

# Press Kit

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### *Zeros and Ones*

### stanley brouwn

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### General Information

For image requests and text material, please contact our press office.

As of: June 1, 2021 / Subject to change

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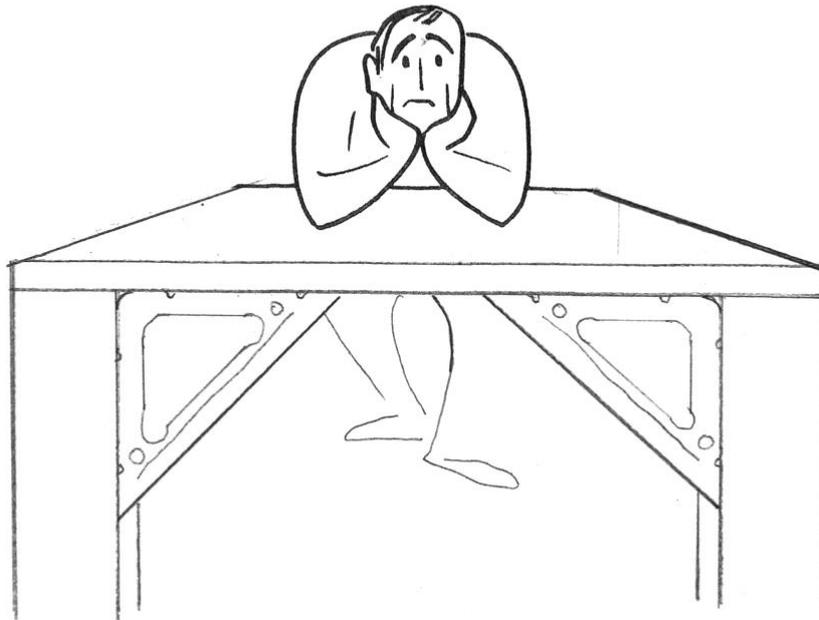
# Press Release

## Berlin, June 9, 2021

### KW Institute for Contemporary Art presents its summer program 2021

KW Institute for Contemporary Art is pleased to announce its program for summer 2021. This season explores the organizational structures that shape our lived realities through a solo exhibition by **Michael Stevenson**, the simultaneous group exhibition **Zeros and Ones**, curated with the artist **Ghislaine Leung**, and a showing of works by **stanley brouwn**. All three of these exhibitions view the world through the lens of scripts and scores—revealing the formulas that condition us, both within the parameters for art and beyond, in the face of the driving ideological, political, and economic forces of our lives.

Along with these exhibitions, KW launches **Open Secret** in mid July as part of its digital program. This six-month program investigates the hidden dimensions of technology and the role these play in our apparently “open society.” Furthermore, we will exhibit the final presentation of this year’s participants of the **BPA// Berlin Program for Artists** by the end of August.



Michael Stevenson, Sketch for a wall drawing, 2021; Courtesy the artist

**Michael Stevenson**

*Disproof Does Not Equal Disbelief*

July 3 – September 19, 2021

Curator: Anna Gritz

Assistant Curator: Léon Kruijswijk

The exhibition *Disproof Does Not Equal Disbelief* by the Berlin-based artist Michael Stevenson (born in 1964, NZ) is an unconventional invocation of his practice over the past 35 years. Since the 1980s Stevenson has developed an artistic language that operates at the juncture of economy, technology, education, and faith, exploring the infrastructural systems that condition these disciplines and their entanglement. The exhibition marks Stevenson's first institutional solo exhibition in Berlin and presents a focused revision of his work, in which early paintings are brought into dialogue with more recent, expansive installations.

Fragmentation is the logic of display for Stevenson's older bodies of work, which together suggest that our lives take place in the boneyards of industry. Navigation through the galleries is based on an analogy—that of a great fish or a whale's digestive tract. In this way, the architecture becomes a corpus and, by extension, the contents therein, on the floor, on the wall, studies in its entrails. With this exhibition, Stevenson provides insights from the belly of our constructed world, thereby raising the awareness that challenging rational theories does not automatically and irrevocably equal disbelief.

*Disproof Does Not Equal Disbelief* is being presented in partnership with the institution Kunstinstituut Melly (Formerly known as Witte de With Center for Contemporary Art) in Rotterdam, where a previous iteration was presented from September 20, 2020 – February 14, 2021.

