museen zu Berlin,
Kupferstichkabinett

Aufruhr [Uprising], 1899
Etching
83 × 67 cm, framed
Collection Akademie
der Künste, Berlin

Die Carmagnole
[The Carmagnole]
(test print, state I), 1901
Etching, sandpaper
88.5 × 68 cm, framed
Collection Staatliche
Museen zu Berlin,
Kupferstichkabinett

Die Carmagnole
[The Carmagnole], 1901
Etching with aquatint
83 × 67 cm, framed
Collection Akademie
der Künste, Berlin

Losbruch [Charge]
(Sheet 5 of the cycle
Bauernkrieg [Peasants'
War], state IX), 1903
Etching, fabric imprint,
aquatint
68 × 88.5 cm, framed
Collection Staatliche
Museen zu Berlin,
Kupferstichkabinett

*Bewaffnung in einem
Gewölbe* [Arming in
a Vault] (Sheet 4 of
the cycle *Bauernkrieg*
[Peasants' War], 2nd
edition, final version),
1906
Bicolor etching with line
etching, drypoint, aqua-
tint and soft ground
with imprint of Ziegler's

transfer paper
86 × 68 cm, framed
Collection Käthe
Kollwitz Museum Köln,
Cologne

Die Gefangenen [The
Prisoners] (Sheet 5 of
the cycle *Bauernkrieg*
[Peasants' War],
1st edition), 1908
Etching
83 × 67 cm, framed
Collection Akademie
der Künste, Berlin

Die Mütter [The
Mothers] (Sheet 6 of
the cycle *Krieg* [War]),
1922/23
Xylograph
83 × 67 cm, framed
Collection Akademie
der Künste, Berlin

La rara troupe

La humana perfecta
(*The perfect human*),
2018
Video, b/w, sound, 13'07"
Courtesy LAAV_
MUSAC, León
With the support
of Accion Cultural
Española (AC/E)

Delaine Le Bas

St Sara Kali George,
2020
Mixed media
Dimensions variable
Animation Laszlo
Farkas
Soundscape Justin
Langlands
Courtesy Delaine Le
Bas; Yamamoto Keiko
Rochaix, London
Commissioned and
coproduced by the
11th Berlin Biennale for
Contemporary Art
With the support
of National Lottery
through Arts Council
England

Mapa Teatro – Laboratorio de Artistas

*The Moon is in the
Amazon: Index #1*,
Index #2, *Index #3: an
ethnofiction*, 2020

Index #1: The Nut, 2019
Video, color, stereo,

19'33", loop
Concept and Direction
Heidi Abderhalden,
Rolf Abderhalden
Photography Direction
Ximena Vargas
Camera Fausto Díaz,
Mónica Torregrosa
Editing Fausto Díaz,
Heidi Abderhalden
Sound Design Juan
Ernesto Díaz
Voice Agnes Brekke
Craftsman
Jorge Alirio Melo
Programming and
Production
Ximena Vargas

*Index #2: Socratea
Exorrhiza*, 2020
Stereo, 3'33"
Concept and Direction
Heidi Abderhalden,
Rolf Abderhalden
Sound Design
Juan Ernesto Díaz
Extracts from "Cariba
Malo" by Roberto
Franco
Translation into
Andoque dialect and
voice Levi Andoque
Translation into
English and voice Rolf
Abderhalden
Programming and
Production
Ximena Vargas

*Index #3: Socratea
exorrhiza* [The Walking
Palm], 2020
Animated landscape:
palm automaton;
2 videos, color, sound,
19'33"
Dimensions variable
Concept and Direction
Heidi Abderhalden,
Rolf Abderhalden
Camera
Javier Hernández
Editing John de los Ríos
Programming and
Production
Ximena Vargas
Architectural Modeling
Arq. Daniela Bright
Constructors
LICHTBlick

Courtesy Mapa Teatro –
Laboratorio de Artistas
Commissioned and
coproduced by the
11th Berlin Biennale
for Contemporary Art;
Matadero, Madrid;

Mapa Teatro –
Laboratorio de Artistas
With the support
of Goethe-Institut
Kolumbien, Universidad
Nacional de Colombia,
Tropenbos Inter-
national – Colombia

Christine Meisner

*Unschärfe im
Möglichen, Episode 1:
Einsendungen aus
Berlin* [Unsharpness In
A Possible, Episode 1:
Submissions from
Berlin], 2020
Spatial installation of
photographs, texts, and
sound
Dimensions variable
Concept, research,
photographs, texts
Christine Meisner
Sound composition
Tiziano Manca
Rephotography
Timm Schamberg
Sound Design Lorenzo
Ballerini, Alberto Gatti
Scientific consulta-
tion Dr. Christoph
Kreutzmüller; Gerhard
Jochem, Stadtarchiv
Nürnberg
Copy editing Daniela
Plügge
Digitization Stürmer
[Stormer] edi-
tions Nuremberg
City Archives;
Stadtbibliothek
Nürnberg; Deutsches
Historisches Museum,
Berlin
With thanks to
Gerhard Jochem and
Ingeborg Roschlau
Courtesy Christine
Meisner
Commissioned and
coproduced by the
11th Berlin Biennale for
Contemporary Art
With the support of
Flanders State of the
Art, A/R asbl – art/
research –, Brussels;
Stadtarchiv Nürnberg

