

Press Kit Spring Program 2017

Content

Press Release
Ian Wilson
Hanne Lippard
Adam Pendleton
Paul Elliman
Pause: Anthony McCall
Prospectus: A Year with Will Holder
The Weekends
The Berlin Sessions
New Comissions
Upcoming Exhibitions
New Entrance by Kühn Malvezzi
Partners

Press material

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

As of March 24, 2017 / Subject to change

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Press Release Berlin, January 19, 2017

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Ian Wilson

January 20–May 14, 2017
Opening: January 19, 2017, 7 pm

Hanne Lippard

January 20–April 9, 2017p
Opening: January 19, 2017, 7 pm

Adam Pendleton

February 24–May 14, 2017
Opening: February 23, 2017, 7 pm

Paul Elliman

March 18–May 14, 2017π
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
Opening: January 19, 2017, 7 pm

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. For this special occasion, KW's exhibitions are open free of charge throughout the weekend of January 20–22, 2017.

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 one entire floor of KW with one large-scale gesture—a wall that diagonally cuts across the exhibition space. The shape of the wall resembles that of a billboard. 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 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 such as art history, African independence movements, display systems, poetry, and French cinema—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 is being 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* will open to the public on January 19, 2017 with a performance by the Netherlands-based artist **Nora Turato**. *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). *Prospectus: A Year with Will Holder* will commence on Saturday, January 21, 2017 with the launch of a new issue of Holder's serial publication *F.R.DAVID* co-edited with Riet Wijnen and with KW as its new co-publisher.

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 will explore 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* kicks off at KW in February with **AA Bronson** and **Peter Wächtler**.

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.

5/27

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

Free Guided Tours

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

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

Titles and exhibition dates are subject to change.

Ian Wilson

January 20 – May 14, 2017

Opening: January 19, 2017, 7 pm

KW Institute for Contemporary Art is delighted to announce a solo exhibition by South-African artist **Ian Wilson** (born 1940 in Durban, ZA). The exhibition inaugurates the first season of the new artistic program, which examines Wilson's work 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.

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 inherently a 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 upon the institution's goal to experiment with communication and exchange as a no longer stable common grounds of a traditional value system, but rather the common articulation of many possible parallel narratives. The emphasis of Wilson's work on dialogue, experimental uses of language, and the collectively experience of art through spoken exchange between artists and audiences in Berlin, and beyond will be a significant aspect of the future program.

Ian Wilson has been exploring the aesthetic potential of spoken language since the late 1960s. His ongoing body of work—beginning with *oral communication* and eventually including his signature *Discussions*—began in 1968 with the spoken word "time."

"If somebody asked me what I was doing, I'd answer: I'm interested in the idea of time. I would insert the word 'time' into every conversation with whomever and wherever. It wasn't about the word itself but about the verbal communication that it stimulated," Wilson said in 2002. The artist, who began as a painter, soon transformed the act of discussion into his sole artistic medium. Over four decades, the focus of these exchanges has shifted from "time" to the nature of knowledge and non-knowledge, Platonic conceptions of form and awareness of "the Absolute". His works are not recorded or photographed in any way, and exist only as long as the conversation itself.

Wilson's desire for abstraction first manifested as paintings that explored and tested the limits of perception. His early works show the influence of late 1950s and early 1960s Minimalism, a movement that distilled painting to its most non-representational, self-reflective essence and sculpture to its fundamental physicality, most famously in the form of industrially-produced, geometric shapes. Although Wilson's early paintings and sculptures are clearly physical objects, they also signal an inclination to take reduction and abstraction one step further, to the point of ridding art of physical properties altogether. *Untitled* (1966, reconstructed in 2008) is an acrylic painting consisting of two L-shaped, pitch-black canvases hung in such a way that they form a rectangle, "framing" an empty space in the middle. The painting's matte-black surface appears alternately as either a dark parallelogram floating in front of the wall or a black hole framing a white space, depending on where the viewer is standing. Another untitled, also monochrome work from 1967 appears as a vaguely convex-curved form mounted on a circular surface, made entirely of fiberglass and white pigment. Its effect, like the black rectangle, lies in its visual ambiguity and uneasy relationship to typical, physical properties of a solid, such as casting a shadow. Hung on the wall at eye level, the physical relief of this "disc" is so faint that it is, in fact, shadow-less. By the time Wilson created his last material objects in 1968, the physical dissolution

of his work was nearly complete. *Circle on the Floor* and *Circle on the Wall* are almost entirely drained of matter, consisting solely of chalk and pencil outlines on the floor and wall, respectively. Wilson wrote painstaking instructions for reproducing these works in any exhibition situation, further differentiating them from the traditionally “original” art object and all but nullifying their actual material properties. The *Circles* are idea- and language-driven, contingent on communication, and virtually devoid of physical presence—it seems only logical that the next works Wilson created dispensed with the physical object altogether.

