

CV's OF THE CURATORIAL TEAM

Hamburger Bahnhof – Museum für Gegenwart – Berlin
Hello World. Revising a Collection
28 April – 26 August 2018

The exhibition was developed by Udo Kittelmann with Sven Beckstette, Daniela Bystron, Jenny Dirksen, Anna-Catharina Gebbers, Gabriele Knapstein, Melanie Roumigière and Nina Schallenberg for the Nationalgalerie – Staatliche Museen zu Berlin, with contributions from guest curators Zdenka Badovinac, Eugen Blume, Clémentine Deliss, Natasha Ginwala and Azu Nwagbogu.

Zdenka Badovinac is a curator and writer, who has served as director of Moderna galerija in Ljubljana since 1993, which from 2011 has been comprised of two locations: Moderna galerija (MG+, Museum of Modern Art) and Muzej sodobne umetnosti Metelkova (+MSUM, Museum of Contemporary Art Metelkova). Badovinac has curated numerous exhibitions, presenting both Slovenian and international artists. She initiated the first collection of Eastern European art: Moderna galerija's 2000+ Artest Collection. In her work, she has been dealing with the processes and systems of redefining history along with different avant-garde traditions of contemporary art.

Sven Beckstette is a curator of Nationalgalerie im Hamburger Bahnhof – Museum für Gegenwart – Berlin. In 2008, he graduated from Freie Universität Berlin with the doctoral thesis "Das Historienbild im 20. Jahrhundert" (History painting in the twentieth century). In 2009–10, he was assistant curator at Lenbachhaus, Munich. From 2010 to 2012, he was editor-in-chief of *Texte zur Kunst*, whose advisory board he continues to belong to. Between 2012 and 2016, he worked as a curator of Kunstmuseum Stuttgart; exhibitions he curated there focused on artists such as Sylvie Fleury, Otto Dix, Dieter Roth, Amie Siegel and Anton Stankowski, and on the relationship between art and jazz.

Eugen Blume studied art history at Humboldt-Universität zu Berlin from 1976 to 1981. After his studies, he became a research assistant of Kupferstichkabinett–Staatliche Museen zu Berlin, the museum's collection of engravings. In 1993, he earned his PhD from the Humboldt with a doctoral thesis on Ludwig Justi, and went on to develop the Joseph Beuys Media Archive. Since 1995, Blume has been a curator of Nationalgalerie – Staatliche Museen zu Berlin; from 2001 to 2016, he was the director of Nationalgalerie im Hamburger Bahnhof – Museum für Gegenwart – Berlin. He has curated numerous exhibitions and has written extensively on the art of the sixteenth century, classical modernism and contemporary art. In 2011, he was awarded an honorary professorship at Hochschule für Bildende Kunst, Braunschweig.

Daniela Bystron has led the outreach and educational programmes as academic assistant of Nationalgalerie im Hamburger Bahnhof – Museum für Gegenwart – Berlin and Neue Nationalgalerie – Staatliche Museen zu Berlin since 2006. She studied art and rehabilitation pedagogy as well as art history, philosophy and media studies in Cologne, Düsseldorf and Zur-

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ich. She is also a lecturer at Universität der Künste Berlin; Hochschule für Technik und Wirtschaft, Berlin; Hochschule für Technik, Wirtschaft und Kultur Leipzig; Bundesakademie für Kulturelle Bildung, Wolfenbüttel; and Institut für Kulturkonzepte, Vienna.