Dana Michel and Tracy Maurice

Lay them all down,
2020
Footage of the video
and live performance
Jams do Jams at the

Musée d'art contem-
porain de Montréal,
23.10.–3.11.2018
Video, color, sound,
33'31"
Courtesy Dana Michel
and Tracy Maurice
Commissioned and
coproduced by the
11th Berlin Biennale for
Contemporary Art
With the support of
Canada Council for the
Arts

Małgorzata Mirga-Tas

From the series *Lost
Memory*, 2018

Lost Memory, 2018
Wax
Dimensions variable

From the series
Romani Kali Daj [Roma
Madonna], 2019/20

Miri Baba [My
Grandmother], 2019
Textiles, red acrylic,
wood
180 × 205 × 3 cm

Miri Daj [My Mother],
2019
Textiles, yellow acrylic,
wood
186 × 161 × 3 cm

Phuter o Jakha [Open
your Eyes], 2020
Textiles, yellow acrylic,
wood
185 × 235 × 3 cm

All works courtesy
Małgorzata Mirga-Tas
With the support of
Adam Mickiewicz
Institute, Visual Poland

Pedro Moraleida Bernardes

From the series *Faça
Você Mesmo Sua
Capela Sistina* [Make
Your Own Sistine
Chapel], 1997/98

Sub-series *Germânica*
[Germanic]

*Sentindo um cansaço
mortal por representar
o humano, sem fazer
parte do humano*
[Feeling a deadly wea-

ri-ness of representing
humans while not being
part of humanity], 1997
Acrylic on paper
Polyptych (6 parts):
108 × 78 cm, framed (3);
103 × 337 cm, framed;
208 × 108 cm, framed;
207.5 × 108 cm, framed
Overall dimensions
427 × 337 cm

*Liebe Ist Kälter Als Der
Tod!!!* [Love Is Colder
Than Death!!!], 1997/98

Acrylic and collage on
paper and textile
Polyptych (5 parts):
158 × 115 cm, framed;
158 × 112.5 cm, framed;
193 × 153.5 cm, framed;
158 × 115 cm, framed;
176 × 115 cm, framed
Overall dimensions
550 × 193 cm

From the series
*Deleuze: Corpo Sem
Órgãos* [Deleuze:
Body without Organs],
1996–1998

Artaud, 1998
Acrylic, gouache and
collage on paper
108 × 78 cm, framed

*Enfim, Ganhei a Dádiva
Divina* [At Last, I Have
Gained the Divine Gift],
1998

Acrylic, colored pencil
and collage on paper
78 × 108 cm, framed

*Na Dúvida, Consulte;
São os Calvários*
[When in Doubt, Ask; It
is the Sufferings], 1998
Acrylic, gouache and
collage on paper
78 × 108 cm, framed

*O Bispo do Rosário é
Meu Pai Porque Estou
Desvendilhado*
[The Bishop of Rosario
is My Father Because
I am Unveiled], 1998
Acrylic, colored pencil
and collage on paper
78 × 108 cm, framed

*O Julgamento de
Deus, São As Minhas
Profecias...* [The
Judgment of God, Are
My Prophecies...], 1998
Acrylic and colored

pencil on paper
78 × 108 cm, framed

*Sou Um Monstro
Degolado Por Jesus
Christo! Nunca
Saberemos...* [I am a
Monster Beheaded by
Jesus Christ! We will
never know...], 1998
Acrylic, colored pencil
and collage on paper
78 × 108 cm, framed

All works courtesy
Instituto Pedro
Moraleida Bernardes
With the support of
Antônio Luiz Bernardes,
Nilcéa Moraleida,
Rafael Marcos
Moraleida Bernardes

Oscar Fernando Morales Martinez

*Gran auto antigravita-
cional extra tridimen-
sional de gran motor*
[Large Extra Three-
dimensional Anti-gravity
Car With Large Engine],
29.6.2014

Felt-tip marker and
pen on paper
45.5 × 61 cm
Private collection

Edificio-universo
[Universe Building],
from the series *Yo
constructor* [Me
Constructor], 19.4.2015
Felt-tip marker, color
pencil and pen on paper
53.5 × 37.5 cm
Private collection

