

TEXTE ZUR KUNST



Dezember 2022 32. Jahrgang Heft 128
€ 16,50 [D] / \$ 25,-

ART
HISTORY
UPDATE

4	PREFACE
30	BEATE SÖNTGEN CLIO ALSO WRITES POETRY ... On Art Historiography and the Silence of the Archives
40	THE PERFORMATIVE NATURE OF THE NARRATIVE A Conversation between Manuel Borja-Villel and Ana Magalhães on Art Museum Collections and Art History
56	ISABELLE GRAW HOW MUCH PERSON IS IN THE PRODUCT? On the Metonymic Interrelation between Works of Art and Their Authors
72	JULES PELTA FELDMAN ON LOSS – OR FEELINGS THEREOF
84	LYNN ROTHER UNCANNY PROVENANCE: ART HISTORY AND ITS DOUBLE
98	RAFAEL CARDOSO DECOLONIZING THE CANON?
108	JILL H. CASID THE UNSETTLING Anarthistorical Call of Acknowledgment in the Necrocene
122	CAROLINE LILLIAN SCHOPP TERRESTRIAL PASSAGE: DUCHAMP AFTER SZAPOCZNIKOW
134	EMMELYN BUTTERFIELD-ROSEN ON HER BOOK “MODERN ART AND THE REMAKING OF HUMAN DISPOSITION”

6	VORWORT
31	BEATE SÖNTGEN AUCH KLIO DICHTET ... Über Kunstgeschichtsschreibung und das Schweigen der Archive
41	DIE PERFORMATIVE NATUR DER ERZÄHLUNG Ein Gespräch zwischen Manuel Borja-Villel und Ana Magalhães über Sammlungen von Kunstmuseen und Kunstgeschichte
57	ISABELLE GRAW WIE VIEL PERSON STECKT IM PRODUKT? Über die metonymischen Wechselbeziehungen zwischen künstlerischen Arbeiten und ihren Urheber*innen
73	JULES PELTA FELDMAN ÜBER VERLUST – ODER VERLUSTGEFÜHLE
85	LYNN ROTHER UNHEIMLICHE PROVENIENZ: DIE KUNSTGESCHICHTE UND IHR DOPPELGÄNGER
99	RAFAEL CARDOSO DEN KANON DEKOLONISIEREN?
109	JILL H. CASID DAS ENT-SETZEN Der Ruf einer „Anarthistory“ nach Anerkennung im Nekropozän
123	CAROLINE LILLIAN SCHOPP ERDENGANG: DUCHAMP NACH SZAPOCZNIKOW
135	EMMELYN BUTTERFIELD-ROSEN ÜBER IHR BUCH „MODERN ART AND THE REMAKING OF HUMAN DISPOSITION“

NEW DEVELOPMENT

146

BIRGIT HOPFENER AND MING TIAMPO
WORLDING GLOBAL ART HISTORIES

152

MARIA BERBARA
RENAISSANCE ART FROM A GLOBAL PERSPECTIVE

158

NATASHA GASPARIAN AND ZIAD KIBLAWI
AUTHORITY AND THE FAMILY: PICASSO IN ACHRAFIEH

BILDSTRECKE / IMAGE SPREAD

163

TIMO SEBER

ROTATION

172

FORGET NOTHING
Karen Benezra on "Memory Art in the Contemporary World: Confronting Violence in the Global South" by Andreas Huyssen

REVIEWS

176

ZWISCHEN PARODIE UND POMP
Sophia Rohwetter über Katrina Daschner in der Kunsthalle Wien

181

MUSIC MAKES YOU FEEL LIKE DANCING
Blake Oetting on Martin Beck at 47 Canal, New York

185

SPRECHENDE KULISSEN
Katharina Hausladen über Angharad Williams im Kunstverein für die Rheinlande und Westfalen, Düsseldorf

190

DRAWING OUT
Talia Kwartler on "Louise Bourgeois: The Woven Child" at Gropius Bau, Berlin

194

STORM WATCH
Thomas Eggerer über Winslow Homer im Metropolitan Museum of Art, New York

200

EYE FOR I
Daniel Horn on the 12th Berlin Biennale for Contemporary Art

205

AUFSTAND DER LIEGENDEN KÖRPER
Charlotte Matter über Grace Schwindt im Kunstmuseum St. Gallen

NACHRUFE / OBITUARIES

210

CLAES OLDENBURG (1929–2022)
Paulina Pobocho

214

JEAN-LUC GODARD (1930–2022)
Volker Pantenburg

218

TEXTE ZUR KUNST
SUPPORT EDITIONS – SPECIAL EDITION

220

GERHARD RICHTER

222

SIMON FUJIWARA

224

XENIA HAUSNER

226

JAQUELINE HUMPHRIES

228

YINKA SHONIBARE

230

AVERY SINGER

232

BACK ISSUES / AUTOR*INNEN,
GESPRÄCHSPARTNER*INNEN / CONTRIBUTORS /
IMPRESSUM / IMPRINT / CREDITS

PREFACE

Among the many factors that led to the founding of *Texte zur Kunst* over 30 years ago was an unease with the art historical research in Germany at the time – which by invoking universal paradigms and referring to the historicity of art, closed itself off to new methods brought forth by urgent contemporary considerations. Since then, the current state of academic art historiography has been discussed on the pages of this magazine regularly and from various points of view.

