



La Biennale di Venezia

61. Esposizione
Internazionale
d'Arte

Partecipazioni Nazionali

61ST INTERNATIONAL ART EXHIBITION
LA BIENNALE DI VENEZIA
GERMAN PAVILION

RUIN

PRESS KIT

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FACTS AND FIGURES

61st International Art Exhibition
La Biennale di Venezia
German Pavilion

Ruin

Commissioner: ifa – Institut für Auslandsbeziehungen (Institute for
International Relations)
Exhibitors: Henrike Naumann and Sung Tieu
Curator: Dr. Kathleen Reinhardt

Running Time: May 9 to November 22, 2026
Preview: May 6–8, 2026

German Pavilion
Giardini della Biennale
30010 Venice

INTRODUCTION

The German Pavilion at the 61st International Art Exhibition – La Biennale di Venezia presents *Ruin*, an exhibition by Henrike Naumann and Sung Tieu, curated by Kathleen Reinhardt. ifa – Institut für Auslandsbeziehungen (Institute for International Relations) is the commissioner of the German contribution to the biennial.

Ruin is a space in which the polychronic traces of physical and social structures, German ideologies, and lives once lived remain materially present. With formal vocabularies spanning minimalist clarity and maximalist opulence, Henrike Naumann and Sung Tieu actively grapple with the Pavilion's architecture, using it as an ambiguous mirror for contemporary social dynamics. The title "ruin" not only describes the decay of physical structures, but also gestures toward bankruptcy—whether financial, political, or moral. Spaces of East German history—the vanished GDR Pavilion, the demolished Palace of the Republic, the burning Sunflower House at Rostock-Lichtenhagen, where a 1992 pogrom targeted asylum seekers, former Vietnamese contract workers of East Germany, and other migrant communities without any government intervention—serve as curatorial blueprints for addressing how historical absences create zones of broken time that can be reconfigured through artistic imagination. The works presented here address not a past that has passed, but one that is perhaps even more present and tangible today.

Sung Tieu envelops the pavilion's monumental façade, shaped by its National Socialist reconstruction in 1938, in a trompe-l'œil mosaic. The mosaic renders the skeletal remains of a prefabricated apartment block on Gehrenseestrasse in East Berlin—once the artist's childhood home and one of the largest dormitory complexes for Vietnamese contract workers in the GDR, later inhabited by successive migrant communities, and subsequently caught up in the speculative frenzy of the real estate market, while currently being torn down. More than three million marble tesserae simulate the surface and fractures of a structure originally conceived as a paradigmatic form of socialist egalitarian housing. Oscillating between illusion and index, Tieu intertwines personal memory with architectural representation, thereby subverting dominant historical narratives. Moreover, the work reveals historical continuities in administrative discipline, surveillance, and marginalization that have outlived various political systems. The title *Human Dignity Shall Be Inviolable* refers to Article 1 of the German Constitution and translates its principle into an architectural realm of tension. Transposed onto the overdetermined architecture of the German Pavilion, the façade produces a dissonant overlay in which two incompatible systems of representation are held in tension. At the same time, the work embodies a beauty and a longing that undermine the intertwining of architecture with structures of power. Within the pavilion's inner wings, Sung Tieu extends this inquiry through a group of works dedicated to her mother, foregrounding her experience of life and labor as both materially specific and structurally embedded within these same regimes that shape, regulate, and measure the body.

