

# Press Kit Spring program 2017 Adam Pendleton

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### Press material

Image and text material can be downloaded at: [www.kw-berlin.de/en/press](http://www.kw-berlin.de/en/press)

As of February 23, 2017 / Subject to change

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# Press Release Berlin, February 23, 2017

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**Ian Wilson**

January 20–May 14, 2017

**Hanne Lippard**

January 20–April 9, 2017

**Adam Pendleton**

February 24–May 14, 2017

Opening: February 23, 2017, 7 pm

**Paul Elliman**

March 18–May 14, 2017

Opening: March 17, 2017, 7 pm

**Pause: Anthony McCall**

April 27–30, 2017

Opening: April 26, 2017, 7 pm

**Prospectus: A Year with Will Holder**

January 20–December 23, 2017

After the first period of renovation, KW Institute for Contemporary Art is thrilled to announce the inauguration of its new artistic program under the directorship of Krist Gruijthuisen and the celebration of its 25th anniversary.

KW reopens with a series of exhibitions reflecting on the work of South African artist Ian Wilson. Through three corresponding solo presentations by **Hanne Lippard**, **Paul Elliman**, and **Adam Pendleton**, Ian Wilson's influential practice is revisited as a framework for exploring the roles of language and communication and the broader significance of interpersonal interaction. The exhibition is therefore in constant flux and changes gradually throughout the course of its duration.

Dialogue lies at the core of **Ian Wilson's** practice. Focusing on spoken language as an art form, he initially described his work as "oral communication" and later as "discussion". Language replaces traditional representation as the quintessential vehicle for communication and knowledge. Wilson's interest in the concentrated moment in which ideas emerge and are formulated in language is a guiding framework for the season. KW views the artist's oeuvre as a

reflection of its own mission: to explore relationships between the viewer and the viewed—or discussed—and the topical urgency of this interaction. To highlight the importance of Wilson's practice, artists have been invited to concentrate on different aspects of his body of work and either incorporate them in their exhibitions or take them as inspiration for the production of new work.

Norwegian artist **Hanne Lippard** kicks off the new program with a visually pared down yet spectacular new work entitled *Flesh* that takes its inspiration from Wilson's *Statements* and *Circle Works*. The immersive installation takes up the entire hall on the ground floor of the KW building and confronts the visitor with a singular element—a spiral staircase leading to a platform. From here the artist's voice resounds, completely encompassing the audience and opening up a world in which our experience of language as pure voice is explored, shaped, and broadened. Over the past few years, Lippard has focused on the production of language solely through the use of the voice. In her text-based works she employs daily speech and transforms the meaning of words through structural and syntactical repetition.

American artist **Adam Pendleton**'s exhibition titled *shot him in the face* occupies the entire third floor of KW with one large-scale gesture—a wall that diagonally cuts across the exhibition space. The first sentence from the poem *Albany* by poet Ron Silliman functions as the exhibition's point of departure. Pendleton appropriates the opening words of the text—"If the function of writing is to 'express the world'"—and transforms it into a monumental work spanning the entirety of the constructed wall. Layers upon layers of Pendleton's works are also "pasted" onto the wall. These various arrangements, including posters, framed collages, and sculptural objects based on Pendleton's extensive archival material, incorporate images from various sources—all kept within a consistently black-and-white aesthetic. As a counterpoint to Pendleton's work, the exhibition includes one of Ian Wilson's monochromatic paintings, which were created with the conceptual aim of producing distilled, non-referential objects without metaphoric content.

British artist **Paul Elliman** has consistently engaged with the production and performance of language as a material component of the socially constructed environment. In a world where objects and people are equally subject to the force fields of mass production, Elliman explores the range of human expression as kind of typography. His exhibition *As you said* includes various works, both existing and new, that test the boundaries of our communication through letter-like objects, language-like vocal sounds, actions, and movements of the body. Whether concealed by clothing or techniques of mimicry, our gestures and the desire for language are always within easy reach of the violently communicative raw material of the city itself. *As you said* is structured around a set of vitrines devised by Ian Wilson, which Elliman considers as sculptures, objects of display, and sites for discourse. Alongside these vitrines Elliman presents two new bodies of work, one produced in collaboration with the dancer Elena Giannotti.

