

# Bergen Assembly

PRESS INFORMATION

## CORE GROUP

Conveners: Hans D. Christ and Iris Dressler

In collaboration with: Murat Deha Boduroğlu, Banu Cennetoğlu, María García, Hiwa K, Katia Krupennikova, Viktor Neumann, Paul B. Preciado, Pedro G. Romero, Simon Sheikh and Emma Wolukau-Wanambwa

## BIOGRAPHIES

MURAT DEHA BODUROĞLU is an independent lawyer dealing with criminal law, human rights, intellectual property rights, administrative law, labour law and environmental law. He is part of the defence team of several ongoing criminal cases in Turkey where artists, cultural actors and others who question political developments in Turkey are imprisoned. Murat Deha Boduroğlu lives and works in Istanbul.

BANU CENNETOĞLU's artistic practice explores the political, social and cultural dimensions of the production, representation and distribution of knowledge, how this forms a society's collective thinking and is addressed in a society's ideology. In 2006, she established BAS, a project space in Istanbul focusing on the collection and production of artist books and printed matter. Recent solo shows include Chisenhale Gallery, London (2018), Bonner Kunstverein (2015) and Kunsthalle Basel (2011). Her work was presented at, among others, 10th Liverpool Biennial (2018), *Stories of Almost Everyone* at Hammer Museum, Los Angeles (2018), documenta 14 in Athens and Kassel (2017), *The Restless Earth* at Fondazione Nicola Trussardi, Milan (2017), 10th Gwangju Biennale (2014), Manifesta 8 in Murcia (2010) and the Turkish Pavilion at the 53rd Venice Biennale (2009). In 2016, she was a guest at the DAAD Artists-in-Berlin Program. Banu Cennetoğlu lives and works in Istanbul.

HANS D. CHRIST and IRIS DRESSLER have been the directors of the Württembergischer Kunstverein (WKV) in Stuttgart since 2005. One of their priorities is the exploration of collaborative, transcultural and transdisciplinary practices of curating. They have presented solo exhibitions by artists such as Imogen Stidworthy (2018, with Katia Krupennikova), Alexander Kluge (2017, with La Virreina Centre de la Imatge, Barcelona, at La Virreina and WKV), Ines Doujak (2016), Pedro G. Romero (2012, with Valentín Roma), Teresa Burga (2011, with Miguel Lopez and others), Peggy Buth (2009), NOH Suntag (2008), Daniel G. Andújar (2008), Anna Oppermann (2007, curated by Ute Vorkoeper) and Stan Douglas (2007, with Staatsgalerie Stuttgart). Recent group exhibitions include *50 Years after 50 Years of the Bauhaus* (2018), *Tito's Bunker* (2017, with Biennial of Contemporary Art Sarajevo, at Tito's Bunker in Konjic and WKV), *The Beast and the Sovereign* (2016, with MACBA, Paul B. Preciado and Valentín Roma, at WKV and MACBA), *Acts of Voicing* (2012, with a core group of twelve co-curators) or *Subversive Practices* (2009, with a core group of thirteen co-curators). At WKV they have created an open platform for the activities of local activists and artistic groups. Christ and

Dressler both teach regularly and have published widely on contemporary art and its political and theoretical contexts. In 1996 they founded the Hartware MedienKunstVerein, which they directed until 2004.

MARÍA GARCÍA is a visual artist and independent researcher investigating the production and representation of territory through the articulation of hybrid narratives between image, writing and action. She curated *Machines for living: Flamenco and architecture in the occupation and eviction of spaces* in Palau de la Virreina in Barcelona (together with Pedro G. Romero and Valentín Roma, 2018). From 2015–16 she was Research Fellow in Residence at the Museo Nacional Centro de Arte Reina Sofía in Madrid. Her artistic work was presented at the Vienna Secession (2014), MUSAC in Leon (2018), and Fabra i Coats in Barcelona (2018), among others. María García lives and works in Barcelona.

HIWA K's sculptures, videos and performances draw on personal memories to explore the tension between the individual and the collective and to tell stories of ongoing global crises: war, migration and the effects of neoliberalism and colonialism. His work often involves participatory dimensions and collaborations with a wide cast of players. Recent solo exhibitions include S.M.A.K. Museum of Contemporary Art, Ghent and Kunstverein Hannover (both 2018), KW Institute for Contemporary Art, Berlin (2017), De Appel, Amsterdam (2017), Konsthall C, Stockholm (2015) and Serpentine Gallery, London (2010). Hiwa K's works have been included in major group exhibitions at documenta 14 in Athens and Kassel (2017), the 56th Venice Biennale (2015), New Museum, New York (2013) and Manifesta 7 in Bolzano (2008), among others. In 2016, he received the Schering Stiftung Art Award, as well as the city of Kassel's Arnold-Bode-Preis. Hiwa K lives and works in Berlin.

KATIA KRUPENNIKOVA is a curator and art critic. She is a docent at MA HKU, Utrecht (2018–19). Through her projects Krupennikova attempts to transform existing social and political constructs into critical artistic models, within which existing relations can be mimicked, criticised, distorted, displaced and revised. In 2015 she won the Akbank Sanat International Curator Competition. The exhibition *Post-Peace*, intended to take place in Istanbul, was censored by the host institution; it subsequently opened in an extended form at Württembergischer Kunstverein in Stuttgart (2017) and at Nest in The Hague (2017). In 2013–14 Krupennikova worked at the Centre for Contemporary Art Ujazdowski Castle in Warsaw. Her recent projects include *Dialogues with People*, a solo show by Imogen Stidworthy co-curated with Hans D. Christ and Iris Dressler at Württembergischer Kunstverein in Stuttgart (2018–19) and *It Won't Be Long Now, Comrades!*, co-curated with Inga Lāce at Framer Framed, Amsterdam (2017). Katia Krupennikova lives and works in Amsterdam.

