

2023 Exhibition Programme at the Gropius Bau

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Gropius Bau announce their exhibition programme for 2023.. Key topics include political self-determination, the fluidity of categories and [exchange across the Indian Ocean](#) and beyond. A major retrospective of the artist group [General Idea](#), developed closely with AA Bronson, follows [Daniel Boyd's](#) first comprehensive show in Europe. Two major group exhibitions chart and celebrate the continued exchanges between Africa and Asia, and commemorate the political and cultural solidarity of the pivotal 1955 [Bandung Conference](#). Alongside Gropius Bau's new [Artist in Residence Pallavi Paul](#) and the freely accessible [Gropius Bau Journal](#), Gropius Bau also presents an extensive discourse and educational programme with their [Neighbourhood Exchange](#), the [Gropius Bau Friends](#) and [JuGroBa \(Young Gropius Bau\)](#), and an array of events and talks as well as film screenings in collaboration with Revolverkino.



Image: © Gropius Bau, photo: Robert Rieger.

"With its 2023 programme, the Gropius Bau once again shows adventurous, interdisciplinary work that challenges us to rethink important topics in society – in this case, forms of self-empowerment, the historical pathways of cultural migration, and the politics of breath and the body. This is a wonderful continuation of the Gropius Bau's thought-provoking programme, which also aims at addressing Berlin's communities, so diverse in ages, interests, and identities."

— Matthias Pees, Director of Berliner Festspiele



Image: Daniel Boyd, *Untitled (MLBATS)*, 2021 © Kukje Gallery,
Photo: Chunho An, courtesy: the artist and Kukje Gallery

24 March to 9 July 2023

Daniel Boyd: RAINBOW SERPENT (VERSION)

RAINBOW SERPENT (VERSION) is the most comprehensive exhibition of Daniel Boyd's artistic practice in Europe to date. It provides an overview of Boyd's image-making that counters the colonial narrative of Australia's history, engages transnational networks of resistance, Indigenous knowledge production and personal family histories, which he reflects in relation to the context and architecture of the Gropius Bau.

Boyd will engulf the Gropius Bau in a second skin layered over the atrium floor and first floor windows. This staging reveals and reflects the fragmented architecture of the Gropius Bau and relinquishes control of perception to the fall of natural light, through which his paintings are seen in constant movement. The non-linear display of *RAINBOW SERPENT (VERSION)* underscores Boyd's interest in how narratives continuously travel through time and space. Closely linked to Édouard Glissant's thinking, the artist resists fixed categorisations that characterise the colonial violence of cultural homogenisation. Non-First Nation people use the blanket term "Rainbow Serpent" for a number of creation stories of diverse First Nation communities in Australia, which refuses to acknowledge the specificity of their respective cosmologies.

An integral part of the exhibition is a public programme that, much like a theatre, plays out on the floor installation in the atrium.

Curated by Stephanie Rosenthal and Carolin Köchling.

Developed in partnership with the Institute of Modern Art, Brisbane.



Image: Jennifer Tee, *Tampan Sessile Beings, Sacred Shrine*, 2022,
Courtesy: the artist and Galerie Fons Welters, Amsterdam.

7 April to 13 August 2023

Indigo Waves and Other Stories: Re-Navigating the Afrasian Sea and Notions of Diaspora

Taking the stories and histories of the Indian Ocean as its departure point, the group exhibition *Indigo Waves and Other Stories: Re-Navigating the Afrasian Sea and Notions of Diaspora* brings together several contemporary artists, musicians, writers and thinkers to investigate, unpack and shed light on some of the smaller and bigger historical, cultural and linguistic links between the continents of Africa and Asia. The Indian Ocean has been considered the oldest continuum in human history. The multi-chapter exhibition thus approaches this ocean as a communal horizon from which to read Afrasian (that is, belonging to both Africa and Asia) histories of forced and unforced movement through cultural affiliation, mercantile encounter and colonial empire. The exhibition features works by Kelani Abass, Malala Andrialavidrazana, Shiraz Bayjoo, Rossella Biscotti, M'barek Bouhchichi, Nikhil Chopra, Köken Ergun, Adama Delphine Fawundu, Clara Jo, Jasmine Nilani Joseph, Jeewi Lee, Lavanya Mani, Oscar Murillo, Dominic Sansoni, Jennifer Tee, Jack Beng-Thi, Sim Chin Yin, among others.