It was in keeping with this that 25 years ago, “Methodenstreit” (“dispute over methods”), the November 1997 issue of *Texte zur Kunst*, focused on a systematic reassessment of the discipline’s long-established instruments. At the time, methods of critical art history, such as feminist art history, while only partly established at a few German institutions, were increasingly coming under fire in the cultural mainstream. Simultaneously, many scholars in the United States were viewing the emergence of visual culture studies with suspicion. In the aforementioned issue and in a public panel discussion with key figures from *October*, *Texte zur Kunst* insisted that artistic production (and by extension its reception and evaluation) cannot be decoupled from political and social conditions. *Texte zur Kunst* was also keen to argue for an art history that deploys the pop-cultural knowledge and methodological openness of visual culture studies – without, however, disregarding the specificity of the formal codes and languages of an artwork or the aesthetic experience thereof.

Today, it may be difficult to find a single art historian who would deny what has been accomplished in the discipline using the assortment of methodological tools provided by visual culture studies, feminism, and poststructuralism.

However, as these hard-won diversifications were achieved in the academies of the Global North, the discipline has largely remained bound to its Eurocentric perspective. As much as they declare interdisciplinarity to be among their core skills, art history’s institutions persistently hold on to their interpretive sovereignty over (supposedly) appropriate methods and objects of their research – and thus to all the exclusions and oppressions that this may entail.

It is against this backdrop that “Art History Update” asks, To what extent is the discipline capable not only of coming to terms with its own history, including that history’s inherent sexism, racism, and classism, but also of developing a form of scholarship that advances the equality of differing viewpoints and epistemologies? One that neither loses itself in methodological arbitrariness nor subordinates its aesthetic material to a purely theoretical frame of reference? The contributions gathered together in this issue discuss which art historical methods might be useful for developing an “update” of this sort – and which might stand in its way. Together, they illustrate how a self-reflective art historiography can, among other things, perform an exacting critique of power and, by this very act, bring about politically necessary diversifications.

Systematic reworkings are proposed in the art historical approaches of Caroline Lillian Schopp and Emmelyn Butterfield-Rosen: in placing Alina Szapocznikow before Marcel Duchamp, Schopp challenges the “Duchamp effect” proclaimed by Benjamin Buchloh in 1994. Butterfield-Rosen simultaneously reconstructs and deconstructs the normative notions of “European art.” Lynn Rother likewise reworks a well-trodden art historical method into a more radical approach. Provenance

research as it currently exists in art history has been imported wholesale from the art market, according to Rother; however, a more profound examination of ownership histories bears within it the potential to reveal and critically scrutinize social, economic, and political power structures.

Responses to many art historical problems can often be found in archives, which – as has long been known – also conserve historical exclusions. In this context, Beate Söntgen proposes deploying a historical and literary model of fictionality to historiography in order to document positions that have hitherto remained invisible. Söntgen is concerned with the question of how previously unnoticed artists can be made visible when the archives remain silent.

But how should institutions act vis-à-vis works by artists who behave or express themselves in ethically questionable ways? With her thesis of a metonymic interrelation between “product” and “person,” Isabelle Graw seeks to forge a path through the deadlocked debate that has been conflagrating with ever greater frequency in regard to museum exhibits. Although Graw argues that person and product should not be summarily lumped together, she does underscore that artists’ actions and statements extend into the reception and evaluation of their works.

The power of museums’ collection policies to create and maintain cultural definitions is debated in the conversation between Manuel Borja-Villel and Ana Magalhães. Borja-Villel offers the continuously and collectively updated permanent exhibition at the Museo Reina Sofía as a demonstration of what a responsible curatorial practice might look like – and who should participate in it. That changes to collections are often understood as an assault on a museum’s identity

as an immutable preserver of a supposedly shared history – and on the associated idea of a universal art historical canon – is addressed in Jules Pelta Feldman’s text on targeted deaccessioning in the context of inclusive collection policy.

Complicating matters further is the fact that debates on the canon are often being conducted by those seeking to maintain its authority – as Rafael Cardoso describes with regard to the institutionalization of Latin American art. For Jill H. Casid, both the belief in the feasibility of a unified canon and the illusion of coherence in art historical methods must give way in face of the knowledge that both – canon and method history – are entangled with imperial assertions of power. This insight makes it possible to confront the danger of disputes over method becoming a distraction from the continuous work on radical change that is needed on the path toward a rigorous and lived anti-imperial praxis. Oriented around such practices, art historical thought and action would ideally encompass all the pertinent debates on method.

ISABELLE GRAW, ANTONIA KÖLBL, CHRISTIAN LICLAIR,
ANA MAGALHÃES, JULES PELTA FELDMAN, ANNA SINOFZIK,
AND BEATE SÖNTGEN

Translation: Matthew James Scown

VORWORT

Die Gründung von *Texte zur Kunst* vor über 30 Jahren war unter anderem einem Unbehagen gegenüber der damaligen kunstgeschichtlichen Forschung in Deutschland geschuldet, die sich unter Berufung auf universelle Paradigmen und mit dem Verweis auf die Historizität der Kunst gegen neue, aus Fragen der Gegenwart entwickelte Methoden abschottete. Seither ist auf den Seiten dieses Magazins in regelmäßigen Abständen und unter verschiedenen Gesichtspunkten der jeweilige Stand der akademischen Kunstgeschichtsschreibung reflektiert worden.