In 1968, Wilson’s visual abstraction shifted to the vocal, evolving from the physical tangibility of complex artworks to intangible, infinitely complex language. The spoken works began informally, with Wilson simply slipping words into conversations at various exhibition openings, in the street or in private residences (*Time*, 1968), and became more formalized over the course of the 1970s. Discussion groups were organized in institutional art settings such as galleries and museums, and a deeper discussion of time morphed into group discourse about “the known and unknown” (after Plato’s *Parmenides* dialogues), and—from the 1990s onwards—“awareness of the Absolute.”

Unlike traditional performance art, which implies both an active artist/creator and a passive audience/viewer, *Discussions* attendees play an operative role in realizing both the concept of “oral communication” and the reality it creates. Participants speak to their neighbor, initiate a dialogue, and engage in an act of sharing that goes beyond the artist’s concept or the artist himself. Wilson is fascinated by thoughts and the moment that ideas are articulated in words, and the only thing “left” of an ended *Discussion* is whatever lingers in the participant’s mind when all is said and done.

While the spoken word is crucial, Wilson’s radical abstraction of meaning and text extends to the written word as well. Early *Discussions* were announced in the form of specially-designed invitation cards informing potential participants of Wilson’s whereabouts at a particular time, and those who purchased a work would be given a signed, printed certificate acknowledging that a *Discussion* had been held on a particular date. These invitations and certificates of purchase are all that physically remains of those works.

In 1986, Wilson stopped holding *Discussions* to concentrate on the printed word. He began publishing a series of artist’s books on topics relevant to the *Discussions*, such as *The Set of 25 Sections: 90-114, with Absolute Knowledge* (1993), before returning to the *Discussion* group format in 1999. *Discussions* since that time have focused on ‘the Absolute’.

Ian Wilson is someone in whose work KW likes to see its mission reflected; to explore relationships between the viewed—or discussed—and the viewer and the topical urgency of such interaction.

The exhibition unfolds in various parts and is presented in dialogue with the other exhibitions. A *Discussion* will take place on the last day of the exhibition (May 14, 2017) between the artist and the previous directors and curators of KW.

Biography

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.

Hanne Lippard Flesh

January 20 – April 9, 2017

Opening: January 19, 2017, 7 pm

KW Institute for Contemporary Art is pleased to present the first institutional solo show by Norwegian artist **Hanne Lippard** (born 1984 in Milton Keynes, GB). Over the past several years, Lippard has focused on the production of language, solely through the use of the voice. ~~Stemming from design, her practice utilizes the voice as a way to convey the discrepancy~~ between *content* and *form*. Her text-based works employ everyday speech in which she alters compositions of words that are characterized by structural and syntactical repetition. Lippard's voice functions as a vehicle for short vocal sequences that play with pronunciation, sound, and rhythm. Her writing is manifested in different outcomes that vary from installation-based work, printed matter, and performances. In her performances her voice becomes a mechanical instrument of narration that transforms accumulated source material such as quotes, slogans, and text messages into melodic linguistic formulas.

Lippard inaugurates the new artistic program of KW with a visually reduced yet spectacular work that takes its inspiration from the *Statements* and *Circle Works* of South-African artist **Ian Wilson**. Known for working solely with oral communication, Wilson is the focal point of the opening season of Director Krist Gruijthuisen's program at KW, which investigates the notion of exchange and communication. Wilson's *Statements* were conceived between 1970–82, after his intensive preoccupation with the word "time" in the late 1960s, which also served as the catalyst for his infamous "discussions." The body of work that the artist referred to as his *Statements* emerged as Wilson started to accentuate the format of the discussion and began to develop his practice around such events, which became the framework for his immaterial art practice. Originally this approach consisted of four elements: *There was a discussion* (1970), *There is a discussion* (1972), *A discussion* (1977), and *Time (spoken)* (1982). Each of these pieces is represented through a typewritten sheet of paper referencing the title. The first three works reference the general idea of a discussion as an act in the past. They not only question traditional modes of representation in art but also suggest a shift in priority towards an aesthetic sensibility in speech. This purification and reduction of his practice to an immaterial act is related to the artist's concern with the so-called "Absolute." Since 1994, Wilson has started his discussions by talking about the "Absolute" as an all-pervasive premise that reflects an attempt to transcend the mundane. In 2014 he produced a new statement using the words *The Pure Awareness of the Absolute / A Discussion*.

