

Press Kit Summer Program 2017 Enemy of the Stars

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

As of May 19, 2017 / Subject to change

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Press Release Berlin, May 19, 2017

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Enemy of the Stars:

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

May 20 – August 6, 2017

Opening: May 19, 2017, 7–10 pm

Hiwa K

Don't Shrink me to the Size of a Bullet

Schering Stiftung Art Award

June 2 – August 13, 2017

Opening: June 1, 2017, 7–10 pm

Nicholas Mangan

Limits to Growth

June 2 – August 13, 2017

Opening: June 1, 2017, 7–10 pm

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

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 Jones often drew on design and art historical references and placed them in conversation with historical incidents and socio cultural manifestations often with the aim to bridge abstraction, utility, and historical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

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

Enemy of the Stars:

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

Press Preview: May 19, 2017, 11 am

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

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

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

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

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

Hiwa K

Don't Shrink me to the Size of a Bullet

Schering Stiftung Art Award

Press Preview: June 1, 2017, 11 am

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

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

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

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

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

Nicholas Mangan

Limits to Growth

Press Preview: June 1, 2017, 11 am

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

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

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

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

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

Opening Hours

Wednesday–Monday 11 am–7 pm

Thursday 11 am–9 pm

Closed on Tuesday

Admission

8 €, reduced 6 €

Admission free on Thursday evening from 6–9 pm

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

Free Guided Tours

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

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

Titles and exhibition dates are subject to change.

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

Opening: May 19, 2017, 7–10 pm

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Biographies

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

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

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

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

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

Addendum

May 20 – August 6, 2017

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

Ishion Hutchinson

Trouble on the Road Again

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

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

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

K.r.m. Mooney

Circadian Interface III

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

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

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

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

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

Jenna Bliss

Nihilism and Self Care

A series of events in early July

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

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

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

Sidsel Meineche Hansen

CULTURAL CAPITAL COOPERATIVE OBJECT #3

July 24–28, 2017

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

Sidsel Meineche Hansen is an artist based in London.

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 Berlinische Galerie:

Käthe Kruse on Geniale Dilletanten

May 31, 2017, 7 pm

free admission

Venue: Berlinische Galerie, Eberhard-Roters-Saal, Alte Jakobstraße 124–128, 10969 Berlin
Lecture, in German

The term Geniale Dilletanten (Genius Dilletants) was created in 1981 and derives its strange spelling from the kitchen herb dill. On September 4, 1981, a new type of music was introduced at the "Große Untergangsshow" (Great Demise Show) at the Tempodrom at Potsdamer Platz, Berlin. It was the result of a perennial development project by musicians that felt simply bored listening to popular rock music. Groups like *Die Einstürzenden Neubauten* and *Die Tödliche Doris* played in front of a big audience for the first time.

Käthe Kruse was born on September 10, 1958 in Bünde, DE. From 1982 to 1987, she was a member of the group *Die Tödliche Doris*, in which she played the drums. Today, Kruse is an artist and musician in Berlin. She has covered her drums in leather and altered it visually and acoustically. Her daughter Edda Kruse Rosset plays the drums, while Kruse is singing in her leather costume.

The program of *The Berlin Sessions* in May 2017 is a collaboration of KW Institute for Contemporary Art and Berlinische Galerie – Landesmuseum für Moderne Kunst, Fotografie und Architektur.

New Commissions

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

Trevor Paglen Autonomy Cube, 2015

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

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

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

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

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

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

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

atelier le balto

Archipel, 2017

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

Upcoming Exhibitions

Hiwa K

Don't Shrink me to the Size of a Bullet

Schering Stiftung Art Award

June 2 – August 13, 2017

Opening: June 1, 2017

Nicholas Mangan

Limits to Growth

June 2 – August 13, 2017

Opening: June 1, 2017

Pause: Margaret Honda

August 18–20, 2017

Opening: August 17, 2017

Willem de Rooij

September 14 – December 17, 2017

Opening: September 13, 2017

Lucy Skaer

October 13 – January 7, 2018

Opening: October 12, 2017

Partners



U.S. Embassy Berlin

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medienboard
BerlinBrandenburg

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



Australian Government

Australia
Council
for the Arts



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