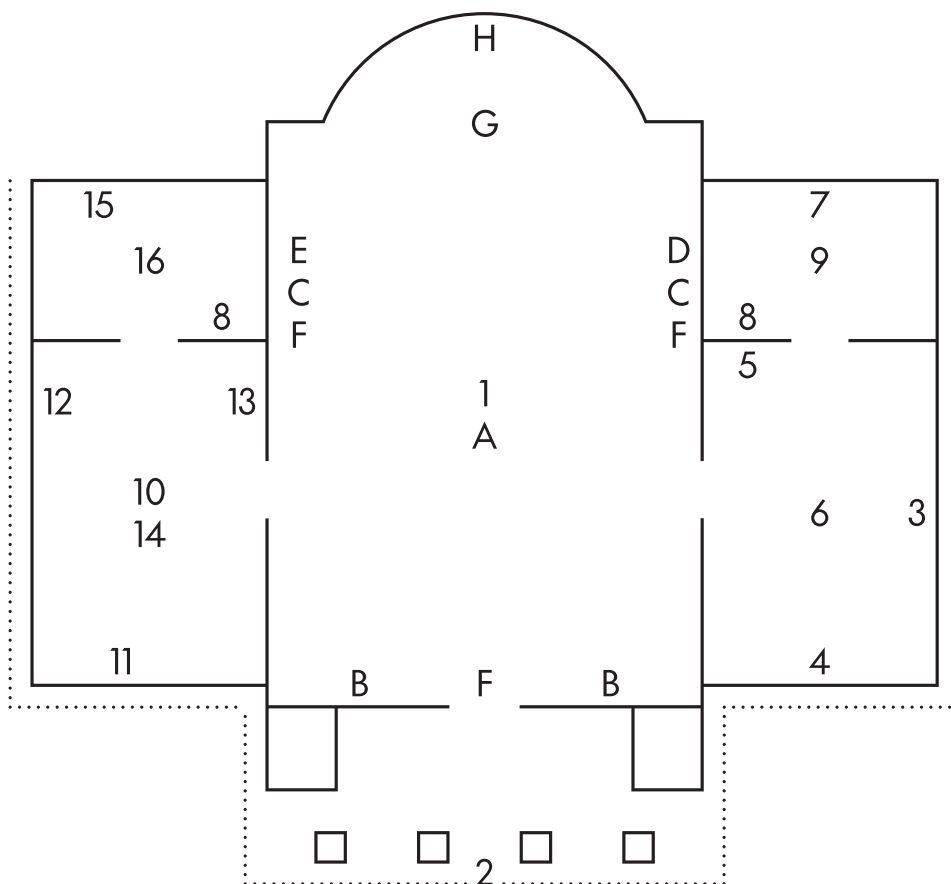
Henrike Naumann reflects on socio-political issues through interior design, exploring the friction between opposing political opinions in relation to taste and personal everyday aesthetics. Her immersive readymade-object installation in the pavilion's main space melds references to the postwar period in East and West Germany into an "archaeological prehistory of the present," in which East Germany becomes an inner front—a border that will not disappear. Working with the set pieces of a past that will not pass, Naumann offers a glimpse into a future that can become a present reality sooner than expected. Objects are set against a mint-green backdrop evoking the wall color of former Soviet army barracks in the GDR. A relief made of chairs serves as a chronology of 20th as well as 21st century German history, while rows of curtains explore a central artistic theme of Naumann's work: homeyness as a parallel-operating emotional space. Inspired by traditional Erzgebirge dioramas of farmhouse parlors, a large relief frame depicts an interior in the style of New German Design (Neues Deutsches Design). Aside is an upholstered and furnished interpretation of a Socialist Realist mural that references the motif of the work *The Mechanization of Agriculture (Die Mechanisierung der Landwirtschaft, 1960/61)*, created by Naumann's grandfather, the artist Karl Heinz Jakob, which is now hidden behind a drywall partition in Chemnitz. A central HauberK curtain alludes to a pause in time following the fall of the Iron Curtain during the Cold War: a remilitarization following demilitarization—and the anticipation of an impending war.

While Henrike Naumann reinterprets our immediate future through her use of historical traces and materials, Sung Tieu approaches figurative forms and conceptual abstraction as reflective rather than opposing media to create narratives about visibility and invisibility, desire, and rejection.

Together, Naumann and Tieu's interventions transform the German Pavilion's architecture and historical resonances into sites of reflection and resistance—mobilizing ruin not as a noun, but as a verb, referring to the ongoing processes of ruination triggered by current political endeavors to silence how history is told from the margins.