Curated by Natasha Ginwala, Bonaventure Soh Bejeng Ndikung with Michelangelo Corsaro.

In partnership with SAVVY Contemporary, Berlin; Zeitz MOCAA, Cape Town; VASL Artists' Association, Karachi; and BLAK C.O.R.E. (Care of Radical Energy) at the University of Melbourne.



Image: General Idea, *P is for Poodle*, 1983/89
© General Idea, Photo: General Idea Archives, Berlin, Courtesy: the artists

Planned from 22 September 2023 to 14 January 2024

General Idea

Challenging both the art world and society at large, General Idea remain a lastingly influential artist group whose groundbreaking practice spans 25 years. In the most comprehensive retrospective on the trio ever produced, the Gropius Bau presents more than 200 works from the late 1960s to the early 1990s. Founded in 1969 in Toronto, the group – comprising Felix Partz (1945–1994), Jorge Zontal (1944–1994) and AA Bronson (b. 1946) – interrogated the production, circulation and consumption of images through a broad variety of media. Often through humour and satire, General Idea addressed various aspects of consumer culture, mass media, social inequalities, queer identity, the art economy and the AIDS crisis. Developed in close collaboration with AA Bronson, the exhibition at the Gropius Bau brings together major installations as well as publications, videos, drawings, paintings, sculptures and archival material, providing an overview over the development of General Idea's artistic practice.

Curated by Adam Welch for the National Gallery of Canada and Beatrix Ruf, in collaboration with Zippora Elders, for the Gropius Bau.

Organised by the National Gallery of Canada in collaboration with the Gropius Bau.



Image: Papa Ibra Tall, *La semeuse d'étoiles*, undated (detail), courtesy: the artist, KADIST collection, photo: Ilse Raps.

6 October 2023 to 14 January 2024

Spectres of Bandung: A Political Imagination of Asia-Africa

In April 1955, representatives from 29 Asian and African states gathered in Bandung, Indonesia to enact shared goals and solidarity after decolonisation from historical colonial powers. Spectres of Bandung is a research-based exhibition exploring this first large-scale Asian-African Conference that can be considered a catalyst of already existing political and cultural affiliations. Bringing together photographs, paintings, films and archival material, the group show at the Gropius Bau unpacks the spirit of self-determination prevailing during the Bandung Conference.

After travelling to Bandung, the African-American journalist and writer Richard Wright published a book on the conference in 1956. Wright's *The Color Curtain: A Report on the Bandung Conference* details a world of shifting political power and became an important point of reference for the Gropius Bau exhibition. Historical and contemporary artistic positions attempt to recount the spectres of Bandung – an imagination of possibilities for historically subordinated parts of the world. This imagination revealed new ambivalences and complexities of joint struggles beyond historically-entrenched oppositions.

Curated by Philippe Pirotte, Vera Mey and Zippora Elders in collaboration with an international team of curators



Image: Pallavi Paul, *How Love Moves*, 2022, courtesy: the artist.

2023

Artist in Residence

Pallavi Paul: *How Love Moves**

How does the post-pandemic world test the lover and their breath? In the second half of the year, an exhibition of the Gropius Bau's Artist in Residence 2023 Pallavi Paul will move across the mystical, medical, political, ecological and erotic life of breath.

In building intuitive correspondences with cinema, it apprehends anew love's claim on the world and its address to us all. The violence of erasure and the exhilaration of arrival is traced across a range of landscapes, protagonists and rhythms. Unfastening and reviving the links between love, breath and everything in between, Pallavi Paul's first major solo exhibition in Europe at the Gropius Bau inhabits the interval between a world in upheaval and its image.

