

Press Kit Summer Program 2017

Content

Press Release

Enemy of the Stars: Ronald Jones in dialogue with David Hammons, Louise Lawler, Helmar Lerski, and Julia Scher

Biographies

Addendum

Hiwa K

Biography

Nicholas Mangan

Biography

The Berlin Sessions

New Commissions

Upcoming Exhibitions

Partners

Press material

Image and text material can be downloaded at: www.kw-berlin.de/en/press

As of June 1, 2017 / Subject to change

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Press Release Berlin, June 1, 2017

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Enemy of the Stars:

Ronald Jones in dialogue with **David Hammons, Louise Lawler, Helmar Lerski, and Julia Scher**

May 20 – August 6, 2017

Opening: May 19, 2017, 7–10 pm

Hiwa K

Don't Shrink me to the Size of a Bullet

Schering Stiftung Art Award

June 2 – August 13, 2017

Opening: June 1, 2017, 7–10 pm

Nicholas Mangan

Limits to Growth

June 2 – August 13, 2017

Opening: June 1, 2017, 7–10 pm

Departing from an investigation into language as a driving force and political instrument in artistic practices the summer season at KW looks at the impact that politics have more specifically on objects, locations, and the infrastructures that shape our everyday life. Through a constellation of exhibitions the season probes the ideological systems that govern our existence and the complex and interrelated causes and effects that each decision has within these networks.

The season is spearheaded by the exhibition *Enemy of the Stars*, which re-examines the artistic and theoretical practice of American artist and critic **Ronald Jones** and its relevancy in the current political climate. During the 1980s and 90s, Jones produced a body of work that sought to reveal the patterns of key political occurrences that shape our existence through drawing connections between parallel and seemingly unrelated events. Jones often drew on design and art historical references and placed them in conversation with historical incidents and socio cultural manifestations often with the aim to bridge abstraction, utility, and historical fact, questioning the relationship between style and aesthetics and a social political consciousness.

Simultaneously, two ambitious solo exhibitions survey the work of Australian artist **Nicholas Mangan** and Iraqi-Kurdish artist **Hiwa K**—winner of the Schering Stiftung Art Award 2016. Mangan's work maps our (colonial) understanding of land, trade, and economics through the lens of geology and systems theory, while Hiwa K's autobiographical constructs form the backdrop for performative interventions in which vernacular forms, oral histories, and political constructs are intertwined.

Enemy of the Stars:

Ronald Jones in dialogue with **David Hammons**, **Louise Lawler**, **Helmar Lerski**, and **Julia Scher**

Press Preview: May 19, 2017, 11 am

American artist and critic **Ronald Jones** (born 1952, US) gained prominence in New York during the mid-1980s by using disparate formal and minimal languages to explore history as a medium. Through juxtapositions of historical events, innovations, discoveries, violence and fear, he explores the complex interrelation of events as they define our perception of ourselves and the world often through connecting seemingly unrelated occurrences. The relationship between the modernist code and the codes of power is the persistent theme in his work.

The reconsideration and repositioning of the political, social, and economical value of 'the object' has become rather topical in recent contemporary art production and therefore revisiting some of Jones' pioneer work is necessary to continue this debate within the current political climate. Fear has become a larger motor to societal developments over the past years, calling democratic processes into question. Jones outwardly idiosyncratic pairings help to reveal underlying processes that shape our decision-making.

Following his show at the Grazer Kunstverein in 2014, which presented works to the public for the first time since his withdrawal as an artist in the mid-1990s, the exhibition *Enemy of the Stars* aims to reflect and expand upon Ronald Jones' practice by placing crucial work in close dialogue with peers at the time such as **David Hammons**, **Louise Lawler**, and **Julia Scher** as well as with historical works from **Helmar Lerski** in order to open a critical dialogue on how political ideas relate to biography, text in relation to form, and identity in relation to subject.

The exhibition *Enemy of the Stars* is organized by artist **Jason Dodge** and **Krist Gruijthuijsen**, director of KW.

The exhibition *Enemy of the Stars* will be accompanied by a series of commissions and adaptations that run alongside the exhibition, featuring work by **Jenna Bliss**, **Sidsel Meineche Hansen**, **Ishion Hutchinson**, and **K.r.m. Mooney**. Through temporary sculptural insertions, performance, film, readings, and collaborative practices the series temporarily expands on, complicates, and probes the premises of the exhibition. Organized by **Anna Gritz**, curator of KW.

Hiwa K

Don't Shrink me to the Size of a Bullet

Schering Stiftung Art Award

Press Preview: June 1, 2017, 11 am

KW Institute for Contemporary Art and the Schering Stiftung present *Don't Shrink me to the Size of a Bullet* by artist **Hiwa K** (born 1975, IQ), winner of the Schering Stiftung Art Award 2016. For the exhibition at KW, the artist presents a selection of works from the past ten years as well as an ambitious new production, co-produced by the Schering Stiftung, with support of the Medienboard Berlin-Brandenburg.

Forced to leave his home country for political reasons, the disconnection with what was formally known as "home" is crucial to the artistic inquiry undertaken by Hiwa K. This question drives the artist to produce work in which vernacular forms, oral histories, and political constructs are intertwined. The various references in his practice consist of stories told by family members and friends, found situations, and everyday encounters that evolve around make-shift solutions and pragmatic approaches to often complex ideas and concepts. In this capacity, the artist attempts to retain the traditions surrounding his upbringing while also obtaining the knowledge that will help him to further integrate into newer environments.

The longing for connection, curiosity, and the desire to learn remain key to the artist's exploration of the relationship between personal and the collective systems of thought. When arriving in

Europe in 2001, he took the opportunity to study music and became a pupil of the Flamenco master Paco Peña. Acting as a tool to create another dimension of critique within today's society, his relationship to music has since become a key element in the work. Music has also functioned as a bridge to create a strong collective and participatory dimension within his practice and working models.

The exhibition is accompanied by an extensive publication, which presents the entirety of the artist's oeuvre to date. The publication, *Don't Shrink Me to the Size of a Bullet*, is edited by **Anthony Downey** and is published by Verlag der Buchhandlung Walther König.

Nicholas Mangan

Limits to Growth

Press Preview: June 1, 2017, 11 am

Limits to Growth is the first survey exhibition by Australian artist **Nicholas Mangan** (born 1979, AU) and a unique introduction to the depth and variety of Mangan's practice to European audiences. With a strong research base in both history and science, Mangan's work addresses a range of themes, including the ongoing impacts of colonialism, humanity's relationship with the natural environment, contemporary consumptive cultures, and the complex dynamics of the global political economy. At KW Mangan's solo exhibition brings together five key projects produced over the last nine years in conversation with a new film production. The show lends its title from the work *Limits to Growth* (2016), which was produced for the touch and which explores the relationship between two monetary currencies: Rai, large stone coins from the Micronesian island of Yap, and Bitcoin, a digital currency allegedly invented by Satoshi Nakamoto in 2008.

The range of works presented as part of the exhibition is characteristic of Mangan's approach to tackle the key questions of our era through an in-depth look at the socio-political implications of energy extradition. A particular focus is placed on the narratives crucial to Mangan's own geographical region—Asia Pacific, and the role of his home country Australia.

