

# Press Kit Annual program 2017

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### Press material

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

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# Press Release Berlin, October 11, 2016

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### **KW Institute for Contemporary Art announces program 2017**

KW Institute for Contemporary Art is delighted to announce its future program as part of a larger institutional restructuring process under the new directorship of **Krist Gruijthuijsen**. After 25 years, KW continues building upon its successes as a lively platform for progressive art practices, and will affirm its position as a local meeting place specialized in experimental discursive programming. The fundamental mission of the new artistic program is that it is *artist-driven*, meaning that every part of the program is filtered through the lens of the artistic vision. The 2017 program unfolds in several seasons with various temporalities in which on-going investigations into singular art practices or thematics form the basis for corresponding commissions and exhibitions.

In January 2017, KW reopens its doors after a short period of closure due to renovation works. The inaugural artistic program examines the work of artist **Ian Wilson** through three corresponding solo presentations by **Hanne Lippard**, **Paul Elliman**, and **Adam Pendleton**. Wilson's work will be physically embedded within each exhibition, serving as a framework for exploring roles of language and communication, and the broader significance of interaction between human beings. In the spirit of Wilson's practice, weekly commissioned performances, readings, lectures, and events titled *The Weekends* shall take place in and around KW, and throughout the city of Berlin. With Wilson's work in mind, the future program will emphasize dialogue and experimental uses of language, fostering visible exchange between artists and audiences in Berlin, and beyond. Other key themes for the 2017 program are the *relationship to the other* and the *notion of cultural adaptation* as globalized methods for cohabitation in an age of migration and hybrid cultural identities. What is one's 'own' and what is 'foreign' is a focal question guided by topics ranging from cultural authority, patrimony, and authorship, to the politics of translation and moral and ethical notions of collaboration as cross-cultural and cross-temporal strategies.

The inherent politics of language is further explored with a cluster of consecutive exhibitions planned for the spring of 2017. Spearheading the series is a group exhibition curated by American artist **Jason Dodge** and **Krist Gruijthuijsen** that reflects on **Ronald Jones'** artistic and theoretical practice in regards to the current political climate. During the 1980s and '90s, Jones employed disparate formal and minimal languages, using history as a medium. Through juxtapositions of historical events, innovations, discoveries, violence, and fears he explored the complex interrelation of occurrences defining our perception of self, and of the world. 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 the politics of migration and refuge are critically tackled.

In the fall, KW will present a survey of Dutch artist **Willem de Rooij**'s work from the past 20 years. The ethical and political consequences of mass-distribution of visual media, and the representation of appropriated imagery taken from cultural and historical artefacts, and artistic sources are some of the main concerns in de Rooij's practice. The exhibition also features significant early works made with his former collaborator **Jeroen de Rijke** under the name **de Rijke/de Rooij**, which will be on view for the first time in over a decade. Additionally, two concurrent solo exhibitions will show newly commissioned and key early works by British artist **Lucy Skaer**, and a new body of work by German artist **Andrea Büttner**.

Punctuating the program will be the series *Pause*, envisioned as a platform for bridging relationships between the past, present and future. Singular artworks will be presented for a short period of time, up to three times a year. **Anthony McCall**'s 1971 iconic light work *A Line Describing A Cone* is the first in the series, and will be presented in direct dialogue with Ian Wilson's circle and disc works from the late '60s.

Alongside the exhibition program, KW will continue pushing beyond the confines of the physical building through its commission, events and education program. These commissions will take on various forms, including **Philippe Van Snick**'s intervention on the entrance gate, and the re-instatement of the *KW Garden* by **atelier le balto**, which occupied the courtyard from 2000–2009, and was rebuilt for the 9th Berlin Biennale for Contemporary Art. Also, the legendary *Pogo Bar* will be re-established at KW with a new design by American artist and designer **Robert Wilhite** for hosting weekly, one-night-only special events, conducted by artists and creative individuals.

Furthermore, the new series *A year with* offers in-depth explorations into influential typographers and designers, developed over the course of a year. For 2017, British typographer **Will Holder** shall investigate his practice by inviting guests to collaborate and use his archive of publications from the past two decades as a starting point. Holder's serial publication *F.R. DAVID* will find a new home at KW—its future co-publisher.

