

KW

Hanne Lippard

20 January – 9 April 17

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Flesh

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Opening: 19 January, 7 pm

KW Institute for Contemporary Art is pleased to present the first institutional solo show by Norwegian artist Hanne Lippard (born 1984 in Milton Keynes, UK).

Over the past several years, Lippard has focused on the production of language, solely through the use of the voice. Stemming from design, her practice utilizes the voice as a way to convey the discrepancy between *content* and *form*. Her text-based works employ everyday speech in which she alters compositions of words that are characterized by structural and syntactical repetition. Lippard's voice functions as a vehicle for short vocal sequences that play with pronunciation, sound, and rhythm. Her writing is manifested in different outcomes that vary from installation-based work, printed matter, and performances. In her performances her voice becomes a mechanical instrument of narration that transforms accumulated source material such as quotes, slogans, and text messages into melodic linguistic formulas.

Lippard inaugurates the new artistic program of KW with a visually reduced yet spectacular work that takes its inspiration from the *Statements* and *Circle Works* of South-African artist **Ian Wilson** (born 1942 in Durban, ZA). Known for working solely with oral communication, Wilson is the focal point of the opening season of Director Krist Gruijthuijsen's program at KW, which investigates the notion of exchange and communication.

Wilson's *Statements* were conceived between 1970–82, after his intensive preoccupation with the word "time" in the late 1960s, which also served as the catalyst for his infamous "discussions." The body of work that the artist referred to as his *Statements* emerged as Wilson started to accentuate the format of the discussion and began to develop his practice around such events, which became the framework for his immaterial art practice. Originally this approach consisted of four elements: *There was a discussion* (1970), *There is a discussion* (1972), *A discussion* (1977), and *Time (spoken)* (1982). Each of these pieces is represented through a typewritten sheet of paper referencing the title. The first three works reference the general idea of a discussion as an act in the past. They not only question traditional modes of representation in art but also suggest a shift in priority towards an aesthetic sensibility in speech. This purification and reduction of his practice to an immaterial act is related to the artist's concern with the so-called "Absolute." Since 1994, Wilson has started his discussions by talking about the Absolute as an all-pervasive premise that reflects an attempt to transcend the mundane. In 2014 he produced a new

statement using the words *The Pure Awareness of the Absolute / A Discussion*.

In response to Wilson, Lippard has conceived a new production titled *Flesh*, which is the most ambitious presentation of her work to date. The immersive installation takes up the entire ground floor hall of KW and confronts the visitor with a single element—a spiral staircase. As a symbol representing transcendence, the staircase's winding form emphasizes the notion of a circle in motion and makes a direct link both to Wilson's principle of the "Absolute" and to his last physical works, *Circle on the Floor* and *Circle on the Wall*, created in early 1968. These are presented on the upper part of the ground floor of the KW. When ascending the stairs, one enters an awkwardly shaped space that incorporates the upper windows of the ceiling to offer a view to the outside. The color of the staircase references an earlier work by Lippard titled *Beige*. This film dating from 2010 evokes a sense of monotony, while reflecting on what is statistically considered the most ubiquitous color in the universe. Mirroring the mundane tone of the color, her voice narrates the social history of beige and its relation to routine part-time work from the perspective of someone who suddenly realizes that she possesses a strong affection for the color.

The experience of this newly created space is guided by the artist's voice, which slowly transports the audience into a world in which the meaning of language is being shaped, structured, and categorized. Lippard describes the voice as "being flesh without being physical." The bodily representation of this notion is reflected in the text as well as in the color of the carpet, on which the visitor can lie, sit or stand.

An engagement with the contemporary conditions of life is a reoccurring theme in Lippard's work. The artist is particularly interested in restrictions and formats that impact our daily lives. Like Wilson, Lippard uses her body and words to contradict the frameworks dictated by established standards of art production.

Please take off your shoes when entering the installation.
Enter at your own risk.

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Opening Hours

Wednesday–Monday 11 am–7 pm
Thursday 11 am–9 pm
Closed on Tuesday

Admission

8 €, reduced 6 €
Annual Ticket – KW Lover* 50 €, reduced 35 €
Admission free on Thursday evening from 6–9 pm and
every first Sunday of the month

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, kaz@kw-berlin.de
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Colophon

Curator: Krist Gruijthuijsen
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Installation Team: Kartenrecht
Interns: Anna Froelicher, Aurélie Karadjov
Texts and Editing: Krist Gruijthuijsen, Cathrin Mayer,
Klara Pietrzak, Katja Zeidler

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