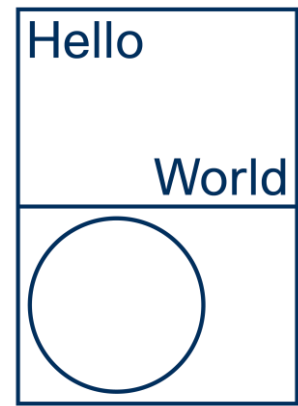
Clémentine Deliss is a curator, publisher and cultural historian. She studied contemporary art and semantic anthropology in Vienna, Paris and London, and holds a PhD from SOAS, University of London. In 2016, she initiated and curated the Dilijan Arts Observatory in Armenia. From 2010–15, she directed the Weltkulturen Museum in Frankfurt, and from 2002–09, she ran the transdisciplinary collective Future Academy with student research cells worldwide. Deliss produced the independent journal for artists and writers *Metronome*, which was presented at documenta 10 and 12. She has also held guest professorships at the Städelschule, Frankfurt; Oslo National Academy of the Arts; and Edinburgh College of Art. In 2015, she was a Fellow of the Wissenschaftskolleg zu Berlin (Institute of Advanced Study in Berlin). She is currently directing bilateral research on Organs and Alliances at the École nationale supérieure d'arts, Paris-Cergy, and at the HGB in Leipzig. She is a guest researcher at the Institut national de l'histoire de l'art, Paris.

Jenny Dirksen is the project leader of *Hello World. Revising a Collection*, Nationalgalerie – Staatliche Museen zu Berlin. Previously she worked as a curator and researcher in the context of Videoarchiv, a research project at the Ludwig Forum in Aachen, and in the realisation of documenta 13, whose final phase she oversaw as head of project management. She studied art history, classical archaeology and English philology at Universität zu Köln.

Anna-Catharina Gebbers is a curator of Nationalgalerie im Hamburger Bahnhof – Museum für Gegenwart – Berlin, where she is responsible for international media and performance art, having staged exhibitions such as Anne Imhof's *Angst II* and Julian Rosefeldt's *Manifesto*, both 2016, and *moving is in every direction. Environments – Installations – Narrative Spaces*, 2017. Previously she curated international exhibitions which negotiated aesthetic categories and curatorial practices beyond the canon with regard to social resonances, such as Christoph Schlingensiefel's retrospective (KW Institute for Contemporary Art, Berlin, and MoMA PS1, New York, together with Klaus Biesenbach and Susanne Pfeffer, 2013–14), as well as exhibitions with artists like Kader Attia, Thomas Schütte, Santiago Sierra, Felix Gonzales-Torres, Milica Tomić. Gebbers is editor of *polar – Politik, Theorie, Alltag*. She has published numerous catalogues and texts, and has held teaching positions at academic institutions including Humboldt-Universität zu Berlin.

Natasha Ginwala is a curator and writer. In 2017, she curated Contour Biennale 8 in Mechelen and was a curatorial advisor for documenta 14. Other recent projects include *My East is Your West*, 56th Venice Biennale, 2015; *Still Against the Sky*, KW Institute for Contemporary Art, Berlin, 2015; *Corruption. Everybody Knows*, with e-flux, New York, 2015; and *Riots. Slow Cancellation of the Future*, ifa-Galerie, Berlin and Stuttgart, 2018. From 2013–15, Ginwala led the multipart curatorial project *Landings*, which was presented at various partner organisations. She was also

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a member of the artistic team for the 8th Berlin Biennale for Contemporary Art, 2014, and co-curated *The Museum of Rhythm*, Taipei Biennial 2012 and Muzeum Sztuki, Łódź, 2016–17. Ginwala writes regularly on contemporary art and visual culture. In 2018, she will join as curator at Gropius Bau, Berlin.