The constellation of exhibitions presented at KW is consecutively staggered across the different floors of the building. The format allows the exhibitions to be seen in unison but also as separate entities that expand upon each other, framing and interacting with each other through the work of Ian Wilson and through commonly shared sensibilities and concerns.

Punctuating the program will be the series *Pause*, envisioned as a platform for bridging relationships between the past, present, and future. Individual artworks will be presented for a short period of time, up to three times a year. **Anthony McCall**'s iconic light work *Line Describing A Cone* (1971) is the first in the series, which is presented in immediate dialogue with Wilson's circle and disc works from the late 1960s.

In the spirit of Wilson's practice, an ambitious program of commissioned performances, concerts, lectures, and screenings titled *The Weekends* will take place at KW and throughout the city, with contributions by **Nils Bech**, **CA Conrad**, **Guy de Cointet**, **Paul Elliman**, **Coco Fusco**, **Will Holder**, **Germaine Kruij**, **Hanne Lippard**, **Adam Pendleton**, **Michael Portnoy**, **Trisha Brown Dance Company**, and **Miet Warlop**.

The aim of the inaugural exhibition season is to create a multifaceted program that understands dialogue and conversation as profoundly political acts that are the necessary basis for *all* creative activities and therefore an inherent part of exhibition making. The open-endedness and collaborative nature of dialogue renders an intrinsically inclusionary strategy, allowing for a plurality of voices and narratives to unfold. The notion of language will be continuously explored throughout the artistic program in order to emphasize the institution's goal of experimenting with communication and exchange—no longer as the stable common grounds of a traditional value system but rather as the articulation of many possible parallel narratives. Wilson's emphasis on dialogue, experimental uses of language, and the collective experience of art through spoken exchange between artists and audiences, in Berlin and beyond, is a significant aspect of the future program of KW, even beyond this season.

In parallel with its exhibition program, KW is continuing to push beyond the confines of its physical building through commissions, events, and its education program. Commissions take various forms: **Felix Gonzalez-Torres**' *"Untitled" (Chemo)* (1991), a curtain made of beads at the entrance into the exhibition spaces, invokes a generic form of hospitality that corresponds with **Philippe Van Snick**'s recent intervention *Dag/Nacht* (1984–ongoing) at the entrance gate but also a new sound commission by **Paul Elliman** and the reinstatement of the garden *Archipel* by **atelier le balto**. In addition, the legendary *Pogo Bar* was re-established at KW with a new design by American artist and designer **Robert Wilhite**. It presents weekly, one-night-only events conducted by artists and creative individuals. *Bob's Pogo Bar* follows the format of BOB's YOUR UNCLE, a bar that was hosted by the Kunstverein Amsterdam from 2014 to 2016.

In 2017, KW initiates the new series *A Year with* offering time for detailed investigations into design and publishing practices in the arts, developed over the course of a year. *Prospectus: A Year with Will Holder* takes place in 2017. When invited to reside and produce a year's public program, Holder proposed that the *public* nature of a program be deferred in the form of *publications*. The production-budget was passed on to pay invited guests to reside and work with him (Paul Abbott, Jeremiah Day, Linda van Deursen, Emmie McLuskey, Karolin Meunier, Christian Oldham, Bert Paulich, Falke Pisano, Cara Tolmie, Scott Rogers, and Lucy Skaer).

The public program of KW will be extended by *The Berlin Sessions*—a series of monthly public talks in collaboration with various Berlin institutions. The series explores the fabric of cultural production in the city by inviting a Berlin-based speaker to give a presentation on another Berlin based cultural producer that he/she finds inspiring. The program for *The Berlin Sessions* kicked off at KW in February with **AA Bronson** and **Peter Wächtler**. In March, further lectures by **Michel Auder** and **Annika Eriksson** will be held at the premises of the DAAD Artists-in-Berlin Program.