The survey exhibition was developed jointly by KW Institute for Contemporary Art, Berlin with Monash University Museum of Art in Melbourne (MUMA), and the Institute of Modern Art in Brisbane (IMA). The exhibition is accompanied by an extensive publication published by Sternberg Press. It includes newly commissioned texts by Ana Teixeira Pinto and Helen Hughes, along with a conversation between the artist and Barcelona-based curatorial office *Latitudes*.

Alongside its exhibition program, KW is continuously pushing beyond the confines of the physical building through its commission program. These commissions are produced in order to present a different temporality and dedication to art production, in which the environment and architecture of both institutions—KW and the Berlin Biennale for Contemporary Art—is challenged. New additions for this season are by **atelier le balto**, **Trevor Paglen**, and **Felix Gonzalez-Torres**.

KW is also delighted to announce the *KW Production Series*, a new commissioning project dedicated to artists' moving image. In collaboration with the Julia Stoschek Collection and Outset Germany, KW will concentrate on two new productions per year. The series is inaugurated with artists **Jamie Crewe** and **Beatrice Gibson**. The series is produced by **Mason Leaver-Yap**, Associate Curator at KW.

Opening Hours

Wednesday–Monday 11 am–7 pm

Thursday 11 am–9 pm

Closed on Tuesday

Admission

8 €, reduced 6 €

Admission free on Thursday evening from 6–9 pm

Combined Dayticket KW Institute for Contemporary Art / me Collectors Room Berlin
10 €, reduced 8 €

Free Guided Tours

KW offers free guided tours through the exhibitions during regular opening hours.

For further information on tours for large groups (over 10 people) please contact Katja Zeidler at kaz@kw-berlin.de.

Titles and exhibition dates are subject to change.

Enemy of the Stars: Ronald Jones in dialogue with David Hammons, Louise Lawler, Helmar Lerski, and Julia Scher May 20 – August 6, 2017

Opening: May 19, 2017, 7–10 pm

‘Part of the motivation behind my work is to make it look legitimate immediately, to make it look like “art of the museum” from the first start. I want to get as close to the center of the culture as possible, by beating the game of legitimizing culture. I imagine my work like a computer virus that slips in as if it were meant to be there. That is why a highly refined presentation is so crucial.’—
Ronald Jones

The exhibition *Enemy of the Stars* reflects and expands upon Ronald Jones’ practice. Following his show at the Grazer Kunstverein in 2014, which presented works to the public for the first time since Jones’ withdrawal from practicing an artist in the mid 1990s, the exhibition places crucial work by Jones in close dialogue with peers working at the same time, such as David Hammons, Louise Lawler, and Julia Scher as well as with a series of historical works by photographer Helmar Lerski. The show aims to open up a critical dialogue on how political ideas relate to biography, text relates to form, and identity relates to the notion of the subject.

American artist and critic **Ronald Jones** (born 1952, US) gained prominence in New York during the mid 1980s by using disparate formal and minimal languages to explore history as a medium. Through juxtapositions of historical events, innovations, discoveries, violence, and fear, he investigates the complex interrelation of events as they define our perception of ourselves and the world—often through connecting seemingly unrelated occurrences.

The relationship between the modernist code and the codes of power is a persistent theme in his work. Jones’ works question the perception of minimalism and design by introducing didactic methodologies to undermine our understanding of autonomy. The reconsideration and repositioning of the political, social, and economical value of “the object” has become quite topical in recent contemporary art production. Therefore, revisiting some of Jones’ pioneering works is a necessary step toward continuing this debate within the current political climate. Fear has increasingly become a factor that has influenced society over the past years due to increasing acts of violence that have caused xenophobic behavior to rise.

The title of the exhibition is taken from *BLAST*, a short-lived early 20th century literary magazine of the Vorticism movement in Great Britain, which was partly inspired by Cubism. The movement was announced in 1914 through a manifesto published in the first issue of *BLAST*. Written by provocateur Wyndham Lewis with the assistance by Ezra Pound, the manifesto consisted primarily out of a long list of things to be “Blessed” or “Blasted.” “Enemy of the Stars” was the title of a play published in the magazine, intended to provoke audiences through contradictions, clashing colors, and internal inconsistencies.

A folded banner, which originally was presented at the façade of the Contemporary Arts Center in New Orleans in 1985, is presented at the entrance of the exhibition. Although bearing no text, the banner demonstrates its importance through scale and design. The blue and white modernist design references *The Hague Convention* of 1954, which was the first international treaty dedicated to the protection of cultural property in the event of an armed conflict. By referencing the blue and white as the agreed-upon sign for cultural property, Jones marks the institution as a site for the expression of cultural heritage.

Jones' unique relationship between content and form are exemplified in his sculptures from 1988 that appropriate Jean Arp and Constantin Brâncuși's sleek and elegant aesthetic, displaying sublime beauty in the form of amorphic bronze shapes poised on wooden pedestals. The work *Untitled (DNA Fragment from Human Chromosome 13 carrying Mutant Rb Genes also known as Malignant Oncogenes which trigger rapid Cancer Tumorigenesis)* turns out to be magnified cells relating to cancer and the HIV-virus, making us intensely aware of the body by turning sensory perception into a voyeur of death. The work *Untitled (Core of the Human Retrovirus: Human T-Lymphotic Virus Type 1 which contains Protein p25, the RNA which carries the Virus's genetic information, and the Enzyme Reverse Transcriptase, which enables the Virus to made DNA corresponding to the Viral RNA)* from the same body of work references the structure of the single-stranded virus, a parasite that targets a host cell. The well-crafted objects in exquisite materials like etched glass, bronze, and beautifully finished woods are meant to elevate our consideration of the events in question.

Jones' works engage in linguistic, political, and aesthetic considerations and often take overtly abstract physical form, such as in the work *Untitled (Peace Conference Table Designs by The United States and South Vietnam, 1969)*, an installation consisting of seven tables based on the drawings that had been proposed between North Vietnam and the National Liberation Front of South Vietnam—which we know as the Viet Cong—the United States and South Vietnam. The works are witness to debates between the parties involved that took place at the center object (the table) used for their negotiations. By appropriating this information and scaling it down to the size of an average kitchen table, Jones takes these charged political subjects and presents them to the viewer in the most recognizable way possible.

Untitled Floor Tile (Interrogation room used for the detention of Stephen Biko from September sixth through the eight, 1977. Room 619 of the Sanlam Building, Security Police Headquarters, Strand Street, Port Elizabeth, Cape Providence, South Africa) is a wood relief that references the South African anti-apartheid activist Biko, who was part of the Black Consciousness Movement in the 1970s, and who was detained, tortured by state security officers, and subsequently died as a result of the repressive nature of the apartheid government. The wooden relief, which is shown in the exhibition, consists of African ebony wood, used by the British in South Africa during the 19th Century, which is paired with a wood known as "pink ivory". This type of wood is not only sacred within Biko's African tribal traditions but is also explicitly illegal to export from South Africa. The work both describes and inherently expresses a violation—and is thus designed as an explicit and deliberate act of illegal exploitation in itself.