*Virgen santa y su hijo
Jesus y su santa iglesia
del sagrado espíritu
santo* [Holy Virgin and
Her Son Jesus and His
Holy Church of the Holy
Spirit], 29.4.2015
Felt-tip marker, color
pencil and pen on paper
37.5 × 53.5 cm
Private collection

*Sueño de personaje
artista de película*
[Movie Star Character's
Dream], 05.5.2015
Felt-tip marker, color
pencil and pen on paper
53.5 × 37.5 cm
Private collection

<p><i>Computador robótico victorioso</i> [Victorious Robot Computer], 17.7.2015 Felt-tip marker and pen on paper 53.5 × 37.5 cm Private collection</p> <p><i>Probeta fábrica angelical computacional</i> [Computational Angelical Test Tube Factory], 23.10.2015 Felt-tip marker and pen on paper 53.5 × 37.5 cm Private collection</p> <p><i>Cerebro universo</i> [Universe Brain], 26.2.2016 Felt-tip marker and pen on paper 37.5 × 53.5 cm Private collection</p> <p><i>Futura población Psje Gabriel Palma Comuna de Recoleta</i> [Future Neighborhood Psje Gabriel Palma Comuna de Recoleta], from the series <i>Yo constructor</i> [Me Constructor], 12.3.2016 Felt-tip marker on paper 53.5 × 37.5 cm Private collection</p> <p><i>Máquina-electrólisis</i> [Electrolysis Machine], 21.4.2016 Felt-tip marker on paper 53.5 × 37.5 cm Private collection</p> <p><i>La canción del moribundo el immortal</i> [The Song of the Immortal Dying Man], 29.5.2017 Felt-tip marker on paper 37.5 × 53.5 cm Private collection</p> <p><i>Radio estación locura</i> [Radio Station Madness], 29.5.2017 Ballpoint pen and marker on paper 53.5 × 37.5 cm Courtesy christian berst art brut, Paris</p> <p><i>Gran museo chileno Recoleta pintura y literatura</i> [Great Chilean Museum of</p>	<p>Painting and Literature Recoleta], 30.7.2017 Felt-tip marker on paper 53.5 × 37.5 cm Private collection</p> <p><i>Ángel de Orion origen de red espacio</i> [Angel of Orion Origin of Space Network], 30.6.2019 Felt-tip marker on paper 53.5 × 37.5 cm Private collection</p> <p><i>Edificio museo de la cultural mansión del arte Recoleta</i> [Museum Building of the Cultural Mansion of Arts Recoleta], 4.8.2019 Felt-tip marker on paper 53.5 × 37.5 cm Private collection</p> <p><i>Aves angelicales del edén jardín huerto paraíso art brut</i> [Angelic Birds of Eden Garden Paradise Art Brut], 22.8.2019 Felt-tip marker and pencil on paper 53.5 × 37.5 cm Private collection</p> <p><i>La máquina del tiempo pasado presente futuro</i> [The Time Machine Past Present Future], 23.9.2019 Felt-tip marker on paper 53.5 × 37.5 cm Private collection</p> <p><i>Santa Luisita Angelical</i> [Saint Luisita Angelical], 26.11.2019 Felt-tip marker on paper 53.5 × 37.5 cm Private