The exhibition series *Ian Wilson: Hanne Lippard, Adam Pendleton, and Paul Elliman* is funded by the Capital Cultural Fund, Berlin.

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

**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 and every first Sunday of the month

**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](mailto:kaz@kw-berlin.de).

Titles and exhibition dates are subject to change.

# Adam Pendleton *shot him in the face* February 24 – May 14, 2017

Opening: February 23, 2017, 7–10 pm

KW Institute for Contemporary Art is pleased to present the first German institutional solo show by American artist Adam Pendleton (born 1984 in Richmond, US).

Pendleton's practice interweaves the language of politics, history, and display as a way of confronting the *past* and *present*. Through the use of complex systematic structures his work undercuts the ingrained perception and representation of social history. His work moves fluidly between paintings, wall-based installations, photographic collage, video, performance, and publishing. Through collage, layering, and repetition, Pendleton recontextualizes his subjects, prompting the viewer to recognize and reconsider familiar cultural references.

The artist's largest project to date is inspired by a poem by the American writer LeRoi Jones (1934–2014, also known as Amiri Baraka) titled *Black Dada Nihilismus*, which was written in 1964. Through the use of provocative language and the merging of high and low cultural references, Baraka critiques linear representations of African-Americans by creating a space for new artistic, personal, and social possibilities. Begun in 2008, this ongoing project has taken several forms, varying from large, abstract textual silkscreen paintings to Pendleton's forthcoming publication *Black Dada Reader*.

With roots extending back to the disobedient nature of the Dada avant-garde, the project shares Dadaism's concern with language and aims at breaking it away from its "inherent logic." Through the use of emblematic works such as Sol Le Witt's *Variations of Incomplete Open Cubes* (1974) in his *Black Dada* paintings, Pendleton insists on questioning the cartographies of the Western art discourse and their capacity to effect real political change.

Pendleton's exhibition *shot him in the face* occupies the entire third floor of KW. The presentation uses the poem *Albany* by American poet Ron Silliman (born 1946, US) as its starting point. Written in 1979/80, *Albany* is a long prose paragraph made up of one hundred "new sentences," to use Ron Silliman's own term. The "new sentence" is conceived as an independent unit, neither causally nor temporally related to the sentences that precede and follow it. Like a line in poetry, its length is operative, and its meaning depends on the larger paragraph as an organizing system. Silliman is known for his deconstructed poems in which pun, paradigm, and sound form larger paragraph units that juxtapose autobiographical elements with larger political issues.

Pendleton appropriates the first sentence of Silliman's poem, "If the function of writing is to 'express the world'", which he incorporates into a Wall Work (an immersive floor to ceiling work based on photographic and text-based collages), that spans the entirety of a constructed wall bisecting the space. As in previous installations, layers are built in order to disrupt the readability of the text. The various constellations consisting of one and two-dimensional collages and silkscreens on Mylar are based on Pendleton's extensive archival material, which he continuously reconsiders and reworks through reuse and cropping.

This installation invokes multiple sources, such as sentences from Silliman's poems ("A woman on the train asks Angela Davis for an autograph" or "Grandfather called them niggers"), images of a Dada dancer from 1916, an installation shot from the first documenta featuring the work by

Picasso, a couple dancing during the independence celebration of Congo, and a reference to a speech by Malcolm X.

After Hanne Lippard, Pendleton is the second artist in the season to respond to the work of Ian Wilson (born 1940 in Durban, ZA) by incorporating one of the artist's monochrome paintings into his exhibition. Placed on the back of the wall, Pendleton juxtaposes one of his *Black Dada* paintings with Wilson's *Red Rectangle*, originally dating from 1966. Wilson's early artistic explorations took place entirely in monochrome, at a time when he was absorbed with questions relating to perception and painting. The works of this period are indebted to the innovations of Minimal Art from the late 1950s and early 1960s and its distillation of painting to the point of nonrepresentational self-re activity. Three stained canvases by Wilson from 1966 presage the artist's subsequent all-consuming interest in discovering what might be described, quite literally, as "nonobjective" art—an art that is without visible or tangible materiality.