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

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

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

Important note on the installation:
Enter at your own risk.

Biography

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, Mexico City (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.

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 piecards have control. Rubin feared McClure would read Ghost Tantras at the teach-in. This form is the study group. The sparts are impeccable¹ 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.

Paul Elliman

As you said

March 18 – May 14, 2017

Opening: March 17, 2017, 7–9 pm

“A work can have no apparent use than to carry the breath of life, as if something, a spirit, were passing through.” —Paul Elliman

British artist Paul Elliman (born 1961 in London) 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 a 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, shapes, silences, 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.

As you said is structured around a set of vitrines devised by the artist Ian Wilson (born 1940 in Durban, ZA)—which Elliman considers as sculptures, objects of display, and sites for discourse—and a pair of billboards. Elliman employs the vitrines as a framing device for a selection of his work from over the last 25 years, while the billboards extend the exhibition out into the streets of Berlin.

Throughout the work displayed, as images, sounds, collections of objects and garments, a figure begins to take shape, subtly invoking Edgar Allan Poe’s short story *The Man That Was Used Up*. In the story, written in 1839, the US Senator, General John A. B. C. Smith, is revealed on the final pages as an automaton. Smith—severely injured in the war against Native American Indians—is assembled piece by piece by a loyal servant every morning, put together from a bundle of clothes and prosthetic body parts. Each item is identified by brand—cork legs by “Thomas”; teeth from “Parmly”; “de L’Orme” wigs and hair-pieces—and the man-machine’s human identity is only complete once his palate is set in place, restoring his voice to its renowned “melody and strength.” Language as a thing, a collection of mechanically mass-produced parts, is one of the connecting threads of Elliman’s exhibition. Another recurring leitmotif is found in the blueprint, the switchboard, or the microchip, which discreetly reorganize the signs we give to the world and decipher what these vernaculars may say about us.

In Wilson’s vitrines, Elliman brings together older works including his series of Ouija boards, *Neither supernatural nor mechanical* (1994–2007), improvised homages to artists, including Ketty La Rocca, Derek Jarman, and Běla Kolářová. These works offer a conversational platform for an ongoing dialogue with a previous generation of artists that share an emphasis on the forms, materials, and social processes of thought and language. Following the traditional organization of the Ouija board, a portable keyboard and desktop layout is devised for a user’s hands as a means for transmitting or transcribing the incoming and outgoing signals. Guided by the called-upon spirit, the boards speak to a desire to find language outside of oneself, not only as object but also as social encounter.

The vitrines also contain two collections of Elliman’s informally titled “found fount.” *Language is built like a car* (1989) is one of his earliest examples of a provisional text made from objects that resemble typographical forms. In this work the objects are from a collection of spare automobile

parts kept by his father and found in the garage of his family's home. A new work, *Industrial Minerals* (2016), is a selection of objects cast in stone, sand, clay, gypsum, salt, lime, asphalt, and other materials that occur naturally and as used in the production of concrete, copper, steel, and glass. Both works connect typographical language to the shapes and fabric of the world around us, via the materials that it can provide or that we use in the process of industrial production.

The exhibition presents two other new works by the artist. For *Body Alive with Signals* (2009/2017), Elliman collaborates with the dancer Elena Giannotti. Giannotti and Elliman share a connection with the British choreographer Rosemary Butcher. Elliman toured a work made with Butcher in 1990, while Elena Giannotti was her principal dancer from 2002 until Butcher's death last year. Giannotti performs the new work silently, appearing to run through an inventory of movements of the body, from pedestrian walking, standing, reaching and touching gestures to wildly flailing movements set off by some unseen pulse or signal. The solo is improvised and Giannotti proceeds by attempting to read and follow the signal activity inside her own body: changing speed, posture, and direction in a mechanical response to what the body is telling her to do. The work is video documented as a single sequence of movements, displayed on a floor-mounted monitor, and accompanied by several different soundtracks, allowing the same movements to be read anew each time.

The monitor sits behind two full-size billboards displaying a pair of images from the work *Autumn/Winter 2016/2017* (2017). The newly commissioned work is a "collection" of garments made from shipping blankets and other fabrics used in the transporting of Elliman's work. The images show a series of prototype garments for clothing that could be useful in a similar transport situation involving people. A refuge-wear, for example, that options the wearer's right to remain concealed, or silent, something Elliman considers necessary to the body's physical manifestation and sometimes refusal of language. If the clothes and images suggest, among other things, a fashion collection, they also refer to photographs made by the French psychiatrist and researcher Gaëtan Gatian de Clérambault in 1914, included as part of his research into draped costume. As a series of photographs that will be seen on billboards across Berlin, they also connect back to Elliman's iconic magazine work *Untitled* (*September* magazine) from 2013, which seemed to transform an entire full-sized Condé Nast fashion publication into a meditation on the intimacy of human gesture, often read in the mute semiotics of fabric-enclosed bodies.