collection</p> <p>With the support of Directorate of Cultural Affairs (DIRAC) of the Ministry of Foreign Affairs of Chile; Executive Secretary of Visual Arts and International Affairs Unit of the Ministry of Cultures, Arts and Heritage in collaboration with the Embassy of Chile in Germany</p>	<p>Carlos Motta <i>REQUIEM</i>, 2016 3-channel video installation</p> <p><i>Libera me</i> [Deliver me], 2016 Video, b/w, sound, 2'30" Featuring Ernesto Tomasini Music <i>Libera Me</i> from Gabriel Fauré's <i>Requiem</i> Camera Jonas Priestersbach Camera Assistant Dino Osmanovic Video Editing Carlos Motta Video Editing Consultant Irit Batsry Sound Saverio Damiani Sound Design Zachary Dunham, Ian Turner</p> <p><i>The End of Crucifixion</i>, 2016 Video, color, sound, 21'5" Featuring Linn Tonstad Camera Martina Radwan Camera Assistant Travis Tomlinson Video Editing Carlos Motta Sound Ian Turner Sound Design Zachary Dunham Post Production Aleksander Bergan Production Camilo Godoy</p> <p><i>Inverted World</i>, 2016 Video, color, sound, 7'39" Featuring Stefano Laforgia, Carlos Motta, Andrea Ropes Camera Jonas Priestersbach Camera Assistant Dino Osmanovic Video Editing Carlos Motta Video Editing Consultant Irit Batsry Sound Saverio Damiani Sound Design Zachary Dunham Viola Concetta Abbatte Post Production Aleksander Bergan Mural San Francisco, early sixteenth century, anonymous, in the chapel at Associazione</p>	<p>Culturale Dello Scompiglio</p> <p>Courtesy Galeria Vermelho, São Paulo; P.P.O.W Gallery, New York; mor charpentier, Paris <i>REQUIEM</i> is a coproduction of MALBA and Associazione Culturale Dello Scompiglio, Buenos Aires <i>REQUIEM</i> is part of a live performance commissioned by Angel Moya García and Eugenio Viola for <i>Sui generis, reseña de performance</i> of Associazione Culturale Dello Scompiglio in June, 2016</p> <p>Museo de la Solidaridad Salvador Allende (MSSA), CL</p> <p>Unidentified woman artist Untitled, ca. 1973–85 Pieces of fabric sewn together (<i>arpillera</i>) 34.5 × 46 cm</p> <p>Unidentified woman artist Untitled, ca. 1973–85 Pieces of fabric sewn together (<i>arpillera</i>) 38.5 × 47.5 cm</p> <p>Unidentified woman artist Untitled, ca. 1973–85 Pieces of fabric sewn together (<i>arpillera</i>) 37.5 × 49.5 cm</p> <p>Unidentified woman artist Untitled, ca. 1973–85 Pieces of fabric sewn together (<i>arpillera</i>) 41 × 47 cm</p> <p>Unidentified woman artist Untitled, ca. 1973–85 Pieces of fabric sewn together (<i>arpillera</i>) 38.5 × 45.5 cm</p> <p>Unidentified woman artist Untitled, ca. 1973–85 Pieces of fabric sewn together (<i>arpillera</i>) 36.2 × 49 cm</p>
---	---	--	--