The original four paintings were lost or damaged, but they were reconstructed in 2008 by Belgian artist Pieter Vermeersch (born 1973 in Kortrijk, BE) under the auspices of Wilson's gallerist, Jan Mot in Brussels.

# Biography

Adam Pendleton, born in 1984 in Richmond, US, lives and works in New York, US. Pendleton is a conceptual artist known for his multi-disciplinary practice, which includes painting, publishing, collage, video, and performance. His work engages with language, both figuratively and literally, as well as with the re-contextualization of history. Through his work, Pendleton seeks to establish "a future dynamic where new historical narratives and meanings can exist." Pendleton's work has been widely exhibited internationally in venues including the Museum of Modern Art, New York, US; the New Museum, New York, US; Stedelijk Museum, Amsterdam; Museum of Contemporary Art, Chicago, US; Whitechapel Gallery, London; The Kitchen, New York, US; and the Museum of Contemporary Art Denver, US, where his solo exhibition *Becoming Imperceptible* was recently on view.

# *Albany* by Ron Silliman, 1983

If the function of writing is to "express the world." My father withheld child support, forcing my mother to live with her parents, my brother and I to be raised together in a small room. Grandfather called them niggers. I can't afford an automobile. Far across the calm bay stood a complex of long yellow buildings, a prison. A line is the distance between. They circled the seafood restaurant, singing "We shall not be moved." My turn to cook. It was hard to adjust my sleeping to those hours when the sun was up. The event was nothing like their report of it. How concerned was I over her failure to have orgasms? Mondale's speech was drowned by jeers. Ye wretched. She introduces herself as a rape survivor. Yet his best friend was Hispanic. I decided not to escape to Canada. Revenue enhancement. Competition and spectacle. kinds of drugs. If it demonstrates form some people won't read it. Television unifies conversation. Died in action. If a man is a player, he will have no job. Becoming prepared to live with less space. Live ammunition. Secondary boycott. My crime is parole violation. Now that the piccards have control. Rubin feared McClure would read Ghost Tantras at the teach-in. This form is the study group. The sparts are impeccable<sup>1</sup> though filled with deceit. A benefit reading. He seduced me. AFT, local 1352. Enslavement is permitted as punishment for crime. Her husband broke both of her eardrums. I used my grant to fix my teeth. They speak in Farsi at the corner store. YPSL. The national question. I look forward to old age with some excitement. 42 years for Fibreboard Products. Food is a weapon. Yet the sight of people making love is deeply moving. Music is essential. The cops wear shields that serve as masks. Her lungs heavy with asbestos. Two weeks too old to collect orphan's benefits. A woman on the train asks Angela Davis for an autograph. You get read your Miranda. As if a correct line would somehow solve the future. They murdered his parents just to make the point. It's not easy if your audience doesn't identify as readers. Mastectomies are done by men. Our pets live at whim. Net income is down 13%. Those distant sirens down in the valley signal great hinges in the lives of strangers. A phone tree. The landlord's control of terror is implicit. Not just a party but a culture. Copayment. He held the Magnum with both hands and ordered me to stop. The garden is a luxury (a civilization of snail and spider). They call their clubs batons. They call their committees clubs. Her friendships with women are different. Talking so much is oppressive. Outplacement. A shadowy locked facility using drugs and double-celling (a rest home). That was the Sunday Henry's father murdered his wife on the front porch. If it demonstrates form they can't read it. If it demonstrates mercy they have something worse in mind. Twice, carelessness has led to abortion. To own a basement. Nor is the sky any less constructed. The design of a department store is intended to leave you fragmented, off-balance. A lit drop. They photograph Habermas to hide the harelip. The verb to be admits the assertion. The body is a prison. a garden. In kind. Client populations (cross the tundra). Off the books. The whole neighborhood is empty in the daytime. Children form lines at the end of each recess. Eminent domain. Rotating chair. The history of Poland in 90 seconds. Flaming pintos. There is no such place as the economy, the self. That bird demonstrates the sky. Our home, we were told, had been broken, but who were these people we lived with? Clubbed in the stomach, she miscarried. There were bayonets on campus. cows in India, people shoplifting books. I just want to make it to lunch time. Uncritical of nationalist movements in the Third World. Letting the dishes sit for a week. Macho culture of convicts. With a shotgun and "in defense" the officer shot him in the face. Here, for a moment, we are joined. The want-ads lie strewn on the table.