The cultural programming of KW Institute for Contemporary Art is made possible with support from the Governing Mayor of Berlin—Senate Chancellery—Cultural Affairs.

### **New 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

# Annual Program 2017

## Calendar

### **A Year With: Will Holder**

20 January – 23 December 2017

Opening: 19 January 2017

### **Ian Wilson**

20 January – 14 May 2017

Opening: 19 January 2017

### **Hanne Lippard**

20 January – 9 April 2017

Opening: 19 January 2017

### **Paul Elliman**

24 February – 14 May 2017

Opening: 23 February 2017

### **Adam Pendleton**

24 February – 14 May 2017

Opening: 23 February 2017

### *The Weekends*

Performance productions featuring **Nils Bech, CAConrad, Guy de Cointet, Paul Elliman, Coco Fusco, Will Holder, Germaine Kruij, Isabel Lewis, Hanne Lippard, Adam Pendleton, Michael Portnoy, Trisha Brown Dance Company, and Miet Warlop.**

19 January – May 2017

### Pause: **Anthony McCall**

27–30 April 2017

Opening: 26 April 2017

### **Enemy of the Stars**

Group show around the work of **Ronald Jones** curated by **Jason Dodge** and **Krist Gruijthuijsen**

19 May – 6 August 2017

Opening: 18 May 2017

### **Schering Stiftung Art Award: Hiwa K**

2 June – 13 August 2017

Opening: 1 June 2017

### **Nicholas Mangan**

2 June – 13 August 2017

Opening: 1 June 2017

### Pause: (tba)

24–27 August 2017

Opening: 23 August 2017

**Willem de Rooij**

14 September – 17 December 2017

Opening: 13 September 2017

**Lucy Skaer**

13 October 2017 – 7 January 2018

Opening: 12 October 2017

**Andrea Büttner**

27 October 2017 – 7 January 2018

Opening: 26 October 2017

**The Annual Artists' Ball**

24 November 2017

# Biographies

## Krist Gruijthuijsen

**Krist Gruijthuijsen** is curator, and since July 1st, 2016 director of KW Institute for Contemporary Art. He has been artistic director of the Grazer Kunstverein in Graz from 2012 to 2016 and course director of the MA fine arts department at the Sandberg Instituut in Amsterdam since 2011. He is one of the co-founding directors of Kunstverein in Amsterdam and has organized a numerous amount of exhibitions and projects over the past decade, including Manifesta 7 (Trentino, IT); Platform Garanti Contemporary Art Center (Istanbul, TR); Artists Space (New York, US); Museum of Contemporary Art (Belgrade); Swiss Institute (New York, US); Galeria Vermelho (São Paulo, BR); Stedelijk Museum (Amsterdam); Van Abbemuseum (Eindhoven, NL); Arnolfini—Centre for Contemporary Arts (Bristol, GB); Project Arts Centre (Dublin); Utah Museum of Contemporary Art (Salt Lake City, US) and Institute of Modern Art (Brisbane, AU).

Gruijthuijsen has produced, edited and published extensively in numerous collaborations with JRP|Ringier Kunstverlag, Sternberg Press, Mousse Publishing Printed Matter, Inc., Verlag der Buchhandlung Walther König and Kunstverein Publishing. Recent publications are amongst others *Mierle Laderman Ukeles—Seven Work Ballets* (Sternberg Press, 2015), *Vincent Fecteau* (Sternberg Press, 2015), *Writings and Conversations by Doug Ashford* (Mousse Publishing, 2014), *Lisa Oppenheim: Works 2003–2013* (Sternberg Press, 2014), *The Encyclopedia of Fictional Artists and The Addition* (JRP|Ringier, 2010) and several others under the umbrella of Kunstverein Publishing.