Unidentified woman artist Untitled, ca. 1973–85 Pieces of fabric sewn together (<i>arpillera</i>) 45.5 × 37 cm	Lithograph on paper 49.8 × 70.1 cm	the People] Francisco Brugnoli, <i>Agresión</i> [Agression] Alfredo Cañete, <i>Diálogo</i> [Dialogue] Delia del Carril, <i>Caballo</i> [Horse] Santos Chavez, <i>Pareja</i> [Couple] Adolfo Couve, <i>Para el niño</i> [For the Child] Gonzalo Diaz, <i>El tamborin bandera</i> [The Drummer] Dinora, <i>Otra vez el recuerdo</i> [Once again the Memory] Luz Donoso, <i>La lagrima</i> [The Tear] José García, <i>Venceremos</i> [We will be Victorious] Eduardo Garreaud, <i>La soledad en los parques</i> [The Loneliness in the Parks] Patricia Israel, <i>Grupo de M...</i> [Commando M...] Carmen Johnson, <i> Todavía es tiempo</i> [There is Still Time] Eduardo Martínez Bonati, <i>Con Allende</i> [With Allende] Ricardo Mesa, <i>iOjo!</i> [Be Aware!] Pedro Millar, Untitled José Moreno, <i>Intervención</i> [Intervention] Guillermo Núñez, <i>Desármelo y bótelo</i> [Disarm Him and Kick Him Out] Patricio de la O, <i>Composición</i> [Composition] Augustin Olavarría, <i>Y que pequeños somos los Hombres</i> [And How Small We People Are] Anibal Ortiz Pozo, <i>El pueblo no olvida sus muertos</i> [The People Do Not Forget Their Dead] Julio Palazuelos, <i>Desaparecerán en septiembre</i> [They Will Disappear in September] Alberto Pérez, <i>iAlerta!</i> [Watch Out!] Gustavo Poblete, <i>Cartel</i> [Poster] Alfonso Puentes, <i>Por que morir sin lucha?</i> [Why Die without Fighting?]	Israel Roa, <i>La viuda</i> [The Widow] Dino di Rosa, <i>El pie del martir</i> [The Foot of the Martyr] Fernando Undurraga, <i>Unidad</i> [Unity] Elsa Urzúa, <i>Latinoamérica</i> [Latin America]
Unidentified woman artist Untitled, ca. 1973–1985 Pieces of fabric sewn together (<i>arpillera</i>) 36.5 × 51 cm	Teresa Montiel <i>Fragmentos...</i> [Fragments...], 1983 Graphite on cardboard and collage 60 × 80 cm		Various formats: 83 × 59 cm; 76 × 53 cm Edited by Heinz Brieden, Manfred Dammeyer, Karl Ernst Gläser, Fabrik K14, Oberhausen Produced by W. Th. Webels, Essen Collection Ibero-Amerikanisches Institut, Berlin
Unidentified woman artist Untitled, ca. 1973–1985 Pieces of fabric sewn together (<i>arpillera</i>) 37.5 × 49.5 cm	Taller 4 Rojo (Diego Arango, Nirma Zárate) <i>La lucha es larga comencemos ya</i> [The Struggle is Long, Let's Start Now], 1971 Silkscreen on paper 69.9 × 99.6 cm		<i>Julio Cortázar à propos de la création du «Musée international de la résistance Salvador Allende»</i> [Julio Cortázar on the creation of the "Salvador Allende International Museum of Resistance"], in <i>Aujourd'hui madame, Nancy théâtre du Monde</i> , Antenne 2, 26.7.1977 Video, color, sound, 4'6" Source Institut national de l'audiovisuel (INA), France Selection of photographs and documents of the exhibition <i>Künstler aus Lateinamerika</i> , 1982 at daadgalerie, from the archive of the DAAD Artists-in-Berlin Program
Unidentified woman artist Untitled, ca. 1973–1985 Pieces of fabric sewn together (<i>arpillera</i>) 40 × 49 cm	Maria Teresa Toral <i>Juegos (8) Homenaje A Trinka (Teatro De Marionetas)</i> [Games (8) Homage to Trinka (Puppet Theater)], 1970 Etching, aquatint and roulette printed in color on paper 75.6 × 43 cm		
Gracia Barrios <i>Multitud III</i> [Multitude III], 1972 Pieces of fabric sewn together 300 × 800 cm	Maria Helena Vieira Da Silva Untitled, ca. 1968 Lithograph on paper 65.2 × 50 cm		
José Gamarra <i>Puzzle</i> , 1975 Oil on canvas 150 × 150 cm	All works Collection Museo de la Solidaridad Salvador Allende (MSSA), Chile With the support of Directorate of Cultural Affairs (DIRAC) of the Ministry of Foreign Affairs of Chile; Executive Secretary of Visual Arts and International Affairs Unit of the Ministry of Cultures, Arts and Heritage in collaboration with the Embassy of Chile in Germany; Office of Contemporary Art Norway		
Teresa Gazitúa <i>Estuve enfermo y encarcelado y no me visitaron</i> [I was sick and in prison and they did not visit me] from the Carpeta Mateo 25 [Matthew Chapter 25], 1976 Woodcut on paper 39.7 × 39.7 cm	<i>Das Volk hat Kunst mit Allende. El pueblo tiene arte con Allende</i> , [1970] 1974 31 prints on paper with folder: José Balmes, <i>iNo a la represión!</i> [Against Repression!] Jorge Barba, <i>Historia de Chile</i> [History of Chile] Gracia Barrios, <i>El rostro del pueblo</i> [The Face of		
Beatriz González <i>La iglesia está en peligro</i> [The Church is in Danger], 1976 Silkscreen on paper 54.3 × 50 cm			Museu de Arte Osório Cesar, Franco da Rocha, BR
Claude Lazar <i>Tel al-Zaatar</i> , 1976 Oil on canvas 97.4 × 130 cm			Aurora Cursino dos Santos
Clemencia Lucena <i>Educación revolucionaria</i> [Revolutionary Education], 1976			<i>A Dama do Fuhrer</i> [The Fuhrer's Lady], 1951 Oil on paper 50 × 35 cm
			Untitled, no date Oil on paper 50 × 33 cm, double-sided