The Giardini, and particularly the German Pavilion, may be read as a political topography in which the presentation and interpretation of art reveal the historical and contemporary intersections of history, politics, and social values. With their overlapping formal, political, social, and historical implications, the works by Sung Tieu and Henrike Naumann join the chorus of *Minor Keys* of this year's Biennale exhibition and encourage us to understand pasts, presents, and futures as polyphonic and multiperspectival, to make room for opposites, and to act in resistance within them. – Kathleen Reinhardt

LIST OF WORKS AND FLOORPLAN



HENRIKE NAUMANN

1

The Home Front, 2026
Mixed media, consisting of:

A

Barracks in Pastel,
Wall paint

B

War,
Wall of hieroglyphs

C

Pre-War,
Chair relief

D

Post-War I—East German Art History,
Wall mural assemblage

E

*Post-War II—West German Furniture History,
Farmhouse diorama assemblage*

F

*Window Fashion,
Curtains*

G

*1990 / Pre-War,
Hauberk curtain*

H

*TRÜMMERFRAU,
Performance*

SUNG TIEU

2

*Human Dignity Shall Be Inviolable, 2026
Marble tesserae, grout*

3

*They Have Eyes, But They See Not,
They Have Ears, But They Hear Not, 2026
Aluminium foil, aluminium, wood, magnet, lacquer
(in collaboration with Vũ Thị Hạnh)*

4

*The House Which Is Waste, 2026
Pencil on paper, framed*

5

*Untitled (Ruin), 2026
Stainless steel, lacquer*

6

*Dead Flies Cause the Ointment
to Send Forth a Stinking Savour,
(Grass), 2026
Scent*

7

*But the Flesh Is Weak, 2026
Glass, stainless steel*

8

*Untitled (Ruin), 2026
Wood*

9

*Dead Flies Cause the Ointment
to Send Forth a Stinking Savour,
(Garage), 2026*
Scent

10

*Thou Shalt Not Bear False Witness,
(Neck & Wrist Circumference,
Version 4), 2026*
Aluminium

11

*Divers Weights and Divers Measures
(Vũ Thị Hạnh / F I), 2026*
Aluminium

12

*Weighed in the Balances
(Vũ Thị Hạnh / F II), 2026*
Aluminium

13

*Weighed in the Balances
(Vũ Thị Hạnh / S I), 2026*
Aluminium

14

*Dead Flies Cause the Ointment
to Send Forth a Stinking Savour,
(Barracks), 2026*
Scent

15

*For Now We See Through a Glass,
Darkly, 2026*
Aluminium

16

*Dead Flies Cause the Ointment
to Send Forth a Stinking Savour,
(Earth Peat), 2026*
Scent

PROGRAM

Henrike Naumann
TRÜMMERFRAU
Performance

A performance by the Venetian vertical dance group Il Posto will inaugurate Henrike Naumann's installation and recur on selected dates throughout the course of the biennial.

May 7, following the opening and 3 p.m.

May 9, 12 a.m. and 4 p.m.

September 12, 12 a.m. and 4 p.m.

November 21, 12 a.m. and 4 p.m.

Further dates will be announced on the German Pavilion's website.

In November, the final week of the exhibition is dedicated to discursive events in Venice in cooperation with Eva Bentcheva (TUD Dresden University of Technology) and Matteo Bertelé (Ca' Foscari University of Venice).

Guided tours through the German Pavilion can be booked at the Biennale office in German, English, and Italian.

Contact:
Education Office Contacts
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30124 Venice

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Biennale Sessions +39 041 5218 735

THE CURATOR

Kathleen Reinhardt is the director of the Georg Kolbe Museum in Berlin, that has been awarded as “Museum of the Year 2025” by AICA Germany in the beginning of this year. Her curatorial practice in German as well as international contexts focuses on contemporary art, art in various political systems, and post-socialist practices, as well as the discursive potential of collections in the context of ideology, memory, and identity. She understands the museum as a space for artistic research and production and explores the role of feminist perspectives in reshaping institutional structures.

