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7 Standout Works at the 2022 Berlin Biennale, From 'Vomit Girl' Sculptures to Videos Reflecting on the Vietnamese Diaspora

BY EMILY WATLINGTON

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Noel W Anderson



Installation view of the 2022 Berlin Biennale at Hamburger Bahnhof, showing works by Noel W Anderson (left) and Calida Garcia Rawles.

Photo : Photo Laura Fiorio

While Attia sees the exhibition as endeavoring to visualize histories rendered invisible by colonialism, a number of the most thoughtful works on view express an ambivalence when it comes to visibility and representation. Noel W Anderson's tapestries, for example, grapple with the twinned impulse to both push against the media's spectacularization of images of Black death and also make sure they are never forgotten. The Kentucky-born artist does this by borrowing images of anti-Black violence from history—some easily identifiable scenes, some lesser known—then warping the images digitally before turning them into Jacquard weaves. Made in cotton, they refer to slave labor and thus, a continuity of Black making. On view at Hamburger Bahnhof, one tapestry, titled *Hood Dreams I*, is attached to the ceiling at five different points and heights, its display further refuting the image's legibility while also lending it a commanding presence.