Untitled, no date Oil on paper 78 × 60 cm	Courtesy Complexo Hospitalar do Juquery – Governo do Estado de São Paulo and Prefeitura de Franco da Rocha	Untitled, 1969 Oil on paper 47.4 × 32.8 cm	[Afterword - Images of the Unconscious], 1987/2014, 5'51" (Excerpt)
Maria Aparecida Dias		Untitled, 1970 Oil on paper 48,5 × 34 cm	All works 16 mm transferred to HD, color, sound
Untitled, 1994 Acrylic on canvas 30 × 20 cm	With the support of Brasilianische Botschaft in Berlin, Governo do Estado de São Paulo, Goethe-Institut São Paulo	Untitled, 1973 Oil on paper 36.2 × 26.7 cm	Courtesy Leon Hirszman Estate Source Instituto Moreira Salles
Untitled, 1994 Oil on canvas 50 × 30 cm		Untitled, 1978 Oil on cardboard 55.2 × 36.4 cm	
Untitled, 1995 Oil on canvas 60 × 40 cm	Museu de Imagens do Inconsciente, Rio de Janeiro, BR	Carlos Pertuis	Andrés Pereira Paz
Untitled, 1998 Oil on canvas 50 × 30 cm	Adelina Gomes	Untitled, no date Oil on canvas 34.8 × 26.6 cm	<i>EGO FVLICIO COLLVMNAS EIVS</i> [I FORTIFY YOUR COLUMNS], 2020 Mixed media Dimensions variable Courtesy Andrés Pereira Paz; Crisis Galería, Lima; Galería Isla Flotante, Buenos Aires
Ubirajara Ferreira Braga	Untitled, 1946 Wax pencil on paper 27.5 × 20.4 cm	Untitled, 1950 Oil on paper 36.5 × 54.4 cm	Commissioned and coproduced by the 11th Berlin Biennale for Contemporary Art
<i>A porciissão</i> [The procession], 1995 Gouache on paper 47.8 × 65.7 cm	Untitled, 1956 Oil on paper 33.2 × 24.3 cm	Untitled, 1951 Oil on canvas 33 × 55 cm	With the support of Crisis Galería, Lima; Galería Isla Flotante, Buenos Aires
<i>A Madame e o Escravo</i> [Madame and the Slave], 1995 Gouache and oil on paper 47.8 × 65.7 cm	Untitled, 1959 Gouache on paper 48.3 × 33.4 cm	Untitled, 1951 Oil on carton paper 49 × 67 cm	With thanks to Künstlerhaus Bethanien, Berlin
<i>Perssonagens do Mundi Infantiu</i> [Characters of the Children's World], 1996 Gouache and crayon on paper 50 × 66 cm	Untitled, 1960 Oil on paper 48.8 × 32.3 cm	Untitled, 1953 Oil on canvas 52.5 × 63 cm, framed	
Masayo Seta	Untitled, 1960 Oil on paper 29.5 × 45.8 cm	Untitled, 1962 Oil on canvas 65 × 54 cm	Antonio Pichillá
Untitled, 1986 Marker and graphite on paper 21.5 × 31.5 cm	Untitled, 1961 Gouache on paper 55 × 36 cm	All works Collection Museu de Imagens do Inconsciente, Rio de Janeiro, BR	<i>Acción de un personaje árbol</i> [Action of a tree character], 2017 Wood, dyed wool thread and maguey fiber 200 × 40 × 40 cm
Untitled, 1986 Gouache and graphite on paper 30.3 × 44.9 cm	Untitled, 1962 Oil on canvas 64.4 × 53.5 cm, framed	With the support of Brasilianische Botschaft in Berlin, Goethe-Institut São Paulo	<i>Kukulkan</i> [Feathered Serpent], 2017 Wood, wool thread 160 × 110 × 25 cm
Untitled, 1987 Gouache and graphite on paper 32.5 × 45 cm	Untitled, 1964 Oil on paper 47.5 × 34.6 cm	Leon Hirszman	<i>Abuela</i> [Grandmother], 2018 Dyed synthetic thread 160 × 107 × 8 cm
Untitled, 1989 Marker, gouache, and graphite on paper 32.5 × 45 cm	Untitled, 1964 Oil on paper 48.5 × 33.8 cm	<i>Imagens do Inconsciente</i> [Images of the Unconscious], 1986	<i>Fuego</i> [Fire], 2018 Dyed wool thread 140 × 75 × 4 cm
All works Collection Museu de Arte Osório Cesar, Franco da Rocha	Untitled, 1967 Oil on paper 55 × 35.8 cm	Documentary in three episodes, filmed in the early 1980s in partnership with Dr. Nise da Silveira	<i>Golpes y Sanación</i> [Blows and Healing], 2018 HD video, color, sound, 4'1"
	Untitled, 1967 Oil on paper 55.3 × 36.5 cm	<i>No reino das mães</i> [In the kingdom of mothers] 4'9" (Excerpt)	
	Untitled, 1968 Oil on paper 48 × 33.2 cm	<i>A barca do sol</i> [The Sun Boat] 6'50" (Excerpt)	All works courtesy Antonio Pichillá
		<i>Posfácio – Imagens do Inconsciente</i>	