So lag unter dem Titel „Methodenstreit“ vor 25 Jahren der Fokus auf dem systematischen Überdenken lang bewährter Instrumentarien der Disziplin. Dies geschah auch vor dem Hintergrund, dass die Methoden einer sich in Deutschland nur vereinzelt etablierenden kritischen Kunstgeschichte, wie die der Feminist Art History, im kulturellen Mainstream vermehrt unter Beschuss gerieten. Zeitgleich betrachteten viele US-amerikanische Kolleg*innen das Aufkommen der interdisziplinären Visual Culture Studies mit Skepsis. Entsprechend insistierte *Texte zur Kunst* in besagtem Heft sowie in einem öffentlichen Streitgespräch mit Vertreter*innen von *October* darauf, dass die künstlerische Produktion (und folglich auch ihre Rezeption und Bewertung) nicht von politischen und sozialen Bedingungen losgelöst werden kann. Zudem war es *Texte zur Kunst* ein Anliegen, für eine Kunstgeschichte zu plädieren, die das popkulturelle Wissen sowie die methodische Offenheit der Visual Culture Studies nutzt, ohne allerdings die Spezifik der formalen Codes und Sprachen eines Kunstwerks sowie seiner ästhetischen Erfahrung zu vernachlässigen.

Inzwischen wird jedoch kaum ein*e Kunsthistoriker*in die Errungenschaften leugnen, die

mithilfe des Methodenkastens nicht nur der Visual Culture Studies, sondern auch des Feminismus oder Poststrukturalismus für das eigene Fach erarbeitet wurden. Dennoch bleibt die Disziplin gerade durch diese an Akademien des Globalen Nordens debattierten Erweiterungen in weiten Teilen ihrer eurozentristischen Perspektive verhaftet. So sehr die Institutionen der Kunstgeschichte Interdisziplinarität als eine Kernkompetenz für sich beanspruchen, so beharrlich halten sie an ihrer Deutungshoheit über (vermeintlich) angemessene Methoden und Gegenstände ihrer Forschung fest – und damit an allen hiermit möglicherweise einhergehenden Ausschlüssen und Unterdrückungen.

„Art History Update“ fragt vor diesem Hintergrund, inwieweit das Fach bereit ist, die eigene Geschichte mitsamt den ihr innewohnenden Sexismen, Rassismen und Klassizismen nicht nur aufzuarbeiten, sondern eine Wissenschaft zu entwickeln, die die Gleichberechtigung unterschiedlicher Standpunkte und Epistemologien vorantreibt; die sich dabei weder in methodischer Beliebigkeit verliert noch ihr ästhetisches Material einem rein theoretischen Referenzrahmen nachordnet. Mit welchen Methoden der Kunstgeschichte sich ein solches „Update“ erarbeiten lässt und welche es eher verunmöglichen, diskutieren die hier versammelten Beiträge. Gemeinsam verdeutlichen sie, wie selbstreflexive Kunstgeschichtsschreibung unter anderem präzise Machtkritik üben und gerade dadurch politisch notwendige Erweiterungen erwirken kann.

Konsequente Umarbeitungen schlagen die kunsthistorischen Ansätze von Caroline Lillian Schopp und Emmelyn Butterfield-Rosen vor. Indem sie Alina Szapocznikow einen Platz vor

Marcel Duchamp einräumt, hinterfragt Schopp den von Benjamin Buchloh proklamierten „Duchamp Effekt“ (1994), und Butterfield-Rosen rekonstruiert und dekonstruiert zugleich die normativen Vorstellungen „europäischer Kunst“. Auch Lynn Rother entwickelt aus einer tradierten kunsthistorischen Methode einen radikalen Ansatz. Die aktuelle Provenienzforschung der Kunstgeschichte wurde, wie Rother konstatiert, vom Kunstmarkt übernommen. Doch eine tiefer greifende Auseinandersetzung mit Eigentumsge- schichten birgt ihr zufolge das Potenzial, soziale, ökonomische und politische Machtstrukturen offenzulegen und kritisch zu hinterfragen.

Antworten auf viele kunsthistorische Frage- stellungen finden sich oft in Archiven, die – und das ist nichts Neues – zugleich auch historische Ausschlüsse konservieren. Beate Söntgen lädt in diesem Kontext dazu ein, ein geschichts- und li- teraturwissenschaftliches Modell der Fiktionalität von Geschichtsschreibung für die Aufnahme bis- her unsichtbar gebliebener Positionen nutzbar zu machen. Söntgen geht es um die Frage, wie bislang unbeachtete Künstler*innen sichtbar gemacht werden können, wenn die Archive schweigen.

Wie aber sollten sich Institutionen zu Werken von Künstler*innen verhalten, die sich ethisch fragwürdig positionieren? Mit ihrer These eines metonymischen Wechselverhältnisses zwi- schen „Produkt“ und „Person“ sucht Isabelle Graw Schneisen in die festgefahrene Debatte zu schlagen, die sich in letzter Zeit immer häufi- ger an Museumsexponaten entflammt. Obwohl Graw dafür plädiert, Person und Produkt nicht kurzerhand in eins fallen zu lassen, reichen die Handlungen und Aussagen von Künstler*innen ihr zufolge durchaus in die Rezeption und Bewer- tung ihrer Arbeiten hinein.