Curated by Natasha Ginwala

*Working title

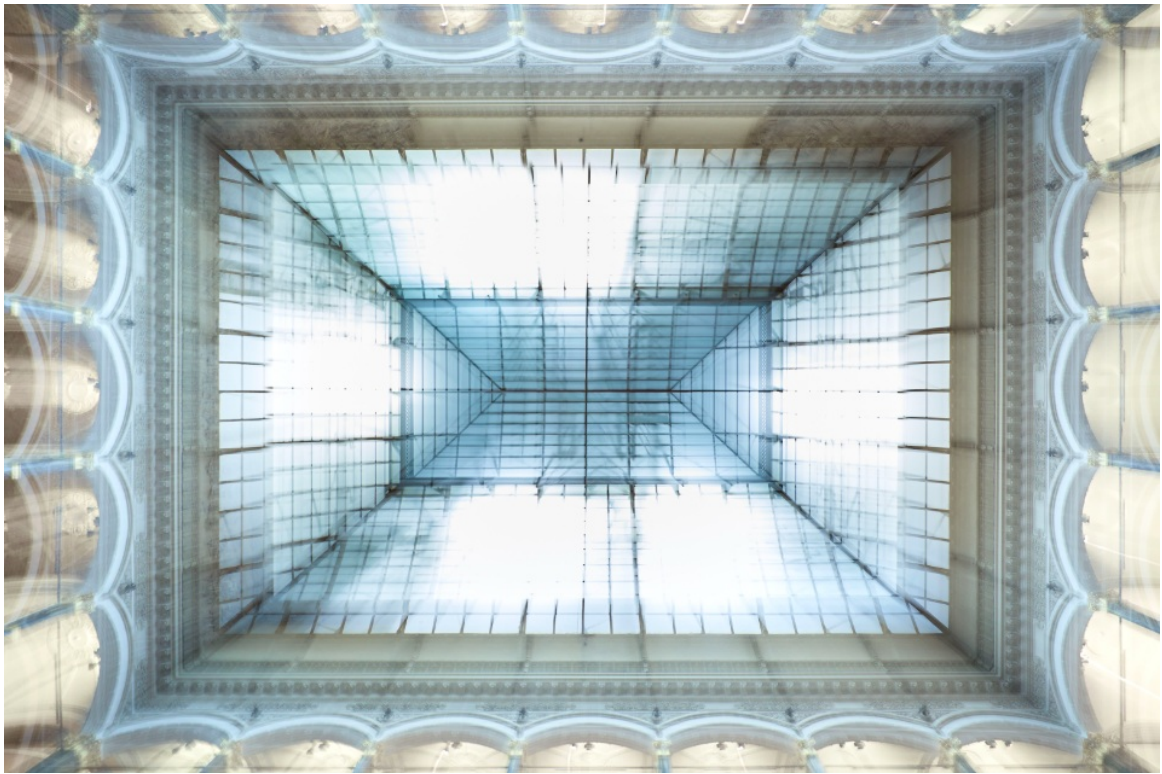


Image:© Gropius Bau, photo: Holger Albrich

2023

Preview: Artificial Intelligence at the Gropius Bau

Artificial intelligence (AI) is changing the society we live in. As an increasingly integral part of the economy and culture, it is influencing almost all areas of our life. AI not only raises many questions about the effects of its use, but also offers new tools for artistic experimentation and mediation. Linking AI with artistic practices, the Gropius Bau aims to transition the technology into a sensory experience to explore its many-sided possibilities.

In 2023, the Gropius Bau focuses on tackling AI's potential for an art institution from two directions: evaluating how it works as an artistic tool, as well as working with AI as a structural support to develop a tool for accessibility. Aspects of sustainability and learning will be immanent parts of these projects. Developed in a transparent process, the different project phases will frequently be shared with the public.