## Artistic Team

**Anna Gritz** previously worked as a curator at the South London Gallery and the Institute of Contemporary Arts in London, where she programmed performances, films, and exhibitions and commissioned new works by artists including Juliette Blightman, Bonnie Camplin, Kapwani Kiwanga, Lis Rhodes, Michael Smith, and Cally Spooner, as well as the group exhibitions *Last Seen Entering the Biltmore* (South London Gallery, London, 2014), and independently, *duh? Art & Stupidity* (co-curated with Paul Clinton, Focal Point Gallery, Southend-on-Sea, GB, 2015). Gritz contributes to publications, exhibition catalogues, and books. She was a curatorial attaché for the 20th Biennale of Sydney.

**Leaver-Yap** works closely with artists to produce publications, exhibitions, and events. Recent projects include work with Uri Aran, Pauline Boudry/Renate Lorenz, Andrea Büttner, Hanne Darboven, Park McArthur, Lucy McKenzie, Charlotte Prodger, James Richards, and Leslie Thornton. She is Bentson Moving Image Scholar at the Walker Art Center, Minneapolis, US, engaging artists whose work the Walker Art Center may choose to commission, exhibit, and purchase. Until recently Leaver-Yap was the director of LUX Scotland, a dedicated support and promotion agency for artists working with the moving image in Scotland.

**Tirdad Zolghadr's** is a curator and writer. His most recent book is *Traction*, published at Sternberg Press in 2016. Zolghadr is artistic director of the Summer Academy Paul Klee in Bern and teaches at the Dutch Art Institute in Arnhem, NL.

Besides working as a project assistant for schir—art concepts, a residency located in Tel Aviv, IL, **Maurin Dietrich** has also worked as curatorial assistant in KW's artistic office on group and solo exhibitions, publications, and on her own projects, such as *Salon Of Hybrid Things* (together with Nina Mende, 2015). She also worked for the Young Curators Workshop *Post-Contemporary Art* within the 9th Berlin Biennale for Contemporary Art.

**Cathrin Mayer** has worked for several cultural institutions and galleries in Vienna, such as Kerstin Engholm Gallery and 21er Haus—Museum of Contemporary Art, alongside her activities as a freelance curator. She joined the team of the 9th Berlin Biennale, working as a curatorial assistant for the collective DIS, composed of Lauren Boyle, Solomon Chase, Marco Roso, and David Toro.

**Marc Hollenstein** works with various institutions and cultural practitioners. Ongoing projects include the identity for the Grazer Kunstverein, Graz, AT, and Kunstverein Amsterdam, Amsterdam. In recent years he has designed many publications, including *Mierle Laderman Ukeles: Seven Work Ballets* (2015), *Doug Ashford: Writings and Conversations* (2013), *Josef Bauer: Works 1965–Today* (2015), and *Oceans of Love: The Uncontainable Gregory Battcock* (2016).

# Biographies

## Artists

**Andrea Büttner**, born in 1972 in Stuttgart, DE, lives and works in London and Frankfurt am Main, DE. Büttner's work often draws connections between art history and social or ethic themes, with a special interest in the idea of poverty, shame, significance, and vulnerability, whereby she explores and challenges systems of believe. Her solo exhibitions include *Beggars and iPhones*, Kunsthalle Wien, Vienna (2016); *Andrea Büttner*, Walker Art Center, Minneapolis, US (2015); *Andrea Büttner. 2*, Museum Ludwig, Cologne, DE (2014); *BP Spotlight: Andrea Büttner*, Tate Britain, London (2014); *Piano Destruction*, Walter Philips Gallery, Banff Centre, Alberta, US (2014); and *Hidden Marriage*, National Museum Cardiff, Wales, GB (2014); among others. In 2009 Büttner received the Max Mara Art Prize for Women. Her work was also shown at dOCUMENTA (13), Kassel, DE and Kabul, Afghanistan (2012).

**Jason Dodge** is a sculptor living and working in Berlin. He is also the publisher of the poetry press *fivehundred places*.

