

Press Kit Fall Program 2017 Willem de Rooij

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

As of September 11, 2017/ Subject to change

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Press Release Berlin, September 11, 2017

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KW Institute for Contemporary Art announces Fall Program 2017

KW Institute for Contemporary Art continues its examination of the political potential of communication by shifting the focus on notions of (cultural) representation, appropriation, and translation through the lens of the work of artists **Willem de Rooij** and **Lucy Skaer** as part of the fall season. Cultural authority, questions of authorship, and collaboration as a cross-cultural and cross-temporal strategy with all its moral and ethical consequences are guiding themes that unite the exhibitions and its accompanying program.

Willem de Rooij

Whiteout

September 14 – December 17, 2017

Opening: September 13, 2017, 7–10 pm

Press Preview during Berlin Art Week: September 11, 2017, 12–1.30 pm

Willem de Rooij (born 1969 in Beverwijk, NL) investigates the production, contextualization and interpretation of images. His multifaceted practice includes photography, films, videos, sculpture, sound-recordings, and writing. Appropriated materials, such as found images, objects borrowed from art historical or ethnographic collections, or works by other artists play an important role. Willem de Rooij has been Professor at the Städelschule in Frankfurt am Main since 2006. In 2015, he founded BPA // Berlin Program for Artists together with Angela Bulloch and Simon Denny, and since 2016 he is a Visiting Advisor at the Rijksakademie in Amsterdam.

This fall, KW presents *Whiteout*—a selection of de Rooij's production from the last twenty years. The exhibition connects recent work with seminal pieces made together with Jeroen de Rijke (1970–2006), with whom de Rooij collaborated from 1994 to 2006 under the name de Rijke/de Rooij. Central to the selection of works that de Rooij installed at KW is the remote town Ilulissat in western Greenland. In 1997, Jeroen de Rijke and Willem de Rooij travelled to Greenland to produce the 16mm film *I'm Coming Home in Forty Days*, which depicts the circumnavigation of an iceberg in the bay of Ilulissat. The films of Jeroen de Rijke and Willem de Rooij center on the notion of "time". Images are often shot from a fixed perspective and are pared down in number. In 2014, Willem de Rooij returned to Ilulissat to record the howling of the thousands of sled dogs that inhabit the town. In a collective dialogue, these daily "briefings" connect different communities of dogs over distance and time. Recordings of their voices form the twelve-speaker sound installation *Ilulissat*, are presented in the main exhibition hall of KW. By presenting these two works together for the first time, de Rooij deliberately focuses on time, or more specifically on the presence of absence.

Compound

With **Eric Bell & Kristoffer Frick, Richard Frater, Armin Lorenz Gerold, Keto Logua, Josef Tarrak Petrusson, and Mavis Tetteh-Ocloo**

September 14 – December 17, 2017

Compound is a series of new productions by artists that have been invited by Willem de Rooij. These commissions will result into different forms of presentation spanning the time period of three months, varying from performances, and screenings to short-term exhibitions.

Lucy Skaer

October 13, 2017 – January 7, 2018

Opening: October 12, 2017, 7 – 10 pm

Press Preview: October 12, 2017, 11 am – 1 pm

For her exhibition at KW, British artist Lucy Skaer (born 1975 in Cambridge, GB) is presenting an ambitious new body of work embedded in a selection of existing works from the last ten years. The exhibition presents the most substantial survey of Skaer's work to date in Germany. Skaer draws on pre-existing imagery, narrative and forms shaped by biography, usage and industry standards shaped by mass production and global trade to make intuitive amalgamations of sculpture, film and print. Form, meaning, and value are traced in her work through various states of formal and allegorical existence.

For her new commission for KW, Lucy Skaer continues her scrutiny of the conventional classification of objects and production methods in critical exchange with art historical motives and references. Skaer aims to unite these leitmotifs that have long accompanied her work into one large-scale sculptural tableau. Here, she draws from her own oeuvre, reworking her existing sculptures to become representations of animals in a medieval hunting scenery referencing the famous *Livre de chasse*, a medieval transcript with miniature illuminations on Renaissance hunting techniques from 1331–91. Doing so, Skaer explores the mutable meaning of these works and playfully critiques their language of desire, their status as definitive works of art and their potential for self-reproduction. In line with her prevailing attitude she rejects the understanding of materials or works as finite things, recognizing every manifestation as only one latent version amongst many others. Skaer's sculptures function in that way more like idiosyncratic processes, which insert themselves into an already existing chain of material conversions and transformations, consuming one manifestation to give birth to another.