At Georg Kolbe Museum, her program connects historical questions with contemporary practice, as seen in exhibitions such as *Lin May Saeed: The Snow Falls Slowly in Paradise, A Dialogue with Renée Sintenis* (2023), *Noa Eshkol: No Time to Dance* (2024), and *David Hartt: Metabolic Rift* (2025). From 2016 to 2022, she was curator of contemporary art at the Albertinum (Staatliche Kunstsammlungen Dresden), where she was responsible for collection acquisitions, solo and group exhibitions, as well as publications, including *Marlene Dumas. Skulls* (2017), *Slavs and Tatars. Made in Dschermanny* (2018) and *For Ruth, the Sky in Los Angeles. Ruth Wolf-Rehfeldt and David Horvitz* (2019 Albertinum, 2022 Wendemuseum of the Cold War, Los Angeles). In 2020/21, she curated the group show *1 Million Roses for Angela Davis* and initiated the research and exhibition project *Revolutionary Romances? Transcultural Art Histories in the GDR* (2019–2024).

Reinhardt conducted research and earned her Ph.D. in African American art and socially engaged artistic practices at Freie Universität Berlin in the Department of Global Art Histories. She teaches internationally and publishes in exhibition catalogs, academic anthologies, and scholarly journals, including *African Arts*, *Art Margins*, *Contemporary Art*, and *Kaleidoscope*.

THE ARTISTS

HENRIKE NAUMANN

Henrike Naumann was born in Zwickau (GDR) in 1984. Until her sudden death in February 2026, she lived and worked in Berlin. Naumann reflects on socio-political problems through design and interiors. She explores the friction between opposing political opinions through the lens of taste and personal everyday aesthetics. In her immersive installations, she arranges furniture and objects to create scenographic spaces in which she integrates video and sound works. Naumann's artistic practice reflects upon mechanisms of radicalization and their connection to personal experience. It includes a wide range of lectures and interdisciplinary collaborations engaging with the central questions of her work. Most currently, she had been doing research on the relationship between art and war.

Naumann has been awarded numerous prizes, including the Karl Schmidt-Rottluff Scholarship, the Max Pechstein Prize of the City of Zwickau, the Leipziger Volkszeitung Art Prize and the Scholarship of Villa Aurora/Thomas Mann House, Los Angeles. Important exhibitions of her works have been held at the SculptureCenter in New York, the Busch-Reisinger Museum at Harvard University, the Museum of Modern Art Warsaw, the Haus der Kunst in Munich, the German Parliament as well as the Ghetto Biennale in Haiti (2015, 2017) and the Kyiv Biennale in Ukraine (2023). Henrike Naumann was a fellow at the Berlin Artistic Research Program 2024/25. She had accepted a professorship in sculpture at the University of Fine Arts Hamburg beginning in 2026.

From her nomination in May 2025 until her death, Henrike Naumann worked intensively on her contribution to the German Pavilion, completing the work before she passed. The team of the German Pavilion has been working alongside her studio team to bring her artistic vision to life.

SUNG TIEU

Sung Tieu, born in 1987 in Hải Dương, Vietnam, is a Vietnamese-German artist who lives and works in Berlin. Having grown up between political systems, Tieu's work unfolds at the intersections of biography and geopolitics. Her practice examines the enduring aftershocks of the Cold War, colonial entanglements, and the subtle mechanisms of institutional power. It reflects the social and psychological effects of migration, bureaucracy, and state control. Through sculpture, painting, sound, video, photography, scent, text, and archival material, Tieu constructs spatially dense installations—environments in which political structures and personal experience converge and blur.

Currently, her works are on view as part of the 82nd Whitney Biennial at the Whitney Museum of American Art. Major solo exhibitions have been held at the KW Institute for Contemporary Art, Berlin; Kunsthalle Nürnberg; Amant Foundation, New York; MIT List Visual Arts Center,

Cambridge; Kunst Museum Winterthur; Neuer Berliner Kunstverein (n.b.k.); Mudam – Musée d'Art Moderne Grand-Duc Jean, Luxembourg; Galerie für Zeitgenössische Kunst (GfZK), Leipzig; Haus der Kunst, Munich; and Nottingham Contemporary. She has also participated in the Taipei Biennial (2025), Gwangju Biennale (2024), Shanghai Biennale (2023), Bienal de São Paulo (2021), and Kyiv Biennale (2021). Tieu has received numerous awards, including the Schering Stiftung Award for Artistic Research (2024), the Rubens Promotional Award of the City of Siegen (2024), and the Audience Award of the Preis der Nationalgalerie (2021).