With the support of Centro Cultural de España en Guatemala

Naomi Rincón Gallardo

Resiliencia Tlacuache [Opossum Resilience], 2019

HD video, color, sound, 16"1"

Featuring Luis Enrique García, Chichis Glam, Diana Gómez Córdoba, Naomi Rincón Gallardo Cinematography Masha Godovannaya

Photo Documentation Claudia López Terroso Electronic Sound Effects Enrique Arriaga Direct Sound Konk

Balam Díaz

Voice-over *Hill* Claudia López Terroso

Voice-over *I dream about the naguales*

Naomi Rincón Gallardo

Opossum: Lyrics Naomi Rincón Gallardo

Music Fernando

Guadarrama

Voice Paulina Jiménez, Jaranas (small guitars)

Oliver Martínez

Kandt and Fernando

Guadarrama

Fermented, adulterated, hyper-fertilized: Lyrics

Naomi Rincón Gallardo

Music/Vocals Chichis Glam

Rosy: Lyrics Naomi

Rincón Gallardo,

Rapper Yadhi Boz ft.

Doma

Props Naomi Rincón

Gallardo

Opossum's Mask

Ezequiel Marín

"Máscaras":

Seamstress Mayra

Angélica Cernas

Lighting Jakob Aguilar

Production Assistant

Lorena Ancona

Courtesy

Naomi Rincón Gallardo

With the support of

Patronato de Arte

Contemporáneo,

Parallel Oaxaca, FWF

PEEK Project: Dis/

possession: Post-

Participatory Aesthetics

and the Pedagogies

of Land

The artist is supported as Miembro del Sistema

Nacional de Creadores de Arte 2019–22 by the Fondo Nacional para La Cultura y las Artes, Mexico

Florencia Rodríguez Giles

From the series *Biodelica*, 2018

Biodelica, 2018
Pencil on paper, mounted on canvas
228 × 302 cm
Courtesy Florencia Rodríguez Giles;
Ruth Benzacar Galería de Arte, Buenos Aires

Biodelica, 2018
Pencil on paper, mounted on canvas
Diptych; 220 × 150 cm;
202 × 454 cm
Courtesy Florencia Rodríguez Giles;
Ruth Benzacar Galería de Arte, Buenos Aires

Biodelica, 2018
Pencil on paper, mounted on canvas,
silicone, pigments
220 × 150 cm
Collection Roman Maltz

Biodelica, 2018
Pencil on paper, mounted on canvas
224 × 152 cm
Collection Roman Maltz

Biodelica, 2018
Pencil on paper, mounted on canvas,
silicone, pigments
320 × 150 cm
Collection Brun Cattáneo

All works with the support of Collection Brun Cattáneo, Collection Roman Maltz and Ruth Benzacar, Galería de Arte, Buenos Aires

Aykan Safoğlu

Hundsstern steigt ab [Dog Star Descending], 2020
Single-channel video installation, color, sound, 12'

Null-Defizit (in Ablehnung) [Zero Deficit (in Refusal)], 2020
Digital print on strips of wallpaper, powder coated steel structures
Dimensions variable
Printing in collaboration with Lamarts, Istanbul

All works courtesy Aykan Safoğlu
Commissioned and coproduced by the 11th Berlin Biennale for Contemporary Art
With the support of SAHA Association
With thanks to Academy of Fine Arts Vienna, PhD in Practice; doc.funds; Berliner Senatsverwaltung für Kultur und Europa

Mariela Scafati

Mobilización [Mobilization], 2020
65 paintings
Dimensions variable
Courtesy Mariela Scafati; Galería Isla Flotante, Buenos Aires; PSM, Berlin
Commissioned and coproduced by the 11th Berlin Biennale for Contemporary Art
With the support of Galería Isla Flotante, Buenos Aires
With thanks to PSM, Berlin

Solvognen (The Sun Chariot) Theater Group

Santa Army and Their Flag, 1974
Color photography—exhibition print
21 × 29.4 cm

Santas With Their Trojan Goose in Front of City Hall, 1974
Color photography—exhibition print
30.7 × 21 cm

Dejlig er den himmel blå [Wonderful Is the Blue Sky], 1974
Poster—exhibition print
70 × 57 cm

The Santa Claus Action, 1975
Video, color, sound, 43'13"

All works courtesy Solvognen (The Sun Chariot) Theater Group
With the support of Danish Arts Foundation

Young-jun Tak

Chained, 2020
Resin, fiberglass, paper, glue
Ø ca. 390 cm
Courtesy Young-jun Tak
Commissioned and coproduced by the 11th Berlin Biennale for Contemporary Art
With the support of Arts Council Korea, Koreanisches Kulturinstitut
With thanks to Collection Lena and Johann König

Teatro da Vertigem

Marcha à ré [Reverse Gear], 2020
Video documentation of performance, color, sound, ca. 10'
Cinematography Eryk Rocha
Courtesy Teatro da Vertigem
Commissioned and coproduced by the 11th Berlin Biennale for Contemporary Art
Coproduced by Porto Alegre International Scene Performing Arts Festival
With the support of Goethe-Institut; Prefeitura de São Paulo; Secretaria Municipal de Cultura de São Paulo, SPcine, SP Film Commission

Elena Tejada-Herrera

They Sing, They Dance, They Fight, 2020
3-channel video installation, color, sound, loop; disco lights, 16'9"
Featuring Sianinne Kriss Ampudia, Marina Kapoor, Hermelinda Lujan, Janet Medina,