**Paul Elliman**, born in 1961 in London, works and lives in London. In his practice, which follows language through its many social and technological forms, he reflects on a world in which typography, the human voice and bodily gestures emerge as part of a direct correspondence with everyday forms and sounds of the city. Elliman has participated in exhibitions worldwide including the solo shows *Paul Elliman: Untitled (September Magazine)*, Carl Freedman Gallery, London (2015); *Body Alive With Signals. Paul Elliman*, Objectif Exhibitions, Antwerp, BE (2014), and group exhibitions such as *No Quiet Place*, The Tetley, Leeds, GB (2016); *Ecstatic Alphabets/Heaps of Language*, The Museum of Modern Art, New York, US (2012), among others. Today Paul Elliman is a faculty member of the Sandberg Instituut in Amsterdam, and Yale University School of Art, New Haven, US.

Typographer **Will Holder** (born in 1969 in Hatfield, GB, lives and works in London) produces oral and printed publications with artists and musicians, and is preoccupied with conversation as model and tool for a mutual and improvised set of publishing conditions—whereby the usual roles of commissioner, author, subject, editor, printer and typographer are improvised and shared, as opposed to assigned and pre-determined. Particular attention is placed on an oral production of value and meaning around cultural objects, and how live, extra-informational qualities might be analyzed, documented and scored. Holder is editor of *F.R.DAVID*, a journal concerned with reading and writing in the arts (published by de Appel arts centre, Amsterdam, between 2007 and 2016). He co-curated *TalkShow*, together with Richard Birkett, at the Institute of Contemporary Arts, London (2009), an exhibition and season of events concerning speech and accountability. Together with Alex Waterman, he edited and typeset *Yes, But Is It Edible?, The music of Robert Ashley, for two or more voices* in 2014. Holder is a 2015 recipient of a Paul Hamlyn Foundation Award for Artists, and has founded a (“uh”) books, Glasgow, GB.

**Ronald Jones**, born in 1952 in Fort Belvoir, Virginia, US, is an artist, critic and professor living in London, GB. Jones gained prominence in New York in the mid-1980s by using disparate formal and minimal languages to explore history as a medium. Through juxtapositions of often seemingly unrelated historical facts, innovations, discoveries, violence, and fears, Jones creates complex interrelations of events as they shape our perception of ourselves and the world. Jones has published in important cultural publications such as *Artforum* and *Frieze*. His last solo exhibition, *Ronald Jones: 1987–1992* was held at Grazer Kunstverein in 2014. Jones is Senior Tutor at the Royal College of Art in London, serves on the faculty at the Graduate School of Design, Harvard

University, Cambridge, Massachusetts, US and is a member of the Nobel Foundation's Science and Humanities Program Committee.

**Hiwa K**, born in Kurdistan, IQ, in 1975, lives and works in Berlin. His works draw and expand upon personal histories, stories told by family members and friends, as well as found situations and everyday forms that are the products of pragmatics and necessity. He consistently questions and critiques the institutional system of art education and the professionalization of art practice, as well as the myth of the individual artist. Many of his works have a strong collective and participatory dimension and express the concept of obtaining knowledge from everyday experience. Hiwa K has been involved in various exhibitions such as La Triennale, Paris (2012); Alternative, Gdansk, PL (2012); Edgware Road Project, Serpentine Gallery, London (2012); Manifesta 7, Bolzano, IT (2015); 56th Biennale di Venezia, Venice, IT (2015). His project Chicago Boys has been hosted by numerous international institutions since 2011. Hiwa K will participate in dOCUMENTA (14) in Athens in 2017.

**Hanne Lippard**, born in 1984 in Milton Keynes, GB, lives and works in Berlin. Lippard's practice explores the voice as a medium. Her education in graphic design informs how language can be visually powerful; her texts are visual, rhythmic, and performative rather than purely informative, and her work is conveyed through a variety of disciplines, which include short films, sound pieces, installations and performance. She has performed and exhibited at ars viva 2016; Index—The Swedish Contemporary Art Foundation, Stockholm (2016); *AUTOOFFICE*, \*KURATOR, Rapperswil, CH (2016); *Fluidity*, Kunstverein, Hamburg, DE (2016); Galerie für Zeitgenössische Kunst, Leipzig, DE (2016); 6th Moscow Biennale of Contemporary Art, Moscow (2015); *The Future of Memory*, Kunsthalle Wien, Vienna (2015); Transmediale, Berlin (2015); Bielefelder Kunstverein, Bielefeld, DE (2015); Unge Kunstneres Samfund, Oslo (2014); Berliner Festspiele, Berlin (2013); Poesía en Voz, Mexiko-Stadt (2012). Hanne Lippard is the recipient of the ars viva prize 2016, awarded by the Association of Arts and Culture of the Germany Economy at the Federation of German Industries.