ABOUT IFA

ifa – Institut für Auslandsbeziehungen is the commissioner of the German Pavilion at the International Art Exhibition – La Biennale di Venezia. Since the 1980s, ifa has helped secure seven Golden Lions, including four for Best National Participation at the biennial. Through its work in the fields of art and civil society, ifa fosters understanding and trust between people around the world. It supports democratic societies and advocates for freedom in art and science as well as freedom of expression. By contributing its international expertise and networks to discussions on art, culture, politics, and society, it helps broaden perspectives both in Germany and worldwide.

ifa provides spaces for artistic production and critical reflection, using its art collection and fostering art as a driving force for democratic social change. In the field of contemporary art, ifa supports exhibitions by artists living in Germany and is involved in international networks and academic discussions on art and cultural exchange. As part of its exhibition funding, ifa supports German and Germany-based artists in participating in biennials around the world and facilitates the participation of artists from developing and transitioning countries in biennials held in Germany.

ifa is funded by the German Federal Foreign Office, the Federal Ministry of the Interior, the state of Baden-Württemberg, and the City of Stuttgart.

VISIT

Opening hours in summer
11 a.m. to 7 p.m.
Last admission at 6:45 p.m.
(May 9 to September 30)

Opening hours in autumn
10 a.m. to 6 p.m.
Last admission at 5:45 p.m.
(October 1 to November 22)

Closed on Mondays
Except on May 11, June 1, September 7, and November 16

For updates and all information regarding ticket purchases as well as guided tours, please visit the biennial's website: www.labiennale.org.

CATALOG

Alongside the opening of the German Pavilion at the 61st International Art Exhibition – La Biennale di Venezia, an accompanying publication featuring artistic contributions by Henrike Naumann and Sung Tieu as well as texts by Bakri Bakhit and Clemens Villinger, Sabeth Buchmann, Kathleen Reinhardt, and Kerstin Stakemeier will be published by DISTANZ Verlag.

Publisher: Kathleen Reinhardt / Institut für Auslandsbeziehungen

German, English

Softcover, 16.5 x 23 cm

160 Pages

Design: Dan Solbach

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30 €

TEAM

Artists: Henrike Naumann and Sung Tieu
 Curator: Dr. Kathleen Reinhardt

Commissioner: ifa – Institut für Auslandsbeziehungen
 General Secretary: Gitte Zschoch
 Head of Art Department: Dr. Ellen Strittmatter
 Head of Art Funding, Biennials: Dorothea Grassmann
 Lead Project Manager: Tuan Do Duc
 Project Manager: Philipp Kind
 Accounting: Tanja Spiess
 Communication: Hjördis Kettenbach, Miriam Kahrman, Theresa Brüheim, Anton Buchholz, Pia Roskwitalski, Bureau N
 Invitation Management: Sophie Slade

Head of Production: Mirja Katharina Heise
 Curatorial Assistant: Anaïs Nyffeler
 Curatorial Communication and Publication Management: Jesi Khadivi
 Visual Identity: Dan Solbach with Yewon Park
 Publication: DISTANZ
 Website: Asger Behncke Jacobsen

Lighting Concept: Matthias Singer
 Production Management: Alessandra Messali
 Technical Management and Architectural Supervision: Clemens F. Kusch, Martin Weigert, Andrea Giovanni Zigon
 Mediation: Sara Bizai, Marco Carrino, Emma de Felice, Gaia De Santi, Fabio Lapenna, Andra Pani, Anne Rosenvold, Melanie Ruhe, Eduardo Xerex
 Installation Views: Jens Ziehe, Andrea Rossetti
 Event Photography: Clelia Cadamuro
 Fundraising: ifa – Institut für Auslandsbeziehungen, Kathleen Reinhardt, sorry, not sorry—Lilli von Bodman

STUDIO HENRIKE NAUMANN

Deputy Artistic Direction: Dr. Clemens Villinger
 Project Management: Alissa Dovgucic
 Studio Manager: Carlo Bernhardt
 Consulting: Bakri Bakhit