# The Weekends

## January 19 – May 14, 2017

In the spirit of Ian Wilson's practice, an ambitious program of performances, concerts, lectures, and screenings entitled *The Weekends* will take place at KW, and throughout the city until May 2017. Each part of the program is driven by a larger interest in dialogical formats and the roles of the voice, sound and dematerialized practices in art.

**Weekend #1**

Guy de Cointet  
Trisha Brown Dance Company  
Miet Warlop  
January 19–20

**Weekend #2**

Germaine Kruij  
January 28–29

**Weekend #3**

Nils Bech  
February 3

**Weekend #4**

Adam Pendleton  
February 24

**Weekend #5**

CAConrad  
March 4–5

**Weekend #6**

Coco Fusco  
March 11

**Weekend #7**

Paul Elliman  
March 23

**Weekend #8**

Hanne Lippard  
March 31–April 1

**Weekend #9**

Michael Portnoy  
May 5–6

**Weekend #10**

Will Holder  
May 12

Further information on the program and tickets are available online at our website:  
[www.kw-berlin.de/en/the-weekends](http://www.kw-berlin.de/en/the-weekends)

# Weekend #4: Adam Pendleton

February 24, 2017, 7 pm  
BABYLON, Rosa-Luxemburg-Str. 30, 10178 Berlin  
In English  
Limited capacity

Film screening of:  
*Lorraine O'Grady: A Portrait* (2012), 23:00 min  
*Satomi*, (2009), 00:06:50 min  
*Just back from Los Angeles: A Portrait of Yvonne Rainer* (2016–2017), 13:51 min

Adam Pendleton is a conceptual artist whose work moves fluidly between painting, publishing, photographic collage, video, and performance. As part of *The Weekends*, Pendleton will present a series of filmic portraits during the event.

*Lorraine O'Grady: A Portrait* (2012), inspired by Gertrude Stein's textual portraits, presents a chronology of O'Grady's work as a conceptual artist in New York since the 1970s and the artist reflecting on her familial relationships.

*Satomi* (2009) is a silent six-and-a-half second looped video of the lead singer of the American indie rock band Deerhoof, Satomi Matsuzaki, working on a new song in a recording studio. *Satomi* stages Pendleton's formal commitment to repetition and narrative abstraction.

*Just back from Los Angeles: A Portrait of Yvonne Rainer* (2016–2017) is Pendleton's most recent portrait. The video poetically captures the choreographer, filmmaker, and writer Yvonne Rainer in conversation with Pendleton at a diner in NYC's Chelsea neighborhood.

All portraits are held together by their (re-)presentation of the impossibility of summarizing who someone *is*; how any kind of representation is ultimately a conversation with some form of abstraction.

The film screening will be held at the cinema BABYLON on Friday, February 24, 2017, 7 pm, followed by a conversation between the artist and Krist Gruijthuisen, director of KW Institute for Contemporary Art.

Please contact Katja Zeidler at [press@kw-berlin.de](mailto:press@kw-berlin.de) for press tickets.