**Nicholas Mangan**, born in 1979 in Geelong, AU, lives and works in Melbourne, AU. Alert to both history and science, Nicholas 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, Brisbane, AU and MUMA (Monash University of Melbourne), Melbourne, AU (2016); *Other Currents*, ArtSpace, Sydney, AU (2015); *Ancient Lights*, Chisenhale Gallery, London (2015).

**Anthony McCall**, born in 1946 in St. Paul's Cray, GB, lives and works in Manhattan, New York, US. McCall is known for his 'solid-light' installations, a series that he began in 1973 with *Line Describing a Cone*. His work occupies a space between sculpture, cinema and drawing. Recent solo exhibitions include *Leaving (With Two-Minute Silence)*, Galerie Martine Aboucaya, Paris (2016); *Solid Light Works*, LAC Lugano Arte e Cultura, Lugano, CH (2015–16); *Notebooks and Duration Drawings 1972–2013*, Sean Kelly, New York, US (2015); *Solid Light Films and Other Works*, EYE Film Museum, Amsterdam (2014); *Anthony McCall: Five Minutes of Pure Sculpture*, Nationalgalerie im Hamburger Bahnhof—Museum für Gegenwart—Berlin (2012); *Early Performance Films*, Sprüth Magers Berlin (2012); and *Meeting You Halfway*, Galerie Thomas Zander, Cologne, DE (2012).

**Adam Pendleton**, born in 1984, Richmond, Virginia, 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 MoMA, 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.

**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, DE (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, US (2011); and *Intolerance*, Neue Nationalgalerie, Berlin (2010). Since 2006 De Rooij is Professor of Fine Art at the Staatliche Hochschule für Bildende Künste, Städelschule in Frankfurt am Main, DE.

**Lucy Skaer**, born in 1975 in Cambridge, GB, lives and works in Glasgow, GB. Skaer produces drawings, sculptures, and films, which often places photographic sources as a point of departure. Her images are rooted in reality, but submitted to transformation at the same time, floating in the room between clarity and ambiguity; between figuration and abstraction. Among her solo exhibitions are: *Exit, Voice and Loyalty*, Tramway, Glasgow, GB (2013); *Force Justify (part 3)*, Kunsthalle Wien, Vienna (2012); *A Boat Used as a Vessel*, Kunsthalle Basel, CH (2009); *The Siege*, Chisenhale Gallery, London (2008). Skaer's works have also been exhibited in international group exhibitions such as *Suicide Narcissus*, Renaissance Society, Chicago, US (2013); *Spies in the House of Art: Photography, Film and Video*, Metropolitan Museum of Art, New York, US (2013); *Elles*, Centre national d'art et de culture Georges Pompidou, Paris (2010); Turner Prize Exhibition, Tate Britain, London (2009); 5th Berlin Biennale for Contemporary Art, Berlin (2008); 52. Biennale di Venezia Venice, IT (2007). Skaer was listed on the short list for Beck's Futures Prize, ICA, London, und CCA, Glasgow, GB, as well as for the Turner Prize at Tate Britain, London.

**Ian Wilson**, born in 1940 in Durban, ZA, works and lives in New York, US. Wilson's last physical works date from 1968. Initially working in a minimalist vein and concerned with ideas relating to the dematerialization of the art object and with the notion of time, his practice slowly shifted its field of exploration to oral communication as an art form. Today, Wilson's ideas are expressed as a series of philosophical discussions with the audience. Wilson has exhibited internationally since the mid-1960s, and has engaged in discussions including: *Daniel Buren. A Fresco*, Bozar Centre for Fine Arts, Brussels (2015); *There Will Never Be Silence: Scoring John Cage's 4'33"*, Museum of Modern Art, New York, US (2014); *The Pure Awareness of the Absolute*, Grazer Kunstverein, Graz, AT (2013); *Materializing Six Years: Lucy R. Lippard and the Emergence of Conceptual Art*, Brooklyn Museum, New York, US (2012); and Centre national d'art et de culture Georges Pompidou, Paris (2005), amongst others.