Die Definitionsmacht der Sammlungspo- litik von Museen wird im Gespräch zwischen Manuel Borja-Villel und Ana Magalhães verhan- delt. Borja-Villel legt anhand der kontinuierlich und kollektiv aktualisierten Dauerausstellung am Museo Reina Sofía dar, wie eine verantwortliche kuratorische Praxis aussehen kann und wer an ihr mitwirken sollte. Dass Änderungen an Sammlun- gen häufig wie ein Angriff auf die Identität des Museums als unveränderlich geglaubter Bewahrer einer „gemeinsamen“ Geschichte – und, damit verbunden, der Idee eines universellen kunstge- schichtlichen Kanons – verstanden werden, de- monstriert auch der Beitrag Jules Pelta Feldmans, der sich der gezielten Deakzession im Rahmen inklusiver Sammlungspolitik widmet.

Erschwerend kommt hinzu, dass Debatten über den Kanon oft von denen geführt werden, die dessen Autorität aufrechterhalten wollen, wie Rafael Cardoso mit Blick auf die Institutionalisie- rung lateinamerikanischer Kunst zeigt. Sowohl der Glaube an die Möglichkeit eines einheitli- chen Kanons als auch die Illusion einer Kohärenz kunstgeschichtlicher Methoden müssen jedoch nach Jill H. Casid der Erkenntnis weichen, dass beide – Kanon- und Methodengeschichte – in imperiale Machtansprüche verwoben sind. Mit dieser Einsicht lässt sich der Gefahr begegnen, über Methodenstreitigkeiten das kontinuierliche Arbeiten an radikalen Veränderungen hin zu einer gelebten antiimperialen Praxis aus dem Blick zu verlieren. Im Idealfall hat man es mit einem an solchen Praktiken ausgerichteten kunsthis- torischen Denken und Handeln zu tun, das die entsprechenden Methodendebatten umfasst.

ISABELLE GRAW, ANTONIA KÖLBL, CHRISTIAN LICLAIR, ANA MAGALHÃES, JULES PELTA FELDMAN, ANNA SINOFZIK UND BEATE SÖNTGEN

EYE FOR I

Daniel Horn on the 12th Berlin Biennale for Contemporary Art



Forensic Architecture and the Center for Spatial Technologies, "Airstrike on Bablyn Yar," 2022

While new forms of collectivity were tested in Kassel this summer and dreams of alterity celebrated in Venice, this year's 12th Berlin Biennale brought together works that have a different temporal and political directedness. Art historian Daniel Horn analyzes and comments on the exhibition, which spanned various venues in Berlin, and asks what positioning and perspectives the curatorial concept of Kader Attia and his team offers. Instead of a dreamy, inventive search for ways out, Horn sees recordings of the nightmarish at the center of this exhibition, and he believes them to be dead ends as well.

"The sooner everyone realizes that ART IS \$HIT the better. From then on it's pure spontaneity." This is what Parisian artist Jean-Jacques Lebel took away from the rebellious takeovers of May '68, further proof for what he called the "necessity of violation."¹ Fast-forward to the war-stricken summer of 2022, the 12th Berlin Biennale opened across sites from Tiergarten to Lichtenberg. True to its title "Still Present!," the thought of art sublated into bullish spontaneity that pushes political imagination evidently no longer sounded timely to curator Kader Attia, who instead opted for the more disquieting notion of "unpredictability," inviting pressing associations, be they

with the state of geopolitics, pandemics, or financial markets.²

Lebel's art remained validated though, represented by two commanding works spanning two venues and over half a century. At four by five meters, the *Grand tableau antifasciste collectif*, a *Wimmelbild* he initiated in collaboration with fellow neo-avant-gardists in 1960, occupied KW's central vault gallery.³ It may have been this biennial's veritable altarpiece, predated only by decadent Karl Schmidt-Rottluff oils that epitomize the yet to be fully "de-barbarized" (Theodor Adorno) German postwar '50s and by now double-troubled Emil Nolde paintings from 1912 that take artistic license with non-Western figurines the artist spotted at Berlin's *Völkerkundemuseum*. At Hamburger Bahnhof, Lebel's photo-maze of infamous American abjections courtesy of the army of "bad apples" chosen to run Abu Ghraib prison, *Poison soluble: Scènes de l'occupation américaine à Bagdad* (2013), was a work complemented by invigilators advising viewer discretion, a hollow incantation doing little to dispel a visuality of violation traditionally lauded as artistic transgression to critique sovereign abuse (think of Goya's posthumously published *Disasters of War* prints). Within a shared space of contemporaneous and adjacent works by Iraqi artists, such as Sajjad Abbas's *I Can See You* (2013) and Layth Kareem's *The City Limits* (2014) that differently grapple with the war trauma of their hometown Baghdad exacerbated by local state censorship, *Poison soluble* here proved invasive and detached – Abbas and Kareem, joined by Raed Mutar, went so far as to have their work deinstalled.