As part of the opening weekend, KW will screen *Why Are you Angry* (2017), the most recent film of the artists-duo Nashashibi/Skaer, embedded in a selection of their jointly made 16mm film works.

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 **Julia Scher** and **Ian Wilson**.

Furthermore, the project *REALTY* focuses on the role of contemporary art in recent histories of gentrification. These days, it seems one artist, one venue, one model after another is being unmasked as being part of the problem. But *REALTY* will not be discussing art's shortcomings yet again. Instead, the project asks how art's international playing field can be put to better use. It insists on moving beyond critique, and towards an attempt at productive models, however vague or naive. The KW leg of *REALTY* kicks off in October 2017, with a series of public lectures, workshops, and screenings. The project is conceived by Tirdad Zolghadr, KW's Associate Curator, and commissioned by KW and Sommerakademie Paul Klee Bern.

KW Institute for Contemporary Art is institutionally supported by the Senate Department for Culture and Europe.

KW Institute for Contemporary Art

KUNST-WERKE BERLIN e. V.

Auguststraße 69

10117 Berlin

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 press@kw-berlin.de.

Titles and exhibition dates are subject to change.

Willem de Rooij

Whiteout

Sept 14 – Dec 17, 2017

Opening: September 13, 2017, 7 pm

Willem de Rooij (born 1969 in Beverwijk, NL) investigates the production, contextualization and interpretation of images. His multifaceted practice includes photography, films, videos, sculpture, sound-recordings, and writing. Appropriated materials, such as found images, objects borrowed from art historical or ethnographic collections, or works by other artists play an important role. De Rooij's works take the form of installations or temporary groupings that reflect on the physical and contextual qualities of the space they occupy. Willem de Rooij has been Professor at the Städelschule in Frankfurt am Main since 2006. In 2015, he founded BPA // Berlin Program for Artists together with Angela Bulloch and Simon Denny, and since 2016 he is a Visiting Advisor at the Rijksakademie in Amsterdam.

This fall, KW Institute for Contemporary Art presents *Whiteout*—a selection of de Rooij's production from the last twenty years. The exhibition connects recent work with seminal pieces made together with Jeroen de Rijke (1970–2006), with whom de Rooij collaborated from 1994 to 2006 under the name de Rijke/de Rooij.

Central to the selection of works that de Rooij installed at KW is the remote town Ilulissat, which is located 300 km north of the Arctic Circle in the Qaasuitsup municipality in western Greenland. Ilulissat (the Kalaallisut word for "icebergs") borders the Ilulissat icefjord, one of the most productive glaciers in the northern hemisphere.

In 1997, Jeroen de Rijke and Willem de Rooij travelled to Greenland to produce the 16mm film *I'm Coming Home in Forty Days*, which depicts the circumnavigation of an iceberg in the bay of Ilulissat. The films of de Rijke/de Rooij center on the notion of "time." Images are often shot from a fixed perspective and are pared down in number. Concentrating on culturally driven readings of phenomena and their affects and on formal parameters questioning the medium itself, these works allow for an immediate aesthetic experience. This performative investigation into light, space, time, scale, and movement is particularly evident in *I'm Coming Home in Forty Days*. The calm, slight pan across the landscape results in what at times appears to be a frozen image. When in the final minutes the focus shifts onto the deep blue surface of the water, a monochrome plane is revealed. Like all of de Rijke/de Rooij's films, *I'm Coming Home in Forty Days* is screened at fixed times in a dedicated room. Since the film does not loop, the absence of the image in between screenings becomes an integral element of the installation. Along with the projected image, the exhibition space itself is on display. This analytical approach to image production and consumption is representative for the work of de Rijke/de Rooij, in which the experience is defined by the presence of the body.