# 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 DAAD Artists-in-Berlin Program:

**Michel Auder on Daniel Knorr**

***It's hard to be down when you're up***

March 8, 2017, 7 pm

Venue: daadgalerie, Oranienstr. 161, 10969 Berlin

Lecture, in English

Free entry, limited capacity

**Annika Eriksson on Charlotte von Mahlsdorf**

March 22, 2017, 7 pm

Lecture, in English

Free entry, limited capacity

Further information to the event series will be available soon on the following websites:

[www.kw-berlin.de](http://www.kw-berlin.de)

[www.berliner-kuenstlerprogramm.de](http://www.berliner-kuenstlerprogramm.de)

[www.daadgalerie.de](http://www.daadgalerie.de)

A collaboration between KW Institute for Contemporary Art and DAAD Artists-in-Berlin Program.

# Upcoming Exhibitions

**Paul Elliman**

March 18 – May 14, 2017

Opening: March 17, 2017

**Pause: Anthony McCall**

April 27–30, 2017

Opening: April 26, 2017

**Enemy of the Stars: Ronald Jones** in dialogue with **David Hammons, Helmar Lerski, Louise Lawler, and Julia Scher.** Curated by Jason Dodge and Krist Gruijthuijsen.

May 19 – August 6, 2017

Opening: May 18, 2017

**Addendum**

Series of events with **Jenna Bliss, Sidsel Meineche Hansen, Ishion Hutchinson, and**

**K.r.m. Mooney**

May 19 – August 6, 2017

**Hiwa K**

June 2 – August 13, 2017

Opening: June 1, 2017

**Nicholas Mangan**

June 2 – August 13, 2017

Opening: June 1, 2017

# Partners



The exhibition series *Ian Wilson: Hanne Lippard, Adam Pendleton, Paul Elliman* and the event series *The Weekends* are funded by the Capital Cultural Fund, Berlin.

## BALTIC

The exhibition *Adam Pendleton: shot him in the face* is generously supported by Pace Gallery, Galerie Eva Presenhuber, Zurich, Galeria Pedro Cera, Lisbon, and BALTIC Centre for Contemporary Art in Gateshead, where it will be presented from May 27 to September 10, 2017.



Königreich der Niederlande



Norwegische Botschaft

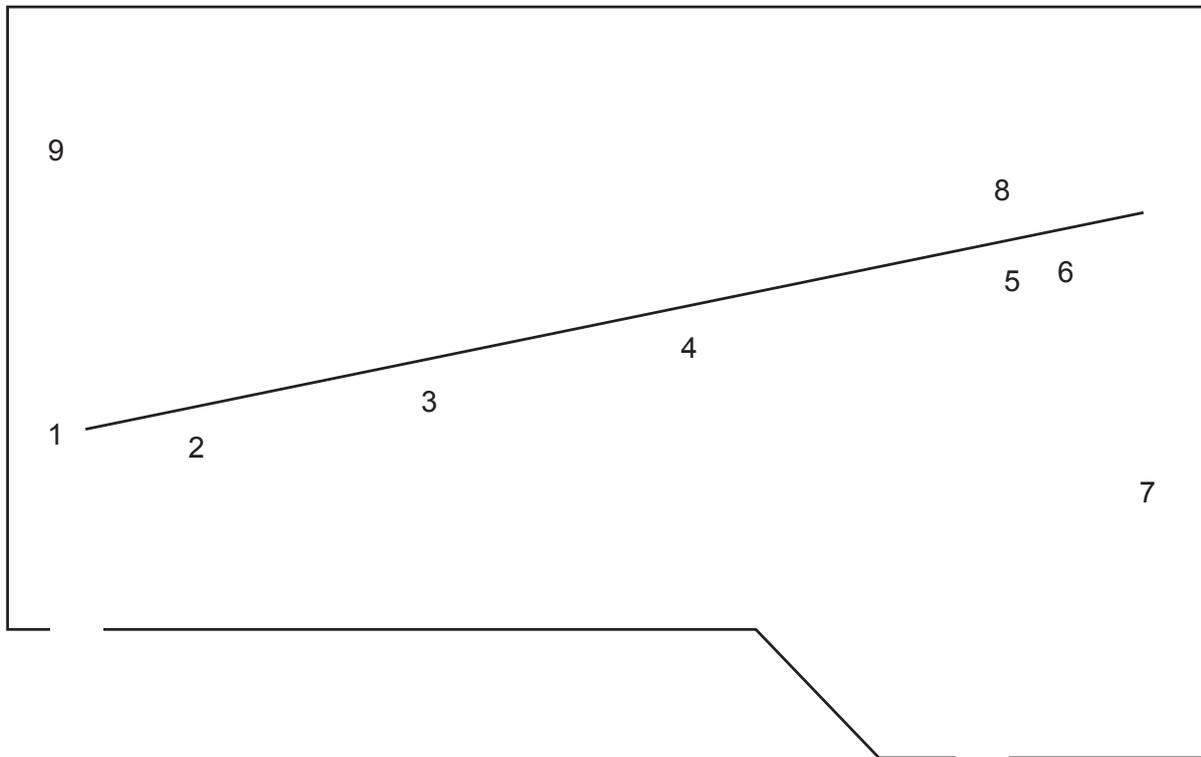
Our thanks for the support of the series of events *The Weekends* goes to the Kingdom of the Netherlands, and the Royal Norwegian Embassy, Berlin.