Advisory caution and care, essentially for oneself, turned out to be a theme that interlinked works across media and venues. At the Akademie

der Künste, Hanseatenweg, Forensic Architecture's video *Cloud Studies* (2022) contained satellite footage of the Russian state's March attack of Babyn Yar, a Nazi-era extermination site in Kyiv and a place that, shortly before the bombing, was preparing its unveiling of a multi-artist commemoration site. This recrudescence of violence is opaque on-screen yet represents a psychographic double wound of numbing tragedy. The biennial, to borrow Hal Foster's riff on Karl Marx's and Friedrich Engels's observation on the recurrent of historical power struggles, was situated well "after farce." As such, "Still Present!" was neither a discursively unpredictable nor even an open exhibition, which might well have been the rationale. The show was substantial though easily dislikable, less for the viral-yet-idle slugging over its perceived but never specified miserabilism – too "depressing," etc. – and more for translating a debatable "Fanonian binary conception" (Manthia Diawara)⁴ into so many faceless forces subjectivizing raced others as unifying aesthetic experience. However bleak, this tenor was in unison with Attia's keywords such as wounds, healing, repair, and (battle)fields of emotion yet in contradistinction to his recent turn to the *dream* as a guiding episteme.

To address this biennial's dire (out)look thus entails engaging with the legacy and burden of dreams that were mobilized to different visions this season, as "Still Present!" proved hard to shrug off relative to the two other big continental exhibitions it was sandwiched between. Cecilia Alemani's radiant congress of alterity in Venice advanced the quintessentially modernistic and arguably capitalist project to transgress normative alienation via off-ramps onto various others' dreamscapes.⁵ Ruangrupa proposed to sublimate "Western" avant-garde dreams of art-as-life into

an alluring *Gesamtworshop*, even though segments of the contemporary art world may hesitate to wholly underwrite or work in it. Attia and his artistic team took an altogether different tack by rerouting any critical potential of dreams for art toward the nightmare – not merely the matter of some dialectic fallout of reason, enlightenment, or modernity (à la Max Horkheimer and Adorno or Walter Mignolo) but actually art's most natural and exclusive resource in view of Western colonialism intersectioned with machinism, racism, fascism, and extractionism.⁶

The French word for nightmare, *cauchemar*, harks back to a specter that is not confined to the dark hours and acts akin to unchecked power, literally trampling, and by extension, dissolving, penetrating,⁷ or otherwise deforming its subject – an occupied country, say. The nightmare of quotidian colonial subjugation can render the recourse to a Freudian unconscious a privilege that many populations the globe over may not be afforded and explains why Frantz Fanon – who was this show's pivotal reference and who practiced psychiatry in colonized 1950s Algeria – annotated his reading of the Doktor's intro on primitives' dreams with "Bastard" and "Stop talking nonsense."⁸ Collective trauma as oneiric phenomenology registered in very-much-aware surrealisms such as Noel W. Anderson's woven transfiguration of the uneasy iconography of the brutalization of African Americans (*Downward Dog*, 2021/22) or Haig Aivazian's reappropriation of the ontologically racialized genre of early cartoon animation in *They May Own The Lanterns But We Have The Light, Episode 1: Home Alone* (2022). Valérie Osouf's mesmeric video *Xiheng Jie* (2022) tracks one Mister Zhang roaming a "soon to be destroyed" Guangzhou street he "has never been able to see," something I didn't

understand yet felt lucky to have seen, exiled as it was atop escape stairs at the very tip of the former Stasi-Zentrale tower.⁹

Such presentations created proverbial space. A lingering impression, though, was captured in the crisp shot of icicles on razor wire in Susan Schuppli's video *Weaponizing Water Against Water Protectors* (2021/22) that documents just that, condensing the near-inescapable fuckedness of this show's predominant arc from planetary abuse to the violence of history by past and present powers we the people elected or have failed to forestall or to sufficiently resist. For all the hedged expectations of this biennial to project, or merely sketch, gateways for art to expand on any decolonial turn, it was sobering to witness the bulk of works – Schuppli's, and seemingly at every turn – unleashing the Cartesian arsenal of so many flowcharts, numbers, stats, data. This posed a concrete paradox in view of the curator's stated critique of the "scientific worldview" and its no-doubt polluting, exploitative, objectifying, and self-alienating legacy. What occasionally felt like instances of Stockholm-syndrome curating was arguably the most logical scenario, considering the high stakes the biennial raised for itself and for art tout court. "Still Present!" wasn't exhibition-making heading for assembly or "utopia station," but for a court of justice before which virtually innumerable plaintiffs and the stark aesthetics of litigation – evidence, witnesses, testimonies, transcribers – were called to "produce collective intelligence" (Attia).

Because of the perceived and actual failures of the institutions nominally entrusted with righting wrongs, the biennial took matters into its own, albeit institutionalized, hands: since "all governance obscures the truth," that "leave[s] us only art and philosophy," while "only art [...] can



successfully oppose imperialism’s seeds of fascism and its state apparatuses.”¹⁰ Naturally, such speech has a certain ring to it, not least because it reads as fatefully familiar, making it all the more problematic in light of social art histories corroborating otherwise, most evidently in the biennial’s very context of Berlin. Anyway, there was actual learning to be had, and I’d take the performative archivism of Zuzanna Hertzberg’s *Mechitza: Individual and Organized Resistance of Women During the*

Holocaust (2019–22) any day over another screen showing white artists petting and sounding out rocks and moss – too little, too late, as they say.