In 2014, Willem de Rooij returned to Ilulissat to record the howling of the thousands of sled dogs that inhabit the town. During his first visit in 1997, the artist was struck by the intense level of communication taking place between the dogs at night. In a collective dialogue, these daily "briefings" connect different communities of dogs over distance and time. Recordings of their voices form the twelve-speaker sound installation *Ilulissat* are presented in the main exhibition hall of KW. Similar to *I'm Coming Home in Forty Days*, the information in this work is reduced to a minimum, focusing the experience only on vital elements. Whereas *I'm Coming Home in Forty Days* concentrates on the image, *Ilulissat* is centered on sound. The two works each have a duration of fifteen minutes. They are installed so that the spectator can experience one

installation at a time. By presenting these two works together, de Rooij deliberately focuses on time, or more specifically on the presence of absence. In the seventeen-year gap between both productions, the iceberg depicted disappeared, and de Rooij's long-time collaborator Jeroen de Rijke passed away. In 2009, Greenland gained greater autonomy from Denmark, after centuries of colonial rule. The remote location of Ilulissat thus could be seen as a metaphor for withdrawal and contemplation but also as a mirror of the disintegration that is caused by global warming.

When *Ilulissat* was first installed at the Gemeentemuseum in The Hague, de Rooij included one of Piet Mondrian's studies of the lighthouse in Westkapelle in the southern Netherlands' province of Zeeland. Mondrian painted this motif in various stages of abstraction. Shortly after, the artist left the Netherlands for Paris and, in the final stages of his life, New York. In the Gemeentemuseum installation, Mondrian's painting thus provided a historical example of the relationship between abstraction, (be)longing, distance, and departure.

Whiteout presents three further works by de Rijke/de Rooij, all derived from *I'm Coming Home in Forty Days*. *Dead Seal* (1996–99) is a close-up portrait of a seal, moments after it was shot by a hunter. Its gruesomeness is overcome by its aesthetic representation. *I'm Coming Home in Forty Days* (2001) is a monochrome photograph. Originally a production still of the film, this image was used by de Rijke/de Rooij to represent the film in print media. The work *Blue Table* (2004) combines a number of reproductions of the same image from magazines and catalogues, each "incarnation" succinctly different in tone and grain. *Blue Table* thus exemplifies de Rijke/de Rooij's questions concerning the (still) representation of moving image and the acceleration of reproduction in contemporary image culture.

Presented alongside these works is a weaving made by de Rooij in 2012. *Blue to Blue* (2012) was hand-woven at Handweberei Henni Jaensch-Zeymer in Geltow. In the same way that the collective song of sled dogs unites individual voices, this weaving merges threads in ten different shades of blue into an unstable unity of colors. De Rooij's weavings appear differently from various angles, encouraging viewers to move around the work and to become aware of their physical presence in the space. Reminiscent of the movement of water, these surfaces seem to be in constant flux.

By presenting works that span decades, *Whiteout* addresses subjects related to climate change and geopolitical shifts as seen through a subtle personal lens. The reduction of representation enables the spectator to concentrate on its core substance.

Biography

Willem de Rooij, born in 1969 Beverwijk, NL, lives and works in Berlin. Central in his work is the selection and combination of images in a variety of different media, ranging from sculpture to photography, film and texts. De Rooij analyses conventions of presentation and representation and constructs tensions between historical, political and autonomous sources. His early film installations, made with Jeroen de Rijke, already had a sculptural character. Recent solo exhibitions include *Entitled* at MMK2, Frankfurt am Main (2016); *The Impassioned No*, Le Consortium, Dijon, FR (2015), *Character is Fate*, Witte de With, Rotterdam, NL (2015); *Crazy Repelled Firelight*, Friedrich Petzel Gallery, New York (2011); and *Intolerance*, Neue Nationalgalerie, Berlin (2010). De Rooij has been Professor at the Städelschule in Frankfurt am Main since 2006. In 2015, he founded BPA // Berlin Program for Artists together with Angela Bulloch and Simon Denny, and since 2016 he is a Visiting Advisor at the Rijksakademie in Amsterdam.