Lilith Alborno, Lorena Pena, Rosa Jimenez, Adriana Aguirre Diaz, Belen Zapata Silva, Olenka Marin Benitez, Angellina Miladi Yanez Buitron, Gia Macarena Pedroche, Kim Hiyo Mendivil, Elena Tejada-Herrera Director, Camera, Editing
Elena Tejada-Herrera Assistant Pier Tapia
Pronouns changed to feminine and non binary in songs by Victor Jara, Silverio Urbina, Los prisioneros, Munequita Sally, Violeta Parra, Karla, Los destellos, Puro Sentimiento, Fresialinda, Renata Flores, Victoria Porras Quintanilla 'Saywa', Quilapayun and from La internacional, Viva la quince brigada, A las barricadas and Chaska Lucero Huayno Ayacuchano
Remix Elena Tejada-Herrera
Music Nctrm, S&ndC&stl&, Jason Shaw, Broke for free, Kidkanevil&DZA; Free Music Archive
Courtesy
Elena Tejada-Herrera Commissioned and coproduced by the 11th Berlin Biennale for Contemporary Art
With the support of Centro Cultural de España en Lima; Museo de Arte Contemporáneo de Lima; Museo de Arte de San Marcos, Lima

**The Black Mamba –
Natasha Mendonca &
Suman Sridhar**

*Land of the Breasted
Woman*, 2020
HD video, color and
b/w, sound, music and
narration, 66'
Courtesy
The Black Mamba –
Natasha Mendonca &
Suman Sridhar
Coproduced by the
11th Berlin Biennale
for Contemporary
Art, Berlinale Talents,

The Sarah Jacobson
Film Grant, The
20th Contemporary
Art Festival SESC_
Videobrasil Arist
Residency Prize, The
Wexner Center for
the Arts Film / Video
Residency Award
With the support of
Goethe-Institut /
Max Mueller Bhavan
New Delhi

Azucena Vieites

A World, 2020
Acrylic on paper,
cardboard, print on
paper, silkscreen on
paper
Dimensions variable
Courtesy
Azucena Vieites
Commissioned and
coproduced by the
11th Berlin Biennale for
Contemporary Art
With the support of
Fundación Botín,
Acción Cultural
Española (AC/E),
Etxepare Basque
Institute

**Castiel Vitorino
Brasileiro**

From the series *No
antiquário eu negocie
o tempo* [In the Antique
Shop I Negotiated
Time], 2018
5 photographic prints
mounted on aluminum
composite board,
exhibition prints
Each 120 x 80 cm
Courtesy Castiel
Vitorino Brasileiro
With thanks to family
Brasileiro, family
Vitorino, family da
macumba, Rodrigo
Jesus

Bartolina Xixa

*Ramita Seca,
La Colonialidad
Permanente* [Dry
Twig, The Permanent
Coloniality], 2019
HD video, color, sound,
5'7"
Audiovisual Production
Elisa Portela
Music Aldana Bello,
Ramita Seca

(Riojana guitar)
Voices Mariana Baraj,
Aldana Bello, Susy
Shock
Reciting Sara Hebe
Ronroco Aldana Bello
lon Voice Recording
Federico Nicolao
Voice Recording
Estudio El Socavón,
Sebastián Choque
Post-Production, Mixing
Matías Chavez
Filmed at the open-air
landfill Hornillos,
Quebrada de
Humahuaca, February
2019
Courtesy Bartolina Xixa

**Osías Yanov and
Sirenes Errantes**

*Servicio de
Escuchasión* [Listening
Service], 2020
Mixed media
Dimensions variable
Courtesy Osías Yanov
and Sirenes Errantes
Commissioned and
coproduced by the
11th Berlin Biennale for
Contemporary Art
With thanks to DAAD
Artists-in-Berlin
Program

Katarina Zdjelar

Not A Pillar Not A Pile,
2020
4K video, color, sound,
11'39", loop
Archive material, glass,
wooden floor
Dimensions variable
Courtesy Katarina
Zdjelar; SpazioA, Pistoia
Courtesy archival
material:
Photos Siegfried
Enkelmann © VG
Bild-Kunst, Bonn 2020;
Courtesy Deutsches
Tanzarchiv Köln
Photos Lenka von
Koerber © Schirin und
and Giv von Koerber,
Cologne; Courtesy
Deutsches Tanzarchiv
Köln
Photos © Otto Laun,
Stuttgart; Courtesy
Deutsches Tanzarchiv
Köln
Photos Charlotte
Rudolph © VG Bild-
Kunst, Bonn 2020;

Courtesy Deutsches
Tanzarchiv Köln
Photo Madeline
Winkler-Betzendahl
© Deutsches
Theatermuseum
München, Archiv
Madeline Winkler-
Betzendahl; Courtesy
Deutsches Tanzarchiv
Köln
Photos Abraham
Pisarek, Courtesy SLUB
Dresden / Deutsche
Fotothek
Commissioned and
coproduced by the
11th Berlin Biennale for
Contemporary Art
With the support of
Mondriaan Fonds,
Botschaft des
Königreichs der
Niederlande, Prix
de Rome, MIMA
Middlesborough
Institute of Modern Art,
Akademie der Künste
der Welt, Cologne
With thanks to CBK
Rotterdam; SpazioA,
Pistoia