As Attia has noted, “colonialism is exploitation, is rape, is expropriation, [...] humiliation”;¹¹ regarding its disciples and their cults, it’s also bizarre, as was transmitted through Sammy Baloji’s uncanny audio sculpture for which he unarchived recordings kept at Berlin’s Humboldt University of drummings of a Congolese prisoner of war

forced to feed content to the Royal Prussian Phonographic Commission.¹² In Deneth Piumakshi Veda Arachchige's video *Voices from the Archives* (2019–22), the artist visits Basel's Natural History Museum, which holds ancestral skulls once removed from her native Sri Lanka, and confronts viewers with the thorough and ongoing work of "Swiss naturalists." Of the many isolate subjectivities presenting their respective cases to this biennial, her 3D-printed zombie tattooed with racial classifications, *Self-Portrait as Restitution – From a Feminist Point of View* (2020), incarnated the wholly auto-bioprospeted identity that potentially doubled as this exhibition's hermeneutic dead end.

12th Berlin Biennale for Contemporary Art, June 11–September 18, 2022.

Notes

- 1 Jean-Jacques Lebel, "On the Necessity of Violation," *The Drama Review: TDR* 13, no. 1 (Autumn 1968): 105.
- 2 See Kader Attia's curatorial statement, published in the guidebook of the 12th Berlin Biennale for Contemporary Art and available online at: https://12.berlinbiennale.de/wp-content/uploads/2022/06/BB12_Pressemappe_Curatorial-Statement_EN.pdf. All quotes by Attia are from the curatorial statement unless cited otherwise.
- 3 The collaborating artists were Antonio Recalcati, Enrico Baj, Erró, Gianni Dova, and Roberto Crippa.
- 4 Manthia Diawara, "Kader Attia: A Poetics of Re-appropriation," in *The Repair: From Occident to Extra-Occidental Cultures*, by Kader Attia et al. (Berlin: Green Box, 2014), 11.
- 5 "The Milk of Dreams," 59th Venice Biennale, 2022.
- 6 Artistic team: Ana Teixeira Pinto (subsequently resigned), Đo Tuong Linh, Marie Héléne Pereira, Noam Segal, and Rasha Salti.
- 7 On this, see especially Joseph Tonda, "Fanon au Gabon: sexe onirique et afrodystopie," *Politique africaine* 143 (October 2016): 113–36. *cauchier* (French, "to press") from *calcere* (Latin, "to trample"). To "have a nightmare" is, in French, to "make a nightmare" (*faire cauchemar*).
- 8 Frantz Fanon, *Alienation and Freedom*, ed. Jean Khalifa and Robert J. C. Young, trans. Steven Corcoran (London: Bloomsbury, 2018), 734.
- 9 Berlin Biennale wall label.
- 10 See footnote 2. Also note cocurator Ana Teixeira Pinto's diametrically opposed judgement of art's efficacy: "The racist clichés underlying our societies remain unreflected and cement the legacy of colonialism. Contemporary art especially never proved able to confront its own contradictions over what it pretends to do and what it unwillingly does, due to its methods and modes of thought simply being unsuitable to this task." Ana Teixeira Pinto, "Wessen Freiheit? Auf wessen Kosten?," *Springerin*, no. 1 (2022), <https://www.springerin.at/2022/1/wessen-freiheit-auf-wessen-kosten>. Translation by the author.
- 11 Kader Attia, *The Museum of Emotion*, exh. cat. (London: Hayward Gallery, 2019), 14.
- 12 This is one component of Baloji's multiform installation ... and to those North Sea waves whispering sunken stories (II) (2021).

IMPRESSUM / IMPRINT

TEXTE ZUR KUNST GmbH & Co. KG

Strausberger Platz 19
D-10243 Berlin
www.textezurkunst.de
Fon: +49 (0)30 30 10 45 330
Fax: +49 (0)30 30 10 45 344

VERLAGSLEITUNG / MANAGING DIRECTOR

Silvia Koch
verlag@textezurkunst.de

VERLAGSASSISTENZ /

ASSISTANT TO THE MANAGING DIRECTOR

Susann Kowal
mail@textezurkunst.de

REDAKTION / EDITORIAL BOARD

Fon: +49 (0)30 30 10 45 340
redaktion@textezurkunst.de

CHEFREDAKTEUR / EDITOR-IN-CHIEF

Christian Liclair (V.i.S.d.P.)