Museological didactics are instrumental to Jones' practice and often appear in the titles to his works, which are worded in great length and detail to avoid any alternative reflective analysis or interpretation. In this way, Jones confronts the autonomy of the work, questioning its status and function. One example is *Untitled (This trestle was used to hold bodies in the morgue at Friendship Hospital in Beijing, China. Bodies of students and workers involved in the non-violent democracy movement were taken to Friendship Hospital after they were massacred in Tiananmen Square by the 27th Army of the People's Liberation Army on Sunday June 4, 1989. Balanced on top of the trestle is the Jarvik artificial heart, developed by Dr. Robert K. Jarvik and others at the University of Utah. In 1982 Dr. Barney Clark, a Seattle dentist, received the first Jarvik heart at Humana Hospital in Louisville, Kentucky. Following Clark's transplant, three other men received the Jarvik heart at the Humana Hospital. In each instance, the artificial heart was meant to permanently replace their diseased hearts. Eventually, the bodies of all four men*

rejected the artificial heart, which resulted in their deaths. The artificial heart is sold by Symbion Incorporated for \$22,000), which is presented in the main hall.

The mercury mirrors spread throughout the ground floor confront us with a blurred image of ourselves in addition to portraits of officers that served in the British Army during the period of the Spanish Inquisition. The work *o. T.* revolves around the Spanish Inquisition, which aimed to maintain Catholic orthodoxy in the colonies and territories, achieving this end through brutal methods. Also part of the works are military buttons placed in front of the decomposed mercury mirrors, linking them with stories of different figures associated with the torture and execution that took place in the local tribunals of the Spanish Inquisition.

Another work by Jones titled *o. T.* consists of a series of ceramic vases filled with flowering plants, such as ivy, spathiphyllum, bromelia, and anthurium—all poisonous and highly toxic to humans. The vases are based on a design by Albert Speer for the study of Hitler's office in the new Chancellery in Berlin, on Voßstraße.

Juxtaposed with these works by Jones is a selection of specific works by other artists underlining the various themes addressed within Jones' practice.

In KW's main hall, a series of 75 photographs by Swiss photographer and cameraman **Helmar Lerski** (1871–1956) are on display. The photographs are part of a series titled *Metamorphosis*, which presents a total of 140 photographic close-ups of a young man's head, produced on a terrace in Tel Aviv circa 1935. Using numerous mirrors, Lerski transforms his model, the construction draftsman Leo Uschatz, into a variety of different figures, turning Uschatz's facial expressions into sculptural landscapes of light and shadow. Contrasting the classic definition of the portrait with a longing to probe the potential identity of the presented, Lerski's photographs mimic the epoch of the silent film. The elaborate use of light, the intimate closeness to the face, the short burning lens, and the large negative format lend the photographs an exceptional sculptural quality.

American artist **David Hammons** (born 1943, US) is one of the most influential artists of his time. In the 1980s, he rose to prominence for works that reflected the landscape of New York City: Stones covered with hair, basketball hoops suspended high on telephone poles decorated with bottle caps, and performances including his sidewalk sale of snowballs, which are displayed on a blanket in perfect order. Part of Hammon's contribution to the exhibition is to include an artwork by Agnes Martin as a way of underlining the notion of representation and transference.

Louise Lawler's (born 1947, US) work draws attention to the condition of art by exploring the nature of its presentation and by interrogating the institutional framing devices which do not merely deflect or effect, but transform the artwork and its meaning. *Homeopathic* (2013–15) reflects both a work by Christian Boltanski as well as a work by Gerhard Richter—both of which investigate the site of seeing and examine the seeing of sight. Interruption, cost, memory, transaction, pain, and distance—all come between the one seeing and the thing seen. Lawler's acknowledgement of this disturbance often results in reflections and glints that appear on the surface of the work. This can also be said about *Silent Night* (2011–13), which depicts the façade of a museum with a work by Ellsworth Kelly (1923–2015) at night, resulting in a sinister tableau of light and shadow.

Julia Scher (born 1954, US) incorporates video surveillance with computer security devices. In the ground floor, monitors are spread throughout the exhibition space as semi-architectural installations. In *Occupational Placement*, produced originally in 1990 for the Wexner Center for the Arts, Scher juxtaposes sequences from live, permanent security system cameras, temporary cameras as well as pre-recorded videos—so called “fake feeds”—which overlay images with vaguely uncanny texts. By exposing the nature of video policing, in which judgments, verifications, and identifications are made about the monitored subject, Scher's work explores the complex formation of subjectivity and identity within the realm of surveillance. She exposes the nature of video policing as a regime of regulation in which our identities are always generated by others' descriptions of who we are.

Biographies

David Hammons (born 1943 in Springfield, US) has been living in New York City, US since 1974. He gained prominence in the 1970's with his installations and performances in the urban space of New York. Hammons' works are exhibited internationally, such as recently at Mnuchin Gallery, New York (2016), and White Cube, London (2015). In 1992, he took part at the documenta IX in Kassel, DE. International museum collections have acquired his art, including the Museum of Modern Art and the Whitney Museum of American Art in New York; the Tate Gallery of Modern Art in London and the Stedelijk Museum voor Actuele Kunst in Gent, BE. He was awarded the Prix de Rome and received the MacArthur Fellowship in 1991.

Ronald Jones (born 1952, US) is an artist and critic who acquired recognition for his formal explorations of history as a medium in New York throughout the 1980's, before he withdrew from the field of visual arts in the mid-90's. Jones' work was exhibited internationally and forms a part of prominent museum collections, such as the Tate Gallery of Modern Art, London, the Museum of Modern Art, New York, and the Moderna Museet, Stockholm. He holds a teaching position at the Royal College of Art in London and is a faculty member of the Graduate School of Design at Harvard University, US. He regularly writes for international art magazines.

Louise Lawler (born 1947 in Bronxville, US) ranks among the most important representatives of Neo-Conceptualism and Appropriation Art. Her photographic works are influenced by the institutional critique of the early 1970's and examine the reciprocal effects of artwork and context. Her work is shown in various solo shows: *Adjusted*, Museum Ludwig, Cologne (2011); *No Drones*, Sprüth Magers, London (2011); *Fitting at Metro Pictures*, Metro Pictures, New York (2011) and *Later*, Yvon Lambert, Paris (2010), to name a few.

Helmar Lerski (born 1871 in Strasburg, FR, †1956 in Zurich, CH) was a Swiss photographer, camera man and movie director of Polish-Jewish descent. Today, he is regarded as one of the most significant personalities in the history of photography. The portraits of his series *Metamorphosis* are represented in prominent collections like the Gilman Collection at the Metropolitan Museum of Art, New York or the Museum Folkwang, Essen, DE.

Julia Scher (born 1954 in Los Angeles, US) lives and works in Cologne. Her artistic practice evolves around the increasing electronic surveillance of modern society and the adherent cyberspace. Her works are shown in solo exhibitions such as: *Warning – Always There*, Natalia Hug Gallery, Cologne (2016); *Appearance / Auftritt*, European Kunsthalle, Cologne (2009), as well as international group shows: *VIDEONALE.16 – Festival for Video and Time-Based Arts*, Kunstmuseum Bonn, Bonn, DE (2017); *Film as Place*, San Francisco Museum of Modern Art, San Francisco, US (2016) and *Profiled: Surveillance of a Sharing Society*, Apexart, New York (2015). Scher worked as a lecturer at the universities of Harvard and Princeton, as well as at Rutgers University in the US. Since 2006, she has been holding a professorship for Multimedia Performance/Surveillant Architectures at the Academy of Media Arts Cologne.