PRODUCTION TEAM HENRIKE NAUMANN

Production Management and Artistic Consulting: Jonas von Ostrowski
 Deputy Production Manager: Pauline Weertz
 Technical Production: Naiv Studios (Kilien-Robinson Heiland, Simon Jenewein, Julian Kast)
 Installation Assistants: Christian Eisenberg, Linus Schuierer, Luis Traxler
 Production Team Berlin: Doreen Back, Ulrike Bernard, Julia Boxler, Shuah Brotherton, Johannes Büttner, Thomas Drerup, Markues, Bastian

Hagedorn, Alice Hauck, Melissa Kurt, Magdalena Loheide, Esra Nagel,
Inger Selck, Lee Stevens, Tobi, Theresa Tuffner, Merle Vorwald, Sebastian
Warne, Elisabeth Weiß

PERFORMANCE *TRÜMMERFRAU* HENRIKE NAUMANN

Choreography: Il Posto–Wanda Moretti

Performers: Francesca D’Agostino, Isabel Rossi

Costume Design: Andy Besuch

Sound Design and Composition: Bastian Hagedorn (featuring Ben
Bloodygrave, *Ich schau in dein Gesicht (Telekoma Cover)*; Milva, *Ninna
Nanna 1932*)

Additional Editing and Mixing: Alissa Dovgucic, Lennard Poschmann

STUDIO SUNG TIEU

Studio Manager: Silvio Saraceno

Architectural Design and Production: Miriam Umiń

Graphic Design: Gunar Laube

Research Assistant: Mara Hornemann

Architectural Assistant: Tomi Laja

Studio Assistant: Ronald Laube

Interns: Gena Haensel, Charlotte Mourgue d’Algue, Giorgio Nigra

PRODUCTION TEAM SUNG TIEU

Mosaic Production: Ravennae Mosaico Ori e Smalti S.r.l.

Mosaic Consulting: Koko Mosaico

Exterior Install: Rio Marin S.r.l.

Interior Install: Studio Voxel

Scent: in collaboration with Scentcommunication

Consulting: Faraguna GmbH

PRESS CONTACT

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Press material to use for current coverage can be found on the German Pavilion's website: www.deutscher-pavillon.org.

THANKS

The German Pavilion at the 61st International Art Exhibition—La Biennale di Venezia is realized by ifa—Institut für Auslandsbeziehungen on behalf of and funded by the German Federal Foreign Office



INITIAL PARTNER



PARTNER



SUPPORTERS



SPECIAL THANKS

Sammlung Becker; Emanuel Bodman; Lilli von Bodman; Boros Foundation; Burger Collection, Hong Kong; Emalin, London; Nicoletta Fiorucci Foundation; Carola & Jeremy Golding; Sammlung Gräfling; Barbara & Axel Haubrok; Sammlung Haus N; Carlos & Johanna von Hardenberg, München; Karin und Uwe Hollweg Stiftung; Korinna von Kempfski; Halina von Kempfski und Dr. Sebastian Baden; Koko Mosaico; Ludwig Koehne; F. Niemann Kronshagen; Kuhn & Bülow; Kirsten & Stephan Landwehr; Sammlung Andra Lauffs-Wegner; Clemens Leopold; Saskia Leopold; Hans-Dieter Lochmann; Brigitte & Arend Oetker; Private Collection; Liebaert Projects, Belgium; Robert Müller-Grünow; Perić Collection; Ravennae Mosaico Ori e Smalti S.r.l.; Collection Enea Righi, Bologna, Italy; Julie Schemann, München; Kunststiftung Christa & Nikolaus Schües; Dr. Karsten & Sandra Stein; Nicos Steratzias; Andrée Sfeir-Semler; Sfeir-Semler Gallery Beirut/ Hamburg; Trautwein Herleth Berlin; Villa Massimo; Visit Berlin; Prof. Carsten Wiewiorra; Alexander Zuckowski; 3548 Collection

THE ENABLERS

The exhibition *Ruin* at the German Pavilion of the 61st International Art Exhibition – La Biennale di Venezia, presenting works by the artists Henrike Naumann and Sung Tieu and curated by Dr. Kathleen Reinhardt, is enabled by the dedication and support of more than 40 committed sponsors, patrons, and individuals.