# Profile KW Institute for Contemporary Art

KW Institute for Contemporary Art is a place where the pressing questions of our time are formulated and discussed through the production and presentation of contemporary art. The fundamental mission of the program is that it is *artist-driven*, meaning that every part of the program is filtered through the lens of the artistic vision. The open-endedness and collaborative nature that lies at the core of the institution's mission creates a profoundly inclusionary place that invites a plurality of voices, and narratives to unfold through its program and the conversations it inspires in its audiences.

KW was founded in the early '90s, shortly after the fall of the Berlin wall, in a derelict margarine factory in the Eastern part of the city. Since its establishment it has, more than any other institution, come to be seen as a symbol of Berlin's development into an international center for contemporary art. The building complex includes exhibition space, function rooms, offices, and a café, alongside apartments and studios, and provides a space for in-depth encounters and exchange. In addition to an internationally renowned exhibition program, KW has regularly cooperated with national and international partners, notably with the Biennale di Venezia, Venice, IT, with Documenta, Kassel, DE, and with MoMA PS1, New York, US. Since 1996 KUNST-WERKE BERLIN e. V. has been the responsible body and main location for the Berlin Biennale for Contemporary Art, which is funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation) as a cultural institution of excellence.

# New commissions

## #12 Philippe Van Snick

*Dag/Nacht*, 1984—ongoing

In the 1970s, **Philippe Van Snick** (born in 1946, in Ghent, BE) developed an interest for systematic methodologies, which lead him to formulate a consistent color and numeral system. This allowed him to create a steady body of work in the following decades. For Van Snick, light and color are both scientific, objective descriptions and subjective codes inspired by our everyday experience. The concept of time, more specifically the dualism of day and night and the lightness and darkness that signifies its passing, is often explored in his work, which also aims at underlining the experiential relationship between the viewer and his/her surroundings. By finding itself in the realm between painting and sculpture, the predominant concerns of modernism are invoked by questioning the autonomy of the artwork and geometric abstraction as a universal language. For KW, Van Snick will continue his investigation of the dualism of day and night and implement a black and white color scheme onto the entrance gates of the institution.

## #13 Robert Wilhite

*Bob's Pogo Bar*, 2016

**Robert Wilhite** (born in 1946 in Santa Ana, US) is a Los Angeles based artist. His multi-disciplinary work includes sculpture, painting, drawing, design, and theatrical and sound performances. Marked by a continuous questioning of the accidental and the calculated, the conceptual and the tangible, Wilhite's work displays a readiness to move freely amongst mediums and disciplines. In the late 1970s, Wilhite collaborated on four plays with Guy de Cointet and he remains, as of today, involved in the re-staging of these plays. In his artistic practice Wilhite has always been interested in set design and in creating theatrical situations for events to take place. For KW, the legendary Pogo Bar will be re-instated with a new design by Wilhite. It will function as a framework for artists to take over and orchestrate one-night experiences every Thursday evening.

## #14 Ian Wilson

*Discussion (KW)*, 2017

**Ian Wilson** (born in 1940 in Durban, ZA) is an artist whose work bears a powerful resemblance to the KW's mission: to explore the relationship between the viewed—or discussed—and the viewer, and the urgency involved in these interactions. Wilson has been exploring spoken language as an art form since 1968. He has described his own work as "oral communication" and later as "discussion". At Wilson's own request, his work is neither filmed nor recorded, thereby preserving the transient nature of the spoken word. To highlight his importance to the program, KW has devoted a solo exhibition to the artist's work, which includes a newly commissioned and acquired work named *Discussion (KW)*. This discussion, based on the topic of "The Absolute in Art", will take place in the spring of 2017 at KW Institute for Contemporary Art and will reassemble the artist, current staff members and previous directors and curators of KW.

## #15 Félix González-Torres (tbc)

*Untitled (Chemo)*, 1991

Born in Cuba, the American artist **Félix González-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. González-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 González-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. González-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.