REDAKTEURIN / EDITOR

Antonia Kölbl

BILD- UND ONLINEREDAKTEURIN /

IMAGE AND ONLINE EDITOR

Anna Sinofzik

REDAKTIONSASSISTENZ / EDITORIAL ASSISTANT

Paul Hirsch

VERLAGSMITARBEIT / CIRCULATION ASSISTANT

Leonie Riedle

ÜBERSETZUNGEN / TRANSLATIONS

Brian Hanrahan, Barbara Hess, Sonja Holtz, Gerrit Jackson, Soliman Lawrence, Isolda Mac Liam, Matthew James Scown

LEKTORAT / COPY EDITING

Dr. Antje Taffelt, Erin Troseth

KORREKTORAT / PROOFREADING

Diana Artus, Elizabeth Stern

ANZEIGEN / ADVERTISING

Diana Nowak (Anzeigenleitung / Head of Advertising),
Maximilian Klawitter
Fon: +49 (0)30 30 10 45 345
Fax: +49 (0)30 30 10 45 344
anzeigen@textezurkunst.de

EDITIONEN / ARTISTS' EDITIONS

Diana Nowak
Fon: +49 (0)30 30 10 45 345
Fax: +49 (0)30 30 10 45 344
editionen@textezurkunst.de

GEGRÜNDET VON / FOUNDING EDITORS

Stefan Germer (†), Isabelle Graw

HERAUSGEBERIN UND GESCHÄFTSFÜHRERIN /

PUBLISHER AND EXECUTIVE DIRECTOR

Isabelle Graw

BEIRAT / ADVISORY BOARD

Sven Beckstette, Sabeth Buchmann, Helmut Draxler,
Jutta Koether, Mahret Ifeoma Kupka, Dirk von Lowtzow,
Ana Magalhães, Hanna Magauer, André Rottmann,
Irene V. Small, Beate Söntgen, Mirjam Thomann,
Brigitte Weingart

KONZEPTION DIESER AUSGABE /

THIS ISSUE WAS CONCEIVED BY

Isabelle Graw, Ana Magalhães, Jules Pelta Feldman,
Beate Söntgen

AUTOR*INNEN,

GESPRÄCHSPARTNER*INNEN / CONTRIBUTORS

Karen Benezra, Maria Barbara, Manuel Borja-Villel,
Emmelyn Butterfield-Rosen, Rafael Cardoso, Jill H.
Casid, Thomas Eggerer, Natasha Gasparian, Isabelle
Graw, Katharina Hausladen, Birgit Hopfener, Daniel
Horn, Ziad Kiblawi, Talia Kwartler, Ana Magalhães,
Charlotte Matter, Blake Oetting, Volker Pantenburg,
Jules Pelta Feldman, Paulina Pobocha, Sophia
Rohwetter, Lynn Rother, Caroline Lillian Schopp, Timo
Seber, Beate Söntgen, Ming Tiampo

COVER

Unbekannte*r Künstler*in / unknown artist,
„Adoration of the Shepherds“ (detail),
18. Jahrhundert / 18th century
UV-Photography: Diana Conde
Design: Anna Sinofzik

GRAFISCHE KONZEPTION / DESIGN CONCEPT

Mathias Poedna in Zusammenarbeit mit /
in collaboration with Bärbel Messmann

LAYOUT

Sebastian Fessel
layout@textezurkunst.de

TEXTE ZUR KUNST

Vierteljahresschrift / quarterly magazine

EINZELVERKAUFSPREIS / SINGLE ISSUE

Euro 16,50

ABONNEMENT FÜR VIER AUSGABEN

ANNUAL SUBSCRIPTION (FOUR ISSUES)

Euro 50,- (zzgl. Versand / plus shipping)

VORZUGSABONNEMENT FÜR 4 AUSGABEN UND

4 EDITIONEN / SPECIAL ANNUAL SUBSCRIPTION
(FOUR ISSUES AND FOUR ARTISTS' EDITIONS)

Euro 1680,- (zzgl. Versand / plus shipping)

ABOSERVICE / SUBSCRIPTIONS

mail@textezurkunst.de

VERTRIEB / DISTRIBUTION

Texte zur Kunst Verlag GmbH & Co. KG

Strausberger Platz 19

D-10243 Berlin

UST-ID-Nr.: DE 122773787

Registergericht: Amtsgericht Charlottenburg /

Registernummer: HRA 32925

Copyright © 2022 FÜR ALLE BEITRÄGE

FOR ALL CONTRIBUTIONS

Texte zur Kunst Verlag GmbH & Co. KG

Alle Rechte vorbehalten. Nachdruck nur mit vorheriger
Genehmigung des Verlags.

Für unverlangt eingesandte Manuskripte und Fotos
wird keine Haftung übernommen. / All rights reserved.
No part of this magazine may be reproduced without
the publisher's permission. "Texte zur Kunst" assumes
no responsibility for unsolicited submissions.

HERSTELLUNG / PRINTED BY

Europrint, Berlin

ISBN 978-3-946564-26-3 / ISSN 0940-9596

DANKSAGUNG / ACKNOWLEDGMENTS

Sam Agnew, Amin Alsaden, Paolo Baggi, Maria
Bartau Madariaga, Mike Bellon, Christian Berger,
Eva Biringer, Ewa Borysiewicz, Jiuan-Jiuan Chen,
Simon Denny, Burcu Dogramaci, Julia Eichler, Louisa
Elderton, Konstanze Ell, Simon Fujiwara, Orit Gat,
René Gerritsen, Fabian Ginsberg, Ingo Gorny, Peter
Granados, Carol Greene, Xenia Hausner, Ramona
Heinlein, Steph Holl-Trieu, Susanne Huber, Jacqueline
Humphries, Robert Jarosz, Mahret Ifeoma Kupka, Ste-
phanie LaCava, Valentina Liernur, Karolina Majewska-
Güde, Jennifer McGlinchey Sexton, Lisa Moravec,
Tina Natsvlishvili, Sandra Neugärtner, Eimear O Raw,
Jules Pelta Feldman, Mark Pieterston, Gerhard Richter,
Jeffrey Rowledge, Martin Samuel, Paul Schaffitzel,
Esther Schipper, Sven Schönauer, Yinka Shonibare,
Avery Singer, Marian Stindt, Eric Otieno Sumba, Clau-
dia Stark, Stanton Taylor, Ellen Wagner, Hong Zeiss