“The German Pavilion at La Biennale di Venezia is one of the most important projects of the Federal Republic of Germany’s foreign cultural and educational policy. It creates an international space for artistic perspectives and helps ensure that contemporary art from Germany is recognized worldwide. A project of this magnitude would not be possible without either public funding or the commitment of numerous partners. I would therefore like to express my sincere thanks to all sponsors and partners for their generous support.”

Prof. Dr. Daniela Schwarzer

President of ifa – Institut für Auslandsbeziehungen

INITIAL PARTNER

ifa-Freunde des Deutschen Pavillons/Biennale Venedig e. V.

Under the symbol of the oar fork of a Venetian gondola (Italian: *Forcola*), the association supports the work of the selected artists as well as the curatorial team of the German Pavilion at La Biennale di Venezia. Through interaction, communication, networking, and financial support, the members contribute to the realization of the respective artistic projects. The relationship with the Pavilion team is characterized by intensive exchange and long-standing commitment.

PARTNER

Sparkassen-Finanzgruppe with Sparkassen-Kulturfonds of the Deutscher Sparkassen- und Giroverband, the Ostsächsische Sparkasse Dresden, the Ostdeutscher Sparkassenverband and the DekaBank Deutsche Girozentrale

For the fifth time, the Sparkassen-Finanzgruppe is supporting the German Pavilion at this year’s Biennale Arte, thereby enhancing the international visibility of contemporary art from Germany. This sponsorship is part of the Sparkassen-Finanzgruppe’s comprehensive social commitment, which totaled approximately 500 million euros in 2025. As Germany’s largest non-governmental sponsor of culture, it is committed to cultural participation and artistic diversity in all regions of the country.

SPONSORS

Peter und Irene Ludwig Stiftung

The Peter and Irene Ludwig Foundation is supporting the contribution to the 61st International Art Exhibition – La Biennale di Venezia due to its special thematic and historical affinity with its own collection and the Foundation’s work. The commitment of the foundation is to build bridges through its transhistorical and transnational collection as well as its international cultural support, which connects the foundation with the

artists and the curator. The foundation is particularly pleased to be a Presenting Partner during the closing weekend of the biennial.

Berlin Senate

Berlin, as one of the vibrant hubs of the global art scene, supports visionary voices on the international stage that inspire, challenge, and connect. Together with Dr. Kathleen Reinhardt, director of the Georg Kolbe Museum, Berlin-based artist Sung Tieu, and Henrike Naumann, who also lived in Berlin, the senate enthusiastically champions the power of contemporary art, through which it aims to celebrate art as a catalyst for dialogue, diversity, and visions for the future.

Hamburg Authority for Culture and Media

The Hamburg Authority for Culture and Media promotes diversity and freedom in the arts, and provides a space for critical engagement with current issues and challenges of our time. It is further supporting the German Pavilion at La Biennale di Venezia this year, which will present works by Henrike Naumann and Sung Tieu, who is a graduate of the University of Fine Arts Hamburg.

JEF – Not a Foundation

JEF – Not a Foundation is an impact-driven, nonprofit organization. Its focus is on bold and innovative initiatives in the arts and culture, social participation, science, and research. What these projects have in common is that they address relevant issues, explore new avenues, and tangibly improve the lives of individuals. In this way, JEF – Not a Foundation makes the visionary and extraordinary possible, thereby contributing to an open, democratic, and sustainable society, and inspiring others.

Alfried Krupp von Bohlen und Halbach-Stiftung

Since 1968, the non-profit Alfried Krupp von Bohlen und Halbach Foundation has been supporting individuals and projects in science, education, arts, culture, health, and sports, having committed approximately 700 million euros to these efforts. Through its work, the Foundation sets the agenda for scientific as well as higher education development; it aims to contribute to international understanding, to support emerging artists, and to improve the education of younger generations.