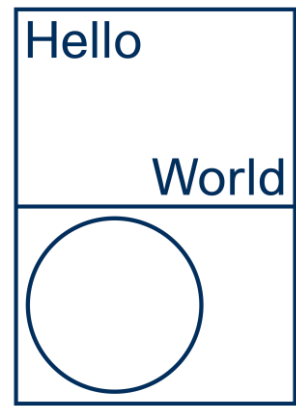
Udo Kittelmann has been the director of Nationalgalerie – Staatliche Museen zu Berlin since 2008. In his many years as curator and director of the museum, his work has been shaped, in addition to institutionally defined approaches to art, by a determination to consistently call into question the practice of curating. This process has not been confined to aesthetic dimensions, but is twinned with an awareness of specific sociopolitical contexts. His most recent projects include Anne Imhof's *Angst II*, 2016, and Adrian Piper's *The Probable Trust Registry. The Rules of the Game #1–3*, 2017, both Hamburger Bahnhof – Museum für Gegenwart – Berlin; *George Condo. Confrontation*, Museum Berggruen – Staatliche Museen zu Berlin, 2016; and *The Boat is Leaking. The Captain Lied*, Fondazione Prada, Venice, 2017.

Gabriele Knapstein graduated in 1999 with a doctoral thesis on the artist George Brecht's *Event scores*. After working as a freelance curator for organisations such as Institut für Auslandsbeziehungen (ifa) in Stuttgart, she joined Nationalgalerie im Hamburger Bahnhof – Museum für Gegenwart – Berlin in 2003 as a research assistant. In 2012, she became the museum's head of exhibitions, and in 2016, director of the museum. She has conceived several exhibitions of the collections and a great many temporary exhibitions, among them *Wall Works*, 2013, *Susan Philipsz. Part File Score – Musikwerke Bildender Künstler*, 2014, *Black Mountain. An Interdisciplinary Experiment 1933–1957*, 2015, and *moving is in every direction. Environments – Installations – Narrative Spaces*, 2017.

Azu Nwagbogu is the founder and director of African Artists' Foundation, an NGO focused on promoting contemporary African art. He serves as Chief Curator and founder of LagosPhoto Festival, an annual international arts festival of photography that brings together leading local and international artists. Nwagbogu also created the internet platform Art Base Africa and was nominator for the 2014 Prix Découverte of the photography festival Les Rencontres d'Arles. Other curatorial achievements include *Dey Your Lane! Lagos Variations*, Bozar Centre for Fine Arts, Brussels, and *Tear My Bra*, Les Rencontres d'Arles, both 2016. In 2017, Nwagbogu was appointed curator-at-large of the new Zeitz MOCAA – Museum of Contemporary Art Africa, Cape Town.

Melanie Roumiguière is a curator and head of exhibitions of Nationalgalerie im Hamburger Bahnhof – Museum für Gegenwart – Berlin. Along with the project *Hello World. Revising a Collection*, she has curated several exhibitions since 2013, involving artists such as Mariana Castillo Deball, Michael Beutler and Gülsün Karamustafa. Prior to her activities at the Nationalgalerie, she was a curatorial assistant of documenta 13. Other projects include exhibitions at Museu d'Art Contemporani de Barcelona (MACBA), GAK Gesellschaft für Aktuelle Kunst, Bremen, and Frankfurter Kunstverein.

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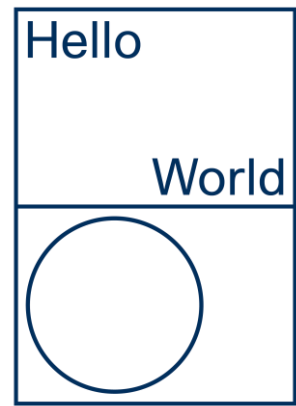
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Nina Schallenberg studied art history, philosophy and modern German literature in Berlin and Paris, and wrote her doctoral thesis on the mise en scène of the sculptures by Auguste Rodin, Medardo Rosso and Constantin Brâncuși. From 2006 to 2009, she was a curatorial assistant and then curator at Museum Ludwig in Cologne. From 2010 to 2017, she was the collections curator at Wilhelm-Hack-Museum, Ludwigshafen. In 2016–17, Schallenberg was also Chillida Visiting Professor at Goethe-Universität, Frankfurt am Main. Since 2017, she has been a curator of Nationalgalerie im Hamburger Bahnhof – Museum für Gegenwart – Berlin.



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