In another reference to bluntly physical forms of human communication, *The London Stone* (2011) is a collection of rocks gathered from Mare Street in Hackney, East London on the afternoon of August 8, 2011, a day on which large-scale civil unrest occurred across the UK. The rocks, all clearly of a throwable size, provide an almost complete specimen of the variety of stones that make up a typical London street, including various kinds of London brick stock, fragments of asphalt, granite and concrete—presented as a loosely organized vertical cross section from roofing tiles down to clay, soil, and flint crystals. As an urban archaeology of the present day, the stones also represent the perpetually destructive drive for renewal that uproots communities and increases social division leading to the kind of physical expression witnessed in the hurling of these very stones at the police during that August afternoon on Mare Street. Elliman first presented the project *Detroit as Refrain* in 2010 after researching the Votrax voice chip, the world's first commercially available synthetic speech engine, produced in Detroit with backing from local auto industry engineering firms. Working with computer engineers and musicians, Elliman uses the early synthetic voice to describe a parallel musical history that reveals the influence of Votrax not only on Detroit's later techno music, but also on current developments in robotic engineering and language. In 1979, at the age of 17, Elliman moved to Detroit with his father, an auto industry engineer looking to emigrate with his family from Merseyside to the US. Elliman's father soon followed a path taken by many engineers at that time, moving from cars to the emerging computer industry, where he worked as a production manager at Apple from 1982 until retirement. Elliman directly acknowledges this as a biographical source and contextual background for his work: encompassing the shift from cars to computers in these predominant modes of economic production.

After Hanne Lippard and Adam Pendleton, Paul Elliman is the third artist in the season to respond to the work of Ian Wilson. Here, connections to the work are implied in the conversational possibilities of the Ouija board series, as well as more generally in the idea of a non-visual world of thought rematerialized in a language of discarded objects. Elliman's work often begins from a vocabulary of object remnants—building materials, mechanical parts, clothing and synthetic voice chips—in order to raise questions about how much of our existence is conditioned by the material productions of language. These often-discarded objects also appear as a code to the living, offering a key to the lives and languages of those they once belonged to. What will our things, and our physical means of communication, say about us to any future generation?

Biography

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.

Pause: Anthony McCall

April 27–30, 2017

Opening: April 26, 2017, 7–10 pm

KW Institute for Contemporary Art is thrilled to announce the first installment of its new series titled *Pause* during this year's Gallery Weekend Berlin.

Pause is envisioned as a platform to punctuate the program by presenting singular artworks for a short period of time in order to bridge relationships between the past, present and future.

In response to Ian Wilson's circle and disk works from the late 1960's, KW will present *Line Describing a Cone* (1973), an iconic light work from British artist and filmmaker Anthony McCall (born 1946, GB). For KW, McCall presents the original cinematic version using a 16 mm projector. Over the course of thirty minutes a thin line of light traces the circumference of a circle shaping a hollow cone through the vast hall on the ground floor. By using two smoking machines and filling up the entire space with mist the artist emphasizes a three dimensional form evoking a sculptural presence. In this installation the audience does not remain passive, instead the spectators are shaping their perception of the work by walking through the space. This very reduced and simple work reejects elegantly not only the alliances between minimalist sculpture, site-specific installation and expanded cinema, but also the very basic conditions of art production and its perception.

The installation starts from 12 pm every full hour during the regular opening hours of KW. During the opening on April 26, the film starts at 7, 8, and 9 pm.

With generous support by the Julia Stoschek Collection and Sprüth Magers.

Biography

Anthony 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).

Prospectus: A Year with Will Holder January 20 – December 23, 2017

In 2017, KW Institute for Contemporary Art is initiating the new series *A Year with* offering time for detailed investigations into design and publishing practices in the arts, over the course of a year. *Prospectus: A Year with Will Holder* takes place from January 19 to December 23, 2017 and follows the exhibition *Sorry! NO We Don't Do REQUESTS* held at Kunstverein, Amsterdam, in the fall of 2016.

Typographer **Will Holder** (born 1969 in Hatfield, GB) produces oral and printed publications with artists and musicians. He is preoccupied with conversation as model and tool for a shared set of publishing conditions—whereby the roles of commissioner, author, subject, editor, printer, and typographer are improvised and shared, as opposed to assigned and predetermined.