Compound

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Richard Frater

***Sedum hakonense;
Sempervivum
arachnoideum; Sedum
spathulifolium; and more ...***

September 14–17, 2017, and ongoing
Rooftop of the main hall, 3rd floor

The visitors enter an empty gallery space; one window at the backside is left open, offering a view onto the rooftop of the exhibition hall. On top of the roof, Berlin based artist Richard Frater has constructed a garden, which is covered with a range of wild flowers, succulents, and endangered local plants. The garden enhances the existing plant diversity and grows over the duration of the exhibition. The garden functions as a spatially closed system where economics and maintenance issues have already been aesthetically tested. Frater works together with a gardener, wildlife photographer and an experimental composer to include their means of production. In their various ways, these collaborations expand upon the ecology of the visit.

Richard Frater (born 1984, NZ) lives and works in Berlin. He studied at Elam School of Fine Arts—University of Auckland (NZ). He graduated with a Postgraduate Diploma in 2006, and has a Master of Fine Arts from the Glasgow School of Art (GB). Frater exhibited at Robert Heald Gallery, Wellington (NZ); Sue Crockford Gallery, Auckland; Glue Factory, Glasgow; and at Kunstraum Kreuzberg/Bethanien, Berlin.

Eric Bell & Kristoffer Frick

Vanitas/Healing

September 14 – December 17, 2017
Stairway, Café Bravo, counter desk

Artist duo Eric Bell & Kristoffer Frick present a new series of photographic works, that engage with the genre of the still life. Shown sequentially in multiple locations within the premises of KW, the works depict symbolically charged objects, ranging from tools specifically designed or repurposed to function in survival scenarios to healing implements associated with the New Age movement. Staged within constructed, cinematic environments, the objects themselves reflect a sense of crisis and embody contemporary anxieties.

Eric Bell (born 1985, CA) and Kristoffer Frick (born 1985, DE) have worked collaboratively since 2007. They have exhibited at Frankfurt am Main, Berlin; Reisebüro Galerie, Galerie Nagel Draxler, Cologne/Berlin; MAK Center for Art and Architecture, Los Angeles; Galerie Cinzia Friedlaender, Berlin; Kunstverein München; and Stedelijk Museum, Amsterdam. They live and work in Berlin.

Armin Lorenz Gerold

Scaffold eyes

November 2, 2017
3rd floor

For the series *Compound*, Austrian artist Armin Lorenz Gerold presents a format, which is situated between an installation, a performance, and a radio play. The work *Scaffold eyes* consists of two spatially separated areas, which are created by the installing of a semi-translucent canvas into the middle of the gallery space. Behind the screen, spoken texts are reproduced, which together with recorded and live sounds creates a backdrop and traces the movements in Berlin's urban space. Voices, sounds, and musical elements serve to navigate the visitors and to explore the interweaving of analogous as well as virtual spaces, and identities.

Armin Lorenz Gerold (born 1981, AT) lives and works in Berlin. His artistic practice is focused on sound, voice, and performance in various formats. He participated in the Moscow International Biennale for Young Art. He performs as a singer and musician with his alter ego *wirefoxterrier*. He performed at Bob's Pogo Bar at KW, and parts of his open series *ellipticallife* have been airing on Berlin Community Radio in 2015. Gerold is a fellow of this year's BPA / Berlin Program for Artists. Previously he was nominated for the Prize for Emerging Artists at Academy of Fine Arts, Vienna.

Mavis Tetteh-Ocloo

Seat /Sit

November 9–10, 2017
3rd floor

Seat/Sit is a video work that forms part of a series of works titled *Coming of the morning*, in which the Ghanaian artist and curator Mavis Tetteh-Ocloo shows recordings of the sun rising at dawn. Observing the barely noticeable changes within the color spectrum, the black image reveals a chair located in an unfinished building. Just as the object appears, it quickly vanishes back into the dark and reappears again. In the process of editing, an illusion of reversed time is created by means of reordering forward moving segments. Additionally, the display suggests a looping and simultaneity of a non-linear conception of time, since each of the two projections start at different points in time.