Addendum

May 20 – August 6, 2017

Addendum is a series of commissions and adaptations that runs parallel to the exhibition *Enemy of the Stars* and features works by **Jenna Bliss**, **Sidsel Meineche Hansen**, **Ishion Hutchinson**, and **K.r.m. Mooney**. Through temporary sculptural insertions, performances, film screenings, readings, and collaborative practices, the series temporarily expands on, complicates, and probes the premise of the exhibition. Guided by the work of **Ronald Jones**, the program of *Addendum* comments on complex, interdependent power relations and the manifestation of politics in objects, sites, and infrastructure. It offers clues that remind us to what extent the visual object can only be the beginning of a viewer's investigation.

Ishion Hutchinson

Trouble on the Road Again

May 19, 2017, 9 pm at Bob's Pogo Bar

'A thing survives us. It becomes an heirloom. Our DNA crosses and blurs on an object and makes a bizarre genealogy without names or faces. These we handle with care, even a vigilant hope that it – this thing or object (one a tobacco pipe, the other a jewelry box) – will speak. But the language of a thing is silence. It's conjunction absence. We can only feel with great pain, stroking each object in a house, momentarily, this thing or another quiver with what will outlast memory and the breath's annihilation. Words are things, presences: "No idea but in things." That is what dictates the differences in accord with how one person dissolves differently from another, to rise (like tobacco smoke, glistening like black opal) an ancestor.' – Ishion Hutchinson

Ishion Hutchinson was born in Port Antonio (JM). He is the author of two poetry collections: *Far District* and *House of Lords and Commons*. He published the *Lord of Summer* with Jason Dodge's poetry press *fivehundred places* in 2015. He is the recipient of National Book Critics Circle Award for Poetry in 2017, the Whiting Award, the PEN/Joyce Osterweil Award, and the Larry Levis Prize from the Academy of American Poets. He is a 2017 Guggenheim Fellow, and will be the Joseph Brodsky fellow at the American Academy in Rome for 2017–2018. He teaches in the graduate writing program at Cornell University and is a contributing editor to the literary journals *The Common* and *Tongue: A Journal of Writing & Art*.

K.r.m. Mooney

Circadian Interface III

May 31 – July 12, 2017 on view at the ground floor of KW, in the exhibition *Enemy of the Stars*

The space that one encounters in *Circadian Interface III* (2017) is a contact zone, a term that more thoroughly describes the active conditions of an exhibition space. For Mooney, a horizontal position remains the primary orientation of their work, one that provides a speculative environment for the on-going difficulty of disentangling how an object, bodies and space persist, together as physical entities while always contingent on one another.

The work contributed by Mooney for the *Addendum* series is a composite form, using mechanisms one might encounter while moving through a building: A pneumatic actuator, steel rod, glass. *Circadian Interface III* affords proximity between hand fabricated elements specific to Mooney's background as a jeweller with respect to histories of craft and industrial applications.

Mooney implicates the exchange of spatial, temporal, and material bodies as an unstable site – one that calls on maintenance and care at the forefront of political concerns.

K.r.m. Mooney (born 1990, US) have had solo exhibitions at Reserve Ames, Los Angeles, US (2016); Pied-à-terre, Ottsville, US (2015); Wattis Institute for Contemporary Art, San Francisco, US (2015); n/a, Oakland, US (2014); and Important Projects, Oakland, US (2013). Their work has been included in group exhibitions at venues such as White Flag Projects, St. Louis (US); Hester, New York (US); Yerba Buena Center for the Arts, San Francisco, (US); Futura Centre for Contemporary Art, Prague; Freedman Fitzpatrick, Los Angeles (US); Altman Siegel, San Francisco (US); Essex Street, New York (US), and The Power Station, Dallas (US). They live and work in Oakland, US.

Jenna Bliss

Nihilism and Self Care

A series of events in early July

Closing event and bar night: July 14, 2017, 8 pm
at Bob's Pogo Bar

Jenna Bliss will host a series of informal private and semi-private events in early July, based on the realities of life in destruction: of the planet, public spheres, the common good and our own atomized bodies. Events will be both conversations and skill shares relating to health autonomy within present-day accelerated forms of global free market capitalism, the corporatization of nations-states and a general feeling of doom regarding the future. Documentation and recordings made of these events as well as a screening of her recent Im *Poison The Cure* will serve as material for a public event exploring the material conditions most of us face while global oligarchs plan their escape to Mars or their complete digitization into the virtual.

Jenna Bliss (born 1984, US) is a filmmaker and artist based in New York. Currently, her artistic practice is focused on drugs, addiction, and the pharmaceutical industry.

Sidsel Meineche Hansen

CULTURAL CAPITAL COOPERATIVE OBJECT #3

July 24–28, 2017

CULTURAL CAPITAL COOPERATIVE OBJECT is the title for a series of group works where Sidsel Meineche Hansen invites artists to collectively produce a cooperatively authored and co-operatively owned art object. For the third work in the *CULTURAL CAPITAL COOPERATIVE OBJECT* series, the group will make a (non-lethal) weapon in order to gain a strategic, material or mental advantage in the culture war against the extreme right. There have been anthropological disputes distinguishing the function of a weapon from the function of a tool. Tool is associated with productivity, weapons with destruction; yet, weapons can be used as tools, tools as weapons.

Sidsel Meineche Hansen is an artist based in London.

Hiwa K Don't Shrink Me to the Size of a Bullet June 2 – August 13, 2017

Opening: June 1, 2017, 7–9 pm

KW Institute for Contemporary Art and the Schering Stiftung are pleased to present the exhibition *Don't Shrink Me to the Size of a Bullet* by artist Hiwa K (born 1975 in Sulaymaniyah, IQ), winner of the Schering Stiftung Art Award 2016. For the exhibition at KW, the artist presents a selection of works from the past ten years as well as an ambitious new production.

In a recent interview, Hiwa K commented on the shift from “we” to “I” in his country of origin, Kurdistan. He said: “Before the 2003 invasion, Kurdish society was a collective one. People shared rooms, and pots. Now it is a country copying the Western model of independence. Every day new plans arise for a new shopping mall, bringing about a certain kind of amnesia in which recognition fades and new realities arise. No one has time for each other and society has become increasingly driven by consumerism. Collectivity is a thing of the past.” During the second Gulf War, Hiwa K managed to flee his country, travelling on foot across the mountains to the Iranian border, through Turkey, and finally settling in Germany.