CREDITS

Cover: Diana Conde; 30: © Glenn Ligon, courtesy of the artist; 33: Museum of Fine Arts, Budapest, public domain; 34: CC BY-SA 4.0, <https://creativecommons.org/share-your-work/licensing-considerations/compatible-licenses>; 37: © Iris Häußler / VG Bild-Kunst, Bonn 2022, courtesy of the artist, John Michael Kohler Arts Center, The Chipstone Foundation, Daniel Faria Gallery and PSM Galerie; 40: Courtesy Museo Sofia Reina, photo Joaquín Cortés and Román Lores; 45: Public domain; 46: Courtesy Museo Sofia Reina, photo Joaquín Cortés and Román Lores; 51: Israel Museum, public domain; 52: Courtesy Museo Sofia Reina, photo Joaquín Cortés and Román Lores; 56: © shutterstock, The LIFE Picture Collection, photo Loomis Dean; 59: Piasecka-Johnson Collection, public domain; 62: Uffizi, public domain; 67: © Georg Baselitz 2022, photo Jochen Littkemann; 72: Public domain; 74: Courtesy of The Baltimore Museum of Art, photo Mitro Hood; 77: Metropolitan Museum of Art, public domain; 78: Courtesy of The Baltimore Museum of Art, photo Mitro Hood; 81: Public domain; 84: © Danh Vo and Marian Goodman Gallery / VG Bild-Kunst, Bonn, 2022, courtesy of Statens Museum for Kunst; 87: Courtesy of The Vietnam National Museum of History; 88: © picture alliance, Associated Press, David Guttenfelder; 93: © Maria Eichhorn / VG Bild-Kunst, Bonn, 2022, courtesy of the artist and Lenbachhaus, photo Ernst Jank; 98: Museu Nacional de Belas Artes, public domain; 100: Museo Nacional de Artes Visuales, public domain; 102: Courtesy of Fundación Forner-Bigatti; 105: Public domain; 108: © Ellen Gallagher, courtesy of the artist; 111: Merseyside Maritime Museum, public domain; 114: © Maria Thereza Alves; 116: © National Museums Liverpool; 122+125+128: © Piotr Stanisławski / VG Bild-Kunst, Bonn, 2022, courtesy of the Museum of Modern Art in Warsaw; 134: Art Institute of Chicago, public domain; 138: © The Warburg Institute, courtesy of the University of Chicago Press; 141: © Bibliothèque nationale de France, courtesy of the University of Chicago Press; 146: Courtesy of Nolan Oswald Dennis and Goodman Gallery; 149: Courtesy of Pansee Atta; 153: Musei Vaticani, public domain; 154: Public domain; 156: CC BY-NC-SA 4.0, <https://creativecommons.org/licenses/by-nc-sa/4.0/deed.de>; 158: Courtesy of the Sursock Museum; 160: Courtesy of Galerie Sfeir-Semler; 161: Courtesy of Atassi Foundation, photo Jaber Al Azmeh; 164-172: © Timo Seber; 173: Courtesy of Galerie Lelong; 174: Courtesy of Lund Humphries; 176: Courtesy of Kunsthalle Wien, photo Iris Ranzinger; 178 (top): Courtesy of the artist and sixpack films; 178 (bottom): Courtesy of Kunsthalle Wien, photo Iris Ranzinger; 181+183: Courtesy of the artist and 47 Canal, photo Joerg Lohse; 185+186+189: Courtesy

of Kunstverein für die Rheinlande und Westfalen, photo Cedric Mussano; 191+193: © The Easton Foundation / VG Bild-Kunst, Bonn 2022, photo Luca Girardini; 194: © The Metropolitan Museum of Art, courtesy of The Metropolitan Museum of Art; 196: Courtesy of The Metropolitan Museum of Art, photo Anna-Marie Kellen; 199: © The Clark Art Institute, courtesy of Clark Art Institute; 200: Courtesy of Berlin Biennale, project realized in collaboration with Inferstudio, Nathan Su, photo Laura Fiorio; 203: Courtesy of Berlin Biennale, photo Silke Briel; 205+206+208: Courtesy of the artist and Zeno X Gallery, photo Sebastian Stadler; 210: © Walker Art Center, photo Gene Pittman; 214: Photo Farbrice Aragno; 221: © Gerhard Richter; 223: © Simon Fujiwara, courtesy of the artist and Esther Schipper; 225: © Xenia Hausner, courtesy of the artist and König Galerie; 227: © Jacqueline Humphries, courtesy of Greene Naftali, New York; 229: © Yinka Shonibare, courtesy of the artist; 231: © Avery Singer, courtesy of the artist and Hauser & Wirth