Co-funded by the  
Creative Europe Programme  
of the European Union

The workshop *Mapping Dimension 27* of CAConrad takes place in the framework of Corpus, network for performance practice. Corpus is a cooperation by Bulegoa z/b (Bilbao, ES); Contemporary Art Centre (Vilnius, LT); If I Can't Dance, I Don't Want To Be Part Of Your Revolution (Amsterdam); KW Institute for Contemporary Art (Berlin); Playground (STUK Kunstencentrum & M-Museum, Leuven, BE), and Tate Modern (London). Corpus is co-funded by the Creative Europe Program of the European Union.

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



# Adam Pendleton

1  
*IF THE FUNCTION OF WRITING*, 2017  
Adhesive vinyl  
Dimensions variable  
Courtesy the artist and Galeria Pedro Cera, Lisbon

2  
*Dada Dancers (large study)*, 2017  
Silkscreen ink on Mylar  
138 x 107,5 cm  
Courtesy the artist and Pace Gallery, New York

3  
*System of Display, U (SUN/Josefa Zikánová, Untitled, exercise from the State School of Graphic Art, Prague, 1935)*, 2016  
Silkscreen ink on plexiglass and mirror  
24,9 x 24,9 cm  
Courtesy the artist and Galerie Eva Presenhuber, Zurich

4  
*A woman on the train asks angela davis for an autograph*, 2016  
Silkscreen ink on Mylar  
63,8 x 88,6 cm  
Courtesy the artist and Pace Gallery, New York

5  
*Untitled*, 2016  
Collage on paper  
46 x 33 cm  
Courtesy the artist and Pace Gallery, New York

6  
*Untitled*, 2017  
Collage on paper  
46 x 33 cm  
Courtesy the artist and Pace Gallery, New York

7  
*WE (we are not successive)*, 2015  
Silkscreen ink on mirror polished stainless steel  
Two parts:  
(W): 118,9 x 156,2 x 12,7 cm  
(E): 118,9 x 90,5 x 12,7 cm  
Courtesy the artist and Pace Gallery, New York

8  
*Black Dada/Column (A)*, 2015  
Silkscreen ink on canvas  
243,8 x 193 cm  
Courtesy the artist and Galerie Eva Presenhuber, Zurich

# Ian Wilson

9  
*Red Rectangle*, 1966 (reconstructed in 2008)  
Acrylic paint on canvas on wood frame  
204 x 122 x 3 cm  
Courtesy the artist and Jan Mot, Brussels  
Collection Germaine Kruij