The paradox of belonging and estrangement has been a crucial aspect of the life and work of Hiwa K. By concealing his last name, he underlines his detachment and ongoing engagement with issues around identity. The letter “K” comes to the fore and operates as a figure without agency—a figure that does not identify with either an “I” or a “we”. Coming from a place at war, the artist’s gaze constantly shifts from horizontality (the landscape) to verticality (the sky), therefore making himself hyper-aware of his surroundings. The disconnection to what was formally known as “home” is what drives Hiwa K to produce work in which vernacular forms, oral histories, and political constructs are intertwined. The various references in his practice consist of stories told by family members and friends, found situations, and everyday encounters that revolve around make-shift solutions and pragmatic approaches to often complex ideas and concepts. The artist attempts to retain the traditions surrounding his upbringing while also obtaining knowledge that will help him to further integrate into newer environments. When he arrived in Europe in 2001, he took the opportunity to study music and became a pupil of the Flamenco master Paco Peña. Ever since, his relationship to music has been frequently used as a tool for creating a different dimension of critique within the complexity of today’s society. It has also often functioned as a bridge to creating a strong collective and as a participatory dimension within the work. A longing for connection, ferocious curiosity, and a desire to learn are what drive Hiwa K to produce art in which concerns about the *personal* and the *collective* are ultimately inevitable.

For his exhibition at KW, Hiwa K has developed a new cinematic project titled *The Existentialist Scene in Kurdistan (Raw Materiality 01)*, which is commissioned and coproduced by Schering Stiftung with support of the Medienboard Berlin-Brandenburg. Within the breath of some of Hiwa K’s previous work, this film traces oral histories through the vantage point of an intellectual subculture that formed in Iraqi Kurdistan during the 1970s and 1980s. In retrospect, the 1970s can be seen as a high point in Iraq’s modern history. A new, young technocratic elite was governing the country, and the gap between the rich and poor got wider. However, with the rise of

Saddam Hussein's power, the following decades would become a disaster for the fledgling country. As someone who has had to seek political asylum, Hiwa K tries to connect several protagonists who played a role within the existentialist scene back in the heyday of Iraq, in order to understand and portray the fight for individual freedom through the lens of collective agency. Through the eyes of the artist, the notion of individual freedom was deeply influenced by rising neoliberal ideology and especially by Milton Friedman's definition of personal freedom as only guaranteed by the freedom of the market. This new project takes the form of a documentary that depicts these individuals, currently living throughout the globe and is an attempt to preserve their histories in a collective manner. Simultaneously, *The Existentialist Scene in Kurdistan (Raw Materiality 01)* reflects the beginning of a cultural and economic reorientation in the Persian Gulf region, which was followed by countless wars and is still ongoing to date. The sixteen hours of footage remains raw and unedited up until the work is acquired. One of the conditions for purchasing the work is that the owner makes editorial decisions about shortening the work, a way of underlining a distant, external point of view. The editing process refers to geo-political developments that occurred in the whole region of the Middle East since World War I, which caused drastic division of land, labor, and population, conducted by colonial powers, and western alliances.

Earlier works from the past decade are presented in addition to the new work. On the first floor, the artist's most ambitious project, *The Bell Project*, links two places that are very distant from one another—the wasteland in northern Iraq and a 700 years old bell foundry in Italy—by manufacturing a bell made from the discarded metal waste of war. A double-screen projection portrays the production process and context surrounding the development of the bell. In a similar vein to *The Bell Project* is the work *What the Barbarians did not do, did the Barberini*. This work also connects the wasteland of northern Iraq with Italy, but this time with the Pantheon in Rome. The title relates to an anecdote criticizing Maffeo Barberini—the bellicose, seventeenth-century pope Urban VIII—for the use of bronze from the Pantheon's portico to make the papal baldachin and to supply his cannon foundry. Bronze is a metal used for both art and war, linking the fields of visual representation and the military execution of power. In a foundry on the outskirts of Sulaimanyah, a local craftsman melts and casts metal obtained from the battlefields of the Iraq-Iran War, the Gulf Wars, and, most recently, the Arab Spring in Syria. The casting method uses sand molds, and the forms pressed into the sand suggest formal references to the concrete ceiling of the Pantheon.

The works *For a Few Socks of Marbles* and *My Father's Color Period* are reflections on the artist's childhood and his memories of this time. *For a Few Socks of Marbles* presents a complex children's game in which found marble stones form the starting point. As a child, Hiwa grew up in different neighborhoods, one Kurdish and the other Arab, which gave rise to certain social complications for the artist. In order to be accepted, Hiwa managed to win the game by using both (horizontal) Arab and (vertical) Kurdish hand positions. *My Father's Color Period* presents various models of vintage televisions that reinterpret his father's intervention on the family's home television set, which he covered with cellophane filters in order to create a kind of colored television.

In addition to the new work *The Existentialist Scene in Kurdistan (Raw Materiality 01)*, presented on the second floor, are video works produced over the last several years. Juxtaposed with each other are the works *Pre-Image (Porto)* and *Moon Calendar, Iraq*, which underline Hiwa K's interest in and investigation of the notion of horizontality and verticality. *Moon Calendar, Iraq* portrays the artist tap-dancing on the premises of Amna Suraka (The Red Security Building in northern Iraq, which was used as a prison) to the rhythm of his own heartbeat by listening through a stethoscope; the artist is measuring the space auditorily while reminiscing about the space. *Pre-Image (Porto)* is a documented performance in public space, which utilizes an object-sculpture made out of prefabricated elements: a stick and motorbike mirrors. In order to navigate through the city the artist balances the object on his nose, using the various mirrors as guidance.

Projected on the floor is the video documentation of the performance *Star-Cross*, which is drawn from a story told to the artist by his oldest brother when he was eleven. Hiwa K's brother had just returned from prison, where he had spent three months. He had tried to escape from the regime in Iraq by attempting to enter Europe but ended up in a Pakistani jail. This is where he learned the following fairy tale: "A man goes to the West and falls in love with the princess there. He asks the king for her hand. The father puts him into prison and gives him a riddle: 'If you make a cross out of this star without touching, it then you will be my son-in-law, but if you don't manage this by tomorrow morning, you will be hanged in public.' The poor young man looks at the puzzle all night and cries tears of helplessness. A few drops of this water fall where the broken matches are conjoined, and the matches start to stretch back to form the shape of a cross."

Projected onto one of the gallery's larger walls is the video *This Lemon Tastes of Apple*, which documents an intervention undertaken by the artist on April 17, 2011 in Sulaymaniyah, during one of the last days of civil protest that had entailed of two months of struggle. We see the artist joining the protest by playing the infamous cords from the movie *Once Upon a Time in the West*. The fabled and universally recognized tones are transformed into a signal of protest, in which the artist plays the harmonica and his friend the guitar—amplified through megaphones. The title refers to the use of gas against Kurdish people in a genocidal act. In 1988, Saddam's forces immersed Halabja and other Kurdish settlements in suffocating gas, which had the smell of apple. This smell has retained strong associations in the political memory of the country.

During the opening, a taxi owned by philosopher and writer Bakir Ali is parked in front of the premises of KW. The taxi hosts a library relating to the Iraqi existentialist movement including issues of 'Bun', a Kurdish magazine, which was co-initiated by Ali himself.