Volkswagen Group

As a sponsor of the Education Program, the Volkswagen Group provides special support for the German Pavilion's outreach as well as educational activities, with the aim of introducing a broad audience to the curatorial and artistic work of Kathleen Reinhardt, Henrike Naumann, and Sung Tieu. This international commitment to culture is part of the Group's social responsibility. It strengthens initiatives that create access to art and culture, while further promoting dialogue on issues facing the future.

„So geht Sächsisch“

Saxony has a long and close connection to Italy. The paintings of the great Italian masters hang in its art galleries; Saxon painters traveled south for

study trips and brought their impressions of Venice, Rome, or Naples back home. Exchange and curiosity are the lifeblood of our culture, both then and now, and La Biennale di Venezia is one of the places where this is particularly evident. That is why the Free State of Saxony supports the German Pavilion.

Hochschule für Bildende Künste Hamburg (University of Fine Arts Hamburg, HFBK)

In their work, Henrike Naumann, a professor-elect at the HFBK, and HFBK graduate Sung Tieu combine social analysis with a precise, conceptual language, thereby exemplifying the artistic practice taught and lived at the University of Fine Arts Hamburg. The Ministry of Science, Research, and Equality (BWFG), led by Senator Maryam Blumenthal, supports Hamburg's universities in actively shaping social debates. Through artistic contributions—such as those in the German Pavilion at La Biennale—new perspectives on our society can be made tangible and brought into the public discourse.

DAS MINSK

DAS MINSK Kunsthaus in Potsdam is a unique place where art, architecture, history, and the present meet. Exhibitions and programs are devoted to art from the GDR as well as contemporary international artistic positions, contributing to making underrepresented voices in the arts more visible. The Hasso Plattner Collection after 1945 forms the nucleus of this inquiry. DAS MINSK thereby contributes to the reappraisal of (East) German art history.

ZEIT Stiftung Bucerius

Whether in science, culture, education, politics, society, or the media—through grant-funded projects and its own initiatives, the ZEIT Stiftung Bucerius defends freedoms, creates space for expression, and provides guidance. In the field of art and culture, it is committed to artistic diversity and cultural participation, the exploration of social issues, and the preservation and promotion of cultural heritage, particularly with regard to Hamburg and Northern Germany.

Rudolf Augstein Stiftung

The non-profit Rudolf Augstein Foundation promotes the arts, independent journalism, and social participation. In the arts, it particularly supports interdisciplinary projects that reflect on social developments and open new forms of dialogue. In this way, it fosters a critical, democratic public sphere in keeping with its motto: "Say what is, and show what is possible."

Alexander Tutsek Stiftung

In the field of art, the Alexander Tutsek Foundation focuses on contemporary photography as well as contemporary sculptures and installations using glass as a medium. As part of the German Pavilion's exhibition, the Foundation is supporting Sung Tieu's glasswork for the Pavilion.

Schering Stiftung

Schering Stiftung in Berlin promotes the life sciences as well as contemporary art – and finally the dialogue between the two. Unprecedented projects at the intersection of art and science are presented in the foundation's exhibition space. The Ernst Schering Prize and Schering Young Investigator Award honor outstanding contributions to pioneering biomedical research. In cooperation with KW Institute for Contemporary Art, Schering Stiftung awards the Award for Artistic Research.

Eva Leinemann Stiftung

Initially, the Eva Leinemann foundation, established in 2014, supported smaller initiatives. Thanks to generous donations from Dr. Eva-Dorothee Leinemann and the Leinemann Foundation for Education and the Arts, the art foundation has been able to realize larger projects in the fields of art and culture since 2024. The foundation supports artists as well as interesting projects and exhibitions organized by state cultural institutions and other organizations.

Concrete Projects

Concrete Projects is a philanthropic initiative founded by Emilie Pastor and Sibylle Rochat in 2015. It supports artists as well as institutions internationally by funding ambitious art production. The art world is under increasing commercial pressure. Concrete Projects aims to make a constructive contribution so that new perspectives continue to be shared. Concrete Projects is proud to support Sung Tieu's work for the German Pavilion at the 61st International Art Exhibition–La Biennale di Venezia.