When KW invited Holder to reside and produce a year's public program, he proposed that the public nature of this program be deferred in the form of publications. Considering the conditions of private preparation and rehearsal necessary to make something public, Holder passed on his given time and production budget for invited guests to reside and work with him (**Jeremiah Day, Linda van Deursen, Emmie McLuskey, Karolin Meunier, Christian Oldham, Bert Paulich, Falke Pisano, Cara Tolmie and Paul Abbott, Scott Rogers, and Lucy Skaer**).

This invitation is based on two premises:

1

Driven by the demands of public display and performance, we are impelled to automate representations of work, live. Very little time is available to consider how the work might otherwise be re-presented, or reworked in a published situation; while the work exists for and is understood by a public, predominantly in a published form.

2

Artists are expected to produce immaculate work, often exhibited under immaculate conditions; while the artist's personal conditions are often ill-considered. Together with first guest, **Bert Paulich**, Holder has built and furnished a living space with suitable working conditions—including with his book collection (as public lending library for 2017). The focus is on the coming together of speaking-bodies-as-documents, and how these might be transcribed. During this time, work evolves, and is accessible through oral or printed productions of meaning. At KW, public events adapt to each guests' practice, encompassing talks, presentations, or performances; while the predominantly public part of the work will be published and distributed through 2017 and beyond by a *uh books*— an initiative of Will Holder with Emmie McLuskey.

Holder is editor of *F.R.DAVID*, a journal concerned with reading and writing in the arts published by De Appel Arts Centre, Amsterdam, (2007 to 2016; and as of 2017 co-published by *uh books* and KW).

Opening hours library

The library can be visited upon request. Please send a text message to the following number: +49 176 87425067.

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 13

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

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 first iteration of the series takes place at KW.

AA Bronson on Elijah Burgher

February 8, 2017, 7 pm

Venue: KW Institute for Contemporary Art, Studio
Lecture, in English

Peter Wächtler on Hans-Christian Lotz

February 21, 2017, 7 pm

Venue: KW Institute for Contemporary Art, Studio
Lecture, in English

In March, *The Berlin Sessions* takes places 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

Annika Eriksson on Charlotte von Mahlsdorf

March 22, 2017, 7 pm

Venue: Bel Etage (1st floor) at the restaurant Max und Moritz, Oranienstraße 162, 10969 Berlin
Lecture, in English

Further information to the event series can be found on the following websites:

www.kw-berlin.de

www.berliner-kuenstlerprogramm.de

www.daadgalerie.de

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

New Commissions

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.

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.

Paul Elliman

How we learn the old songs, 2017

British artist Paul Elliman (born 1961 in London) 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 a kind of typography.

In conjunction with his solo exhibition *As you said* at KW in spring 2017, Elliman produced a new KW commission in form of an audio installation, which can be heard daily at noon and 4 pm at the courtyard of the building. In *How we learn the old songs* (2017) two opera singers, sopranos Charmian Bedford and Lucy Page, rehearsing Johann Sebastian Bach's *Sicut locutus est*, are interrupted by a passing ambulance and immediately adopt the sound of its siren as a possible extension of Bach's work.

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

Enemy of the Stars: Ronald Jones in dialogue with **David Hammons, Helmar Lerski, Louise Lawler, Julia Scher**

Group show on the work of Ronald Jones. Curated by Jason Dodge and Krist Gruijthuijsen

May 20 – August 6, 2017

Opening: May 19, 2017

Addendum

with **Jenna Bliss, Sidsel Meineche Hansen, K.r.m. Mooney, Luke Willis Thompson**

May 20 – August 6, 2017

Hiwa K

June 2 – August 13, 2017

Opening: June 1

Nicholas Mangan

June 2 – August 13, 2017

Opening: June 1

New Entrance by Kühn Malvezzi

The incremental change to the spaces at KW Institute for Contemporary Art and its exhibition choreography has started. By re-orienting the path of arrival within the historic courtyard, Kühn Malvezzi's project alters the visitors' perception of and entrance to the KW: opposite the Café Bravo, visitors are greeted at a new foyer housing wardrobe and ticket desk as well as offering selected publications and a seating area. Further interventions, to be carried out in spring, will create a stronger link between the new reception and the courtyard, the garden installation *Archipel* designed by atelier le balto, and the outdoor gastronomy of the Café Bravo. The exhibition space of KW will be enriched by adding new exhibition areas that are freed up by moving the foyer to the side-wing of the building.

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Partners



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BALTIC

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Königreich der Niederlande



Norwegische Botschaft

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The workshop *Mapping Dimension 27* of CAConrad takes place in the framework of Corpus, network for performance practice. Corpus is 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.

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