Biography

Hiwa K was born in Kurdistan, Iraq in 1975. He is largely self-taught, and his self-education involved meeting intellectuals, visual artists, musicians and theatre artists. His informal studies focused on European literature and philosophy, based on books that had been translated into Arabic. Following his move to Germany at the age of 25, he studied music and was a pupil of the Flamenco master Paco Peña. His works escape normative aesthetics, employing a multi-layered approach toward vernacular forms, oral histories (*Chicago Boys*, 2011), modes of encounter (*Cooking with Mama*, 2006), and ongoing political struggle (*This lemon tastes of apple*, 2011).

Hiwa K has been involved in various collective exhibitions such as *La Triennale* in Paris, *Alternative* in Gdańsk, PL; the *Edgware Road Project* at the Serpentine Gallery in London (all 2012), and *Manifesta 7* in Bolzano, IT (2008). His *Chicago Boys* project has been hosted by numerous international institutions since 2011. In 2015, Hiwa K participated in the *56th Venice Biennale*, IT. In 2017, his works will be shown at documenta 14 in Athens and Kassel. In 2016, he received the Arnold-Bode-Prize.

The Schering Stiftung Art Award

The prize is awarded by the Schering Stiftung in cooperation with KW Institute for Contemporary Art in Berlin since 2009 and is endowed with prize money of 10,000 Euro, a solo exhibition, the production of a new artwork, and a catalogue.

The jury of this award consisted of Mariana Castillo Deball (artist), Natasha Ginwala (Curator, Contour Biennale 8, and Curatorial Advisor, documenta 14), Krist Gruijthuisen (Director, KW Institute for Contemporary Art), Charlotte Klonk (Professor of Art History and Visual Cultures, Humboldt-Universität zu Berlin, and member of the Schering Stiftung Council), Bonaventure Soh Bejeng Ndikung (Director, SAVVY Contemporary, Berlin), Jacob Proctor (Curator, Neubauer Collegium for Culture and Society, University of Chicago), and Wael Shawky (artist and recipient of the 2011 Schering Stiftung Art Award).

Nicholas Mangan

Limits to Growth

June 2 – August 13, 2017

Opening: June 1, 2017, 7–9 pm

The exhibition *Limits to Growth* marks the first major survey exhibition by Australian artist Nicholas Mangan in Europe. Nicholas Mangan (born 1979 in Geelong, AU) has been persistently creating subtle narrations around crucial global issues of our time through an in-depth look on phenomena distinctive to Mangan's own region—the Asian Pacific. The exhibition occupies the third and the fourth floor of KW Institute for Contemporary Art and is composed of four large-scale installations: *Nauru—Notes from a Cretaceous World*, *A World Undone*, *Progress in Action*, and a new commission, *Limits to Growth*, combining sculptural settings with moving-images developed between the years 2009 and 2017.

Limits to Growth introduces the audience to multiple scenarios that are engaging objects and film in an equally essayistic manner to excavate stories in which Australia played a decisive role. Over the past decades, the continent has been involved in wideranging struggles, including entanglements in territorial occupation, resulting in the environmental damage, economic exploitation and destabilization of its neighbouring countries. Through an intricate interweaving of symbolism and documentary, Mangan employs an artistic language, which exposes the broader dependencies between mankind, technology, the environment and economic systems. Each of the presented works is set around occurrences in recent supra-regional history from which Mangan dissects quintessential aspects that he uses for his narrations. "I work with the artefacts that result from the historical account or the anecdote in question—be that images, video footage, or physical matter that is somehow imbued with a resonance of the specific event", the artist states.

Three of the large-scale installations are presented on the third floor of KW. *Nauru—Notes From a Cretaceous World* and *Dowiyogo's Ancient Coral Coffee Table* are part of a work complex that references the overlapping narratives related to the island state Nauru, which is part of Micronesia. The small island came to sudden wealth in the 1970s becoming the second richest state world wide due to the deposits of phosphates in the limestone landscape that consists of decomposed marine life and guano (accumulated excrement of seabirds). Both substances have been compressed over millions of years and became significant for the island's appearance. In the 1920s the British Phosphate Commission initiated the first mining of phosphate, selling it to Australia, the United Kingdom and New Zealand, where it was used as fertilizer to enrich agricultural soils. Upon gaining independence the Nauruan government continued mining at such a rate that the island became enormously wealthy and in 1977 the Nauruan government initiated the erection of what was at that time the highest skyscraper in the business district of Melbourne, demonstrating their rapid economic and political expansion. Three large limestone pinnacles were transported from Nauru and installed in front of the tower, functioning as symbols of the nation's success. However, by the early 2000s the deposits of phosphate were depleted. Due to the mismanagement the Nauruan government was left corrupt, forced to take on numerous loans and eventually declared bankrupt. Alternative forms of profit-making were explored, such as ecotourism, offshore banking and even, the curious idea of Bernard Dowiyogo, the president at that time, turning the remaining coral limestone into coffee tables to be sold to the US—meaning actually selling what remained of the island. Mangan weaves the various legacies of Nauru into a multifaceted installation, culminating in its current state as an asylum-seeker detention center.

For the new commission, *Limits to Growth*, Mangan juxtaposes the conceptual implications of two monetary systems: the ancient currency of 'Rai' of the Micronesian island of Yap and the 21st century virtual currency 'Bitcoin'. The ancient stone currency, consists of circular discs with an equal circular hole carved out of their centre. The value of the stones is linked not only to the craftsmanship and effort in making them, but in some cases to the lives lost in their precarious transportation from the neighboring island of Palau 400 km away, where they were mined. If lost at sea, the Rai maintained their value, thereby anticipating the virtual status of value and exchange as it is common today. The newest addition to this project, produced this year, draws on the function and history of the Rai stone and the story of Irish American Captain David O'Keefe, who landed on the island in 1871 to trade with locals with foreign currency and new world trinkets in exchange for their valuable copra (coconut meat). As a means of inserting himself into the local, O'Keefe introduced new manufacturing technologies that expatiated the process of producing and transporting the stone money back to Yap, which consequently resulted in inflation and the subsequent devaluation of the Yapese stone money currency. The photographs accumulating in the exhibition space daily, printed by a digital printer in the space, have an indexical relationship to the value created and energy consumed by the Bitcoin mining taking place in Melbourne, where the project begun in 2016. *Limits to Growth* responds to the behaviour of the Bitcoin currency and references the oversupply of the O'Keefe stones. The printed images will continue to amass over the exhibition's duration as the Bitcoin rig continues to mine offsite. Each image is inscribed with the time, date, Bitcoin value at the time of production, and energy consumed to permit the reproduction of each image.

World Undone is a film shot with a slow motion, high definition, digital camera revealing a 12 minute sequence of swirling Zircon particles—a 4.4 billion year old material, commonly used in uranium dating. The film captures crushed rock particles in airborne flux. The Zircon crystals are geological evidence of the time, when the Earth began to ossify and aggregate into tectonic plates, forming a hardened shell around a molten core. The event marked a significant point in the planet's transformation from the residual gasses and matter of the Big Bang into a solid entity. Mangan here sets up a parallel between geological time and filmic time, connecting the macro cosmos of the Earth's geological development with the micro cosmos of our experience of time in film. By approaching the matter in a poetic way and through revealing the essentiality of the material, the work brings to mind the sheer depth and magnitude of space, and the incomprehensible notion of how we are situated within it.