VIKTOR NEUMANN is an art historian and curator. He has curated exhibitions and projects for institutions such as the Whitney Museum of American Art in New York, Bildmuseet Umeå, Kunstmuseum Bonn, National Centre for Contemporary Arts in Yekaterinburg, The Kitchen in New York, Künstlerhaus Stuttgart and Gdańsk City Gallery. He was Curatorial Assistant for documenta 14 Public Programmes (2017), Assistant Curator for the 3rd Moscow International Biennale for Young Art (2012) and a Helena Rubinstein Curatorial Fellow at the Whitney Museum of American Art Independent Study Program (2015–16). He has held a number of international lectureships, including a periodical engagement at the Institute for Time-based Media at the University of Arts in Berlin since 2013. He has been a contributor for periodicals such as Flash Art magazine and Starship Magazine. Together with Paul B. Preciado, he is co-curator of *The*

*Parliament of Bodies*, currently collaborating with the Museum of Modern Art Warsaw and the Kölnischer Kunstverein in Cologne. He has been awarded the upcoming \*Kurator stipend by the Gebert Stiftung für Kultur 2019–20. Viktor Neumann lives and works in Berlin.

PAUL B. PRECIADO is a philosopher, curator and activist in the fields of gender and sexual politics. He is the author of *Countersexual Manifesto* (Columbia University Press, 2002), *Testo Junkie: Sex, Drugs, and Biopolitics* (The Feminist Press, 2013) and *Pornotopia* (Zone Books, 2014), for which he was awarded the Sade Prize in France. Preciado teaches Philosophy of the Body and Transfeminist Theory at Université Paris VIII-Saint Denis and at New York University. He has been Curator of Public Programmes at documenta 14 (2017) and Head of Research as well as Director of the Independent Studies Programme (PEI) at MACBA in Barcelona. He has curated numerous exhibitions and interventions, such as *The Passion According to Carol Rama* at MACBA and others (2013–16), *IM/MUNE* at Emmetrop in Bourges, *Cuir International* at Museo Nacional Centro de Arte Reina Sofía in Madrid (both 2011) and *PornPunkFeminism* at Arteleku in San Sebastián (2008). He is the curator for the Taiwanese Pavilion at the 58th Venice Biennale (2019). Paul B. Preciado lives and works in Paris.

PEDRO G. ROMERO works across the fields of art, theory, literature, film, music, theatre and dance. He is an art and literature critic, publisher, essayist and flamenco expert. Since 2000 he has been working on the ongoing Archivo F.X., linking documents of anticlerical iconoclasm during the Spanish Civil War with avant-garde and contemporary artistic positions, and on Máquina P.H., realising various formats of artistic collaborations in flamenco performance. Romero's projects have been presented at, among others, documenta 14 in Athens and Kassel (2017), 31st Bienal de São Paulo (2014), Manifesta 8 in Murcia and Cartagena (2010), the Catalan Pavilion at the 53rd Venice Biennale (2009) and SculptureCenter in Long Island City (2008). He has written numerous choreographies for flamenco dancer Israel Galván and curated exhibitions such as *Poesía Brossa* at MACBA in Barcelona (together with Teresa Grandas, 2017–18), *Tratado de Paz* for DSS2016 in San Sebastian (2016) and *The Spanish Night: Flamenco, Avant-Garde and Popular Culture* at Museo Nacional Centro de Arte Reina Sofía in Madrid (2007). Pedro G. Romero lives and works in Seville.

SIMON SHEIKH is a curator and theorist. He is Reader in Art and Programme Director of the MFA Curating at Goldsmiths, University of London, a correspondent for Springerin, Vienna, and a columnist for e-flux Journal. Recent publications include the anthologies *We are all Normal* (with Katya Sander, Black Dog Publishing, 2001), *Knut Åsdam* (monograph, Fine Arts Unternehmen, 2004), *In the Place of the Public Sphere?* (b\_books, 2005), *Capital (It Fails Us Now)* (b\_books, 2006), *On Horizons* (with Maria Hlavajova and Jill Winder, BAK, 2011), *Former West: Art and the Contemporary After 1989* (with Maria Hlavajova, MIT Press, 2016) and *Curating After the Global* (with Paul O'Neill, Lucy Steeds and Mick Wilson, MIT Press, 2019). He is currently working on a book about art and apocalypse entitled *Its After the End of the World*. Simon Sheikh lives and works in Berlin and London.

EMMA WOLUKAU-WANAMBWA studied Literature at Cambridge University and Art at the Slade School of Fine Art, University College London. Formerly a participant in the LUX Associate Artist Programme and a researcher at the Jan van Eyck Academie, she is currently a doctoral candidate in Fine Art at the University of Bergen and Convener of the Africa Cluster of the Another Roadmap School. Wolukau-Wanambwa works in a wide range of media, formats and contexts. Recent / current exhibitions include: 62nd BFI

London Film Festival (2018), *Women on Aeroplanes* at The Showroom Gallery in London and Museum of Modern Art in Warsaw (both 2018–19), 10th Berlin Biennale for Contemporary Art (2018), *A Thousand Roaring Beasts: Display Devices for a Critical Modernity* at Centro Andaluz de Arte Contemporaneo – CAAC in Seville (2017) and *Kabbo Ka Muwala* at the National Gallery of Zimbabwe, Makerere University Art Gallery and Kunsthalle Bremen (all 2016). Her essay *Margaret Trowell's School of Art or How to Keep the Children's Work Really African* has recently been published in *The Palgrave Handbook of Race and the Arts in Education* (Palgrave Macmillan, 2018). Emma Wolukau-Wanambwa lives and works between London and Bergen.

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