Mavis Tetteh-Ocloo (born 1991, GH) has been part of the curatorial team for the annual exhibition held by blaxTARLINES KUMASI—a project space for contemporary art at the Department of Painting and Sculpture, Kwame Nkrumah University of Science and Technology (GH). Tetteh-Ocloo has played a curatorial role in *Orderly Disorderly*, *The Gown Must Go Town* and *Cornfields in Accra*, both held at the Museum of Science and Technology in Accra (GH). Her solo exhibitions include *ABSENCE IS PRESENCE*, *PRESENCE IS ABSENCE* at Städelschule Frankfurt am Main, among others.

Keto Logua

How Survival Works

November 22–24, 2017
3rd floor

Reflecting on topics of ecology, popular culture, and social media, Georgian artist Keto Logua uses found and constructed objects, as well as self-produced and online appropriated visual media. In the work *How Survival Works*, especially developed for the series *Compound*, Logua deals with tool making and tool employment and how these evolutionary skills are reflected in the digital era. The video work displays recordings that originate from Logua's personal environment, superimposed with video material that she appropriates from the Internet.

Keto Logua (born 1988, GE) lives and works in Berlin. She studied fine arts at the Tbilisi State Academy of Arts and Universität der Künste in Berlin. Group shows include Stedelijk Museum Amsterdam, 's-Hertogenbosch (NL), Wiensowski & Harbord, Berlin, Kunsthalle at Hamburger Platz, Berlin, Piramida, Tirana, and Museum Wiesbaden (DE). Logua is a fellow of this year BPA / Berlin program for artists. In 2016, she was nominated for the Open Frame Award at goEast Festival in Wiesbaden and in 2014, she was part of the Artist In Residency Program at TICA A.I.R. in Tirana.

Josef Tarrak

in November 2017
NORDWIND / SAAVY Contemporary e. V.

In 2016, the Greenlandic rapper Josef Tarrak Petrusson released his first album *FxGxSx* (Free, Good, Stand), dealing with his personal relationship to Greenland and its history. The track *Tupilak*, in which he criticizes the conformity of language and discrimination in Greenland, caused a public outcry.

Tarrak is a rapper, photographer and sheer force of nature, who has been active in the up and coming music scene in Greenland. Tarrak performed at the Berlin Film Festival in 2017 together with Uyarakq, and presented recently an installation and performance at documenta14 together with the Norwegian artist Joar Nango.

Berlin Art Week Special: Nina Könnemann *Free WiFi 3*

Performance
September 17, 2017, 8 pm
1st floor
Free entry, limited capacity

Live streaming apps have come to prominence as tools for citizen journalism, but most people use them to share their boredom. One of these apps, “Periscope”, provides a platform for the video performance *Free WiFi 3* by the artist Nina Könnemann, in which multiple participants create a real time montage consisting of live video and texting. Part of the performance’s content is prearranged, but the format is also open to contingencies, technical shortcomings, and interference by strangers. The broadcasts in the performance are all streamed from locations offering Free WiFi.

Diverse public and commercial settings, such as waiting lounges, coffee chains, and libraries merge with virtual online space to create an imaginary Free WiFi-continuum. While these spaces are becoming obsolete, due to the proliferation of mobile data plans, they are still valuable for the homeless, tourists, and digital nomads.

The performance *Free WiFi 3* will be shown simultaneously at KW Institute for Contemporary Art, Berlin and the Centre Pompidou, Paris.

Nina Könnemann is an artist living in Berlin, working with video and sculpture. *Free WiFi* is the title of a series of live video performances, first shown at Oststation, Vienna in 2016. Solo presentations include: Toronto International Film Festival, Taylor Macklin, Zurich; Halle für Kunst, Lüneburg (DE); Ikon Gallery, Birmingham (GB); Museum of Modern Art, New York, and Portikus, Frankfurt am Main.

Partners

Senatsverwaltung
für Kultur und Europa



HENRY MOORE
FOUNDATION

Willem de Rooij and Lucy Skaer is funded by the Senate Department for Culture and Europe, Berlin. The exhibition by Willem de Rooij is kindly supported by the Embassy of the Kingdom of the Netherlands, Berlin and the Mondriaan Fund. The exhibition by Lucy Skaer is generously supported by the Henry Moore Foundation and will travel to Salzburger Kunstverein in February 2018.