The entire fourth floor of the KW is dedicated to *Progress in Action*, a complex installation that takes as its reference point the civil war on the island of Bougainville in Papua New Guinea in 1989. In the 1970s the Australian company Conzinc Rio Tinto established a copper mine on the island—at that time the largest open pit-mine worldwide. The company started mining without consulting the island's indigenous population, a common practice at the time. The practices of the mining company left the people of Bougainville increasingly desperate. Environmental and economic damage on top of abusive labor politics left the islanders excluded from the huge profits made from the exploitation of their land. Eventually, a group of inhabitants, who would become known as the Bougainville Resistance Army (BRA), revolted, blew up the mine's power station and created a blockade preventing Conzinc Rio Tinto from gaining access to the mine. As a result, the mainland of Papua New Guinea—which was receiving a large percentage of mining royalties—forced the islanders into exile on their own island, by creating an embargo that denied them food, fuel, and medicines. In their despair the inhabitants of Bougainville reverted to using the locally abundant coconut resources for food and fuel through refining the coconut oil into a bio fuel. Coconuts became the material agent for their resistance. Mangan's multifarious installation re-stages the workshop of the improvised oil refinery implemented by the BRA and symbolically repurposes the energy generating facilities of the modified generator that runs on coconut oil to power a projector that presents a filmic montage of found-footage from the conflict around the mine, which Mangan sourced predominantly through the Australian Broadcasting Commission and the Australian National Film and Sound archives.

Nicholas Mangan continues to create unnerving scenarios in his work that draw from his continuous engagement with the processes of forming meaning from objects, culture, and natural

phenomena. Notwithstanding that Mangan's artistic practice is primarily structured around his research focused on the specific history, landscape and social conditions of the Asian Pacific, his work continues to reveal fundamental reflections on matters relevant to today's globalized world at large, such as the complex networks of global economy, resource extraction, wealth distribution and labour politics.

Biography

Nicholas Mangan, born in 1979 in Geelong, AU, lives and works in Melbourne. Mangan is a multi-disciplinary artist known for interrogating narratives embedded in a diverse range of objects. Mangan exhibited internationally notably in group exhibitions such as: *Let's Talk About the Weather: Art and Ecology in a Time of Crisis*, Sursock, Beirut (2016); *The Eighth Climate (What does art do?)*, Gwangju Biennale, Gwangju, KR (2016); *Beyond 2°*, Museum of Contemporary Art, Santa Barbara, US (2016); *Riddle of the Burial Grounds*, Extra City Kunsthal, Antwerp, BE (2016); 9th Bienal do Mercosul, Porto Alegre, BR (2013) among others. Recent solo exhibitions include: *Limits to Growth*, Institute of Modern Art (IMA), Brisbane, AU and Monash University of Melbourne (MUMA), Melbourne (2016); *Other Currents*, Artspace, Sydney (2015); *Ancient Lights*, Chisenhale Gallery, London (2015).

Addendum

May 20 – August 6, 2017

Addendum is a series of commissions and adaptations that runs parallel to the exhibition *Enemy of the Stars* and features works by **Jenna Bliss**, **Sidsel Meineche Hansen**, **Ishion Hutchinson**, and **K.r.m. Mooney**. Through temporary sculptural insertions, performances, film screenings, readings, and collaborative practices, the series temporarily expands on, complicates, and probes the premise of the exhibition. Guided by the work of **Ronald Jones**, the program of *Addendum* comments on complex, interdependent power relations and the manifestation of politics in objects, sites, and infrastructure. It offers clues that remind us to what extent the visual object can only be the beginning of a viewer's investigation.

Ishion Hutchinson

Trouble on the Road Again

May 19, 2017, 9 pm at Bob's Pogo Bar

'A thing survives us. It becomes an heirloom. Our DNA crosses and blurs on an object and makes a bizarre genealogy without names or faces. These we handle with care, even a vigilant hope that it – this thing or object (one a tobacco pipe, the other a jewelry box) – will speak. But the language of a thing is silence. It's conjunction absence. We can only feel with great pain, stroking each object in a house, momentarily, this thing or another quiver with what will outlast memory and the breath's annihilation. Words are things, presences: "No idea but in things." That is what dictates the differences in accord with how one person dissolves differently from another, to rise (like tobacco smoke, glistening like black opal) an ancestor.' – Ishion Hutchinson

Ishion Hutchinson was born in Port Antonio (JM). He is the author of two poetry collections: *Far District* and *House of Lords and Commons*. He published the *Lord of Summer* with Jason Dodge's poetry press *fivehundred places* in 2015. He is the recipient of National Book Critics Circle Award for Poetry in 2017, the Whiting Award, the PEN/Joyce Osterweil Award, and the Larry Levis Prize from the Academy of American Poets. He is a 2017 Guggenheim Fellow, and will be the Joseph Brodsky fellow at the American Academy in Rome for 2017–2018. He teaches in the graduate writing program at Cornell University and is a contributing editor to the literary journals *The Common* and *Tongue: A Journal of Writing & Art*.

K.r.m. Mooney

Circadian Interface III

May 31 – July 12, 2017 on view at the ground floor of KW, in the exhibition *Enemy of the Stars*

The space that one encounters in *Circadian Interface III* (2017) is a contact zone, a term that more thoroughly describes the active conditions of an exhibition space. For Mooney, a horizontal position remains the primary orientation of their work, one that provides a speculative environment for the on-going difficulty of disentangling how an object, bodies and space persist, together as physical entities while always contingent on one another.

The work contributed by Mooney for the *Addendum* series is a composite form, using mechanisms one might encounter while moving through a building: A pneumatic actuator, steel rod, glass. *Circadian Interface III* affords proximity between hand fabricated elements specific to Mooney's background as a jeweller with respect to histories of craft and industrial applications.

Mooney implicates the exchange of spatial, temporal, and material bodies as an unstable site – one that calls on maintenance and care at the forefront of political concerns.

K.r.m. Mooney (born 1990, US) have had solo exhibitions at Reserve Ames, Los Angeles, US (2016); Pied-à-terre, Ottsville, US (2015); Wattis Institute for Contemporary Art, San Francisco, US (2015); n/a, Oakland, US (2014); and Important Projects, Oakland, US (2013). Their work has been included in group exhibitions at venues such as White Flag Projects, St. Louis (US); Hester, New York (US); Yerba Buena Center for the Arts, San Francisco, (US); Futura Centre for Contemporary Art, Prague; Freedman Fitzpatrick, Los Angeles (US); Altman Siegel, San Francisco (US); Essex Street, New York (US), and The Power Station, Dallas (US). They live and work in Oakland, US.

Jenna Bliss

Nihilism and Self Care

A series of events in early July

Closing event and bar night: July 14, 2017, 8 pm
at Bob's Pogo Bar

Jenna Bliss will host a series of informal private and semi-private events in early July, based on the realities of life in destruction: of the planet, public spheres, the common good and our own atomized bodies. Events will be both conversations and skill shares relating to health autonomy within present-day accelerated forms of global free market capitalism, the corporatization of nations-states and a general feeling of doom regarding the future. Documentation and recordings made of these events as well as a screening of her recent Im *Poison The Cure* will serve as material for a public event exploring the material conditions most of us face while global oligarchs plan their escape to Mars or their complete digitization into the virtual.