## **#16 Paul Elliman**

2017 (tbc)

The practice of British artist **Paul Elliman** (born in 1961 in London) has been crucial to an understanding of sculpture as part of the socially constructed environment. In the guise of a disassembling typographer, Elliman works with the gestural languages of the body and the sounds of the voice as well as collections of letter-like objects and industrial debris. His work, connecting aspects of design, sound and sculptural installation, mass production and brief single moments of perception, attempts to decipher a language of the world that usually says more about us than we can say ourselves. For his new commission for, Elliman is producing a sound work that will intervene on a regular basis in the KW courtyard. The work continues his long term interest in the human voice as a social and technological construction, an instrument that often imitates other languages, sounds and voices of the city—in this case the siren signal call of a local emergency vehicle.

# The Berlin Sessions 2017

From February 2017 onwards, KW Institute for Contemporary Art will organize a series of monthly public talks in collaboration with various institutions and organizations located in Berlin. The series entitled *The Berlin Sessions* will explore 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 three weekly lectures will be hosted and co-organized in collaboration with a different institution in Berlin, such as DAAD Galerie, HAU Hebbel am Ufer, Berlinische Galerie, Haus der Kulturen der Welt, among others. The series will travel and will be hosted by the partner organizations at their premises and at KW. The first iteration of the series will take place at KW.

## February—KW Institute for Contemporary Art

8 February 2017	AA Bronson (tbc)
15 February 2017	Sissel Tolaas (tbc)
22 February 2017	Peter Wächtler

## Upcoming Institutions

DAAD Galerie (March), HAU Hebbel am Ufer (April), Berlinische Galerie (May), Haus der Kulturen der Welt (June)

# Education and Mediation

KW Institute for Contemporary Art's educational and mediation program tests together with artists and different communities new spatial, thematic, and political constellations, that investigate KW in its function as a public institution and react to the current exhibition program and its concept with flexible feedback processes. Since 2013, KW works closely with artist and art mediator Mona Jas. Jas conceived the *Lab for Art Education*, testing different formats of mediation that include workshops, seminars, ongoing projects, and events. Mona Jas is involved during the development of the exhibition program and is therefore able to take up and expand topics and ideas in advance.

With the opening of the new artistic program in January 2017, visitors can constantly take part in free guided tours through the exhibitions during the opening hours.

The *Lab for Art Education* cooperates with the Heinz-Brandt-Schule, the Alfred-Nobel-Schule, the Jugendkunstschule Pankow, the Berlin Weissensee School of Art, the ASB emergency shelter in Berlin-Moabit as part of *Berlin Mondiale* as well as with a7.außenseinsatz. Within the project *Verknüpfungen*, new cooperations with ifa-Galerie, the Bauhaus Denkmal Bundesschule Bernau bei Berlin e.V., and Bernau emergency shelters are being introduced in this hub.

**Mona Jas** works in the field of art and mediation through artistic processes in education. In 2014, she conceived the *Lab for Art Education* at KW. Since 2015 she is honorary professor at Berlin Weissensee School of Art. Within transdisciplinary long-term projects she is investigating artistic and cultural dialogue in schools and cultural institutions. Her research focusses on contemporary art, visual culture, social inclusion, and aesthetic research in relation to the question of designing and changing society.

# KW Lover\*—Annual Ticket

The annual ticket *KW Lover\** grants you for the full length of a year free admission to all exhibitions at KW Institute for Contemporary Art during the regular opening hours, as well as the exclusive access to *Bob's Pogo Bar*. The legendary bar in the basement of KW that became famous in the 1990s under the name *Pogo Bar* has been redesigned by American artist **Robert Wilhite** and will host a wide range of events every Thursday night.

As holder of the annual ticket you will be regularly informed about the program and all events of KW. You can furthermore purchase tickets for all events to a reduced price.

The Annual Ticket KW Lover\* will be available at a price of € 50 as of December 1st, 2016.

\*The name *KW Lover* refers to the project *Markierung* by artist **Nedko Solakov** that was realized within the framework of *Relaunch* at KW in 2013.