Compound is part of the project *Willem de Rooij and Lucy Skaer* and is funded by the Senate Department for Culture and Europe, Berlin. The project by Eric Bell & Kristoffer Frick is kindly supported by the Canadian Embassy, Berlin. The project by Josef Tarrak Petrusson is realized in cooperation with NORDWIND Festival.

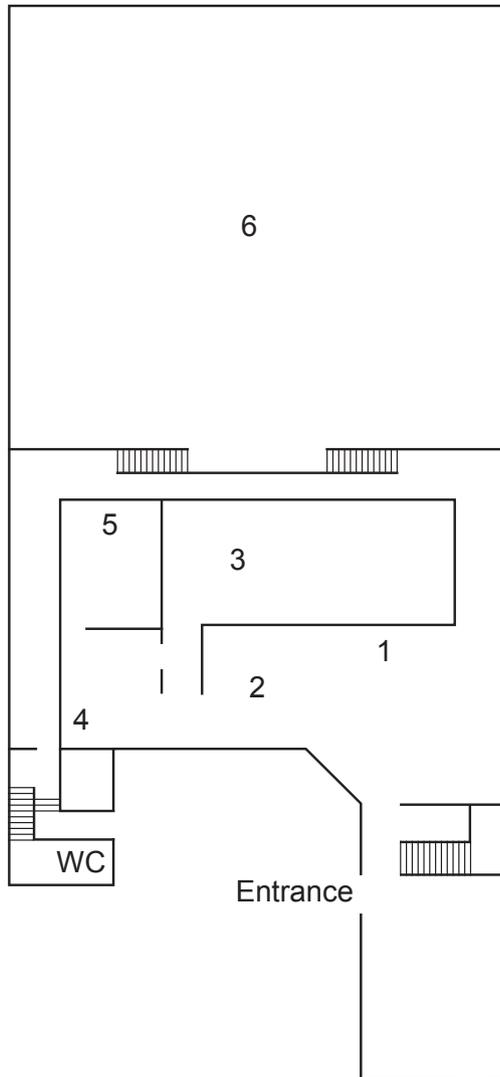
BERLIN
ART 13 — 17 SEP 2017
WEEK

The opening of Willem de Rooij *Whiteout* takes place in the framework of this year's Berlin Art Week.

KW Institute for Contemporary Art is institutionally supported by the Senate Department for Culture and Europe.

Willem de Rooij

Whiteout



3

Jeroen de Rijke / Willem de Rooij
I'm Coming Home in Forty Days, 1997

16 mm film, color, optical sound

Duration: 15 minutes

Courtesy Galerie Buchholz, Berlin/Cologne/New York;
Galerie Chantal Crousel, Paris; Regen Projects,
Los Angeles; Friedrich Petzel, New York

4

Jeroen de Rijke / Willem de Rooij
Dead Seal, 1996–99

C-print, framed

Dimensions: 50 x 75 cm

Private Collection, Königswinter, DE

5

Jeroen de Rijke / Willem de Rooij
I'm Coming Home in Forty Days, 2001

C-print, framed

Dimensions: 124 x 183 cm

Collection Ringier, CH

6

Willem de Rooij

Ilulissat, 2014

12 channel digital audio recording, speakers,
and benches

Duration: 14:30 minutes

Courtesy Galerie Buchholz, Berlin/Cologne/New York;
Galerie Chantal Crousel, Paris; Regen Projects,
Los Angeles; Friedrich Petzel, New York

1

Willem de Rooij

Blue to Blue, 2012

Hand woven tapestry on wooden stretcher,
warp: ten polyester threads in ten different shades
of blue, weft: ten polyester threads in ten different
shades of blue, in ten different mixtures

Dimensions: 135 x 280 x 5 cm

Private Collection, London

2

Jeroen de Rijke / Willem de Rooij

Blue Table, 2004

Various magazine pages, various sizes, table,
glass cover

Dimensions: 80 x 250 x 90 cm

Courtesy the artist