Jenna Bliss (born 1984, US) is a filmmaker and artist based in New York. Currently, her artistic practice is focused on drugs, addiction, and the pharmaceutical industry.

Sidsel Meineche Hansen

CULTURAL CAPITAL COOPERATIVE OBJECT #3

July 24–28, 2017

CULTURAL CAPITAL COOPERATIVE OBJECT is the title for a series of group works where Sidsel Meineche Hansen invites artists to collectively produce a cooperatively authored and co-operatively owned art object. For the third work in the *CULTURAL CAPITAL COOPERATIVE OBJECT* series, the group will make a (non-lethal) weapon in order to gain a strategic, material or mental advantage in the culture war against the extreme right. There have been anthropological disputes distinguishing the function of a weapon from the function of a tool. Tool is associated with productivity, weapons with destruction; yet, weapons can be used as tools, tools as weapons.

Sidsel Meineche Hansen is an artist based in London.

The Berlin Sessions

Since February 2017, KW Institute for Contemporary Art organizes a series of monthly public talks in collaboration with various institutions and organizations located in Berlin. The series entitled *The Berlin Sessions* explores the fabric of cultural producers in the city by inviting one Berlin-based speaker to give a presentation on another cultural producer that he/she finds inspiring. The goal of the lecture series is to highlight the work of Berlin-based creatives from the perspective of their peers, to map connections between the various producers and fields and to strengthen the existing networks between locally based artists, authors, musicians, performers, researchers and other creative producers.

Every month, a series of lectures will be hosted and co-organized in collaboration with a different institution in Berlin, such as DAAD Artists-in-Berlin Program, Berlinische Galerie, among others. The series will travel and will be hosted by the partner organizations at their premises and at KW.

The Berlin Sessions at KW Institute for Contemporary Art:

Julieta Aranda on Anri Sala

Lecture

June 21, 2017, 7 pm

free admission

Venue: Studio, KW Institute for Contemporary Art

Anri Sala employs moving images and their soundtracks to probe historical ruptures and failures of language. He explores non-verbal modes of expression through narratives or ideas that can be shared through music or pictures. This distance from a 'logical', direct, language-based understanding, opens the door to multiple perspectives, and interpretations. His work encompasses video installations, sculptures, photographs, performances, and movie scores.

Julieta Aranda is an artist whose multidimensional practice deals with a range of themes including circulation, mechanisms, and the idea of a "poetics of circulation"; the politicized subject or the possibility of politicized subjectivity; the perception and use of time; and one's power over the imaginary. Projects take the form of printed media, installation, video, and community organizing.

New Commissions

Alongside its exhibition program, KW Institute for Contemporary Art is continuously pushing beyond the confines of the physical building through its commission program. Throughout the years, these commissions have taken on numerous formats. These commissions are produced in order to present a different temporality and dedication to art production, in which the environment and architecture of both institutions—KW and the Berlin Biennale for Contemporary Art—is challenged.

Trevor Paglen Autonomy Cube, 2015

After its presentation as part of the 9th Berlin Biennale for Contemporary Art in 2016, *Autonomy Cube* by artist and geographer **Trevor Paglen** will be installed permanently in the newly designed entrance area of KW Institute for Contemporary Art. Embedded in the minimalistic aesthetics of Hans Haacke's *Condensation Cube* (1963–65), the plexiglas sculpture frames a technological system that exceeds the historical reference and at the same time gives the work a concrete applicability.

The transparent cube contains of a row of four computer switchboards that are used both as exit nodes and router for Tor. Via Tor, which is an autonomous intermediate network for the internet's data traffic, an open, safe hotspot with the access code "Autonomy Cube" is provided for visitors. This cube also functions as a worldwide relay station for further Tor users who can anonymize their data tracks by the means of the providing institution's internet connection. Thus, *Autonomy Cube* operates as a statement against the 21st century's increasing monitoring methods and opens up a concrete potential space for saving the private sphere and maintaining the digital space's autonomy. A hardware is presented that facilitates genuine freedom of the internet and both emphasizes and strengthens the role of a cultural institution as a socially, and politically involved space.

Trevor Paglen (born 1974, US) lives and works in Berlin.

With kind support by Edith-Russ-Haus for Media Art.

Felix Gonzalez-Torres "Untitled" (Chemo), 1991

Born in Cuba, the American artist **Felix Gonzalez-Torres** (1957–1996) settled in New York in the late 1970s. He participated in the art collective Group Material in the 1980s, was an engaged social activist, and in a relatively short time developed a profoundly influential body of work. Gonzalez-Torres' practice has a critical relationship to conceptual art and minimalism, and mixes political critique, human affects, and deep formal concerns.

Spanning across a wide range of media including drawings, sculptures, and public billboards, it often incorporates as a starting point ordinary objects such as clocks, mirrors, or light fixtures. In *“Untitled” (Chemo)*, strands of white, transparent and metallic beads are displayed as a passage between two spaces and are creating a feeling of transcendence. Whereas the beads might suggest festive associations they can also be understood as admonishing illness and disease. As it is with many other Gonzalez-Torres’ works, it was conceptually important for the artist that the meaning of *“Untitled” (Chemo)* remained as open as possible so that a plurality of associations around it could develop over time. Gonzalez-Torres exhibited several times at KW throughout the 1990s. To underline his presence and importance to the conceptual framework of KW, *“Untitled” (Chemo)* will be semi-permanently installed in the passage leading from the new entrance to the galleries.

atelier le balto

Archipel, 2017

The garden installation *Archipel* (2017) will break up the five existing „plant vessels“, which have been realized for the 9th Berlin Biennale for Contemporary Art in May 2016, and transform them into an archipelago. Six small islands are intended to accompany the visitors through the courtyard and all the way towards the new entrance of the exhibition spaces at KW, and the Café Bravo. They appear anchored to the already existing walnut trees, crab apples and cherry trees. The plantation expands and evolves from summer throughout autumn and thins out during winter.

Upcoming Exhibitions

Pause: **Margaret Honda**

August 18–20, 2017

Opening: August 17, 2017

Willem de Rooij

September 14 – December 17, 2017

Opening: September 13, 2017

Lucy Skaer

October 13 – January 7, 2018

Opening: October 12, 2017

Partners



U.S. Embassy Berlin

The exhibition *Enemy of the Stars* is generously supported by the U.S. Embassy Berlin, KW Freunde e. V., Members of KUNST-WERKE BERLIN e. V., and Julia Stoschek Collection. The presentation of the work of Helmar Lerski is supported by Museum Folkwang, Essen (DE). With special thanks to Christine König and Christiane Rhein.



medienboard
BerlinBrandenburg

The exhibition *Hiwa K: Don't Shrink Me to the Size of a Bullet. Schering Stiftung Art Award* is a collaboration between the Schering Stiftung and KW Institute for Contemporary Art. Supported by Medienboard Berlin-Brandenburg.



Australian Government

Australia
Council
for the Arts



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