**Zeros and Ones**

Featuring Lutz Bacher, Jay Chung & Q Takeki Maeda, Hanne Darboven, Jana Euler, Jef Geys, Tishan Hsu, Ilmari Kalkkinen, Silvia Kolbowski, Pope L., Louise Lawler, Carolyn Lazard, Ghislaine Leung, Lee Lozano, Henrik Olesen, Sarah Rapson, Margaret Raspé, readymades belong to everyone®, Ketty La Rocca, Sturtevant, Otto Wagner, and Martin Wong

July 3 – September 19, 2021

Curators: Kathrin Bentele, Anna Gritz, Ghislaine Leung

The group exhibition *Zeros and Ones* investigates the ways that artists operate within their surrounding institutional structures. Taking the algorithmic paradigm in scripting, scoring, instructing, or commanding, the works selected systematically complicate these procedures through lived experience. Tools and tasks are mobilized without being geared towards a measurable outcome but always return to the material conditions of their labor. Through subtle redistributions, infrastructure and the body are both intimately and violently engaged with each other. The practices of artists such as Lutz Bacher, Jay Chung & Q Takeki Maeda, Hanne Darboven, Jana Euler, Jef Geys, Tishan Hsu, Ilmari Kalkkinen, Silvia Kolbowski, Pope L., Louise Lawler, Carolyn Lazard, Ghislaine Leung, Lee Lozano, Henrik Olesen, Sarah Rapson, Margaret Raspé, readymades belong to everyone®, Ketty La Rocca, Otto Wagner, and Martin Wong, prompt us to question the metrics and hierarchies that are being reproduced in the field of art and beyond.

The exhibition *Zeros and Ones* is made possible through support from the Capital Cultural Fund.

**stanley brouwn**

July 3 – August 8, 2021

Curators: Kathrin Bentele, Anna Gritz, Ghislaine Leung

### **KW Digital: Open Secret**

Featuring Nora Al-Badri, Erick Beltran, Tara Isabella Burton, Caroline Busta, Jennifer Chan, Wendy Chun, Joshua Citarella, Andres Cséfalvay, Inland (Ed Davenport), Constant Dullaart, Orit Halpern, Vladan Joler, Kateřina Krtilová, Lauren Lee McCarthy, Lukáš Likavčan, Jen Liu, Eva and Franco Mattes, Tom McCarthy, Lisa Messeri, New Models, Lisa Rave, Rachel Rossin, Caroline Sindors, and Charles Stankieveh

Curators: Nadim Samman, curator digital sphere, in collaboration with Katja Zeidler, head of education & mediation

July 16 – December 31, 2021

Open Secret is a six-month long online program exploring the role of the hidden in our apparently “open” society. Information technologies are supposed to increase our access to knowledge, making the world more legible, while undermining ignorance and superstition. But sometimes the feeling prevails that we have entered a new dark age of black boxes, projections, and paranoia. Techno-culture is obsessed with the unseen, the inaccessible, the known-unknown. Open Secret pursues things that are obscured—through artistic commissions, a suite of essays by leading thinkers, and an intensive public program dedicated to critical reappraisal of the digital infrastructures that organize civic life. With new contributions released on a monthly basis, the Open Secret website will bring together art, technology, politics, and new patterns of exchange.

*Open Secret* was developed as part of *dive in. Programme for Digital Interactions* of the Kulturstiftung des Bundes (German Federal Cultural Foundation) with funding by the Federal Government Commissioner for Culture and the Media (BKM) through the NEUSTART KULTUR program.

### **BPA// Exhibition 2021**

Featuring Kévin Blinderman, Sofia Defino Leiby, Mooni Perry, Shirin Sabahi, Jana Schulz, Joshua Schwebel, Adam Shiu-Yang Shaw, and Xiaopeng Zhou

August 21 – September 19, 2021

Curator: Krist Gruijthuijsen

Assistant curator: Anna-Lisa Scherfose

*KW* and *BPA// Berlin program for artists* founded their partnership in 2020. *BPA// Berlin program for artists* is a mentoring program that fosters exchange between emerging and established Berlin artists. Founded in 2016 by Angela Bulloch, Simon Denny, and Willem de Rooij, *BPA* organizes studio visits, public lectures, and group exhibitions. For the first time *KW* serves as a venue for the *BPA// exhibition*, an annual exhibition of work produced over the course of the current *BPA//* program.

### **Press Contact**

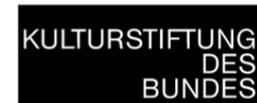
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KW Institute for Contemporary Art is institutionally supported by the Senate Department for Culture and Europe, Berlin.

The exhibitions and projects in the 2021 program take place in collaboration with and/or are supported by:



BPA// Berlin program for artists    haubrok foundation

Titles and exhibition dates are subject to change.

In the interest of everyone's safety, we kindly ask visitors to inform themselves about the current COVID-19 hygiene measures and precautions when attending our exhibitions and events.

As of: July 1, 2021

# Michael Stevenson

## *Disproof Does Not Equal Disbelief*

### 3 July – 19 September

The exhibition *Disproof Does Not Equal Disbelief* by the Berlin-based artist Michael Stevenson (born 1964 in NZ) presents an unconventional survey of his practice over the past 35 years. Since the 1980s, Stevenson has developed an artistic language that operates at the juncture of economy, technology, education, and faith, exploring the infrastructural systems that underpin these disciplines. Here, early works are encountered alongside more recent large-scale installations and new commissions. Over the years the artist has adopted an anachronistic approach to his own practice, whereby fragmentation becomes a default mode to revisit older bodies of work, transforming the gallery into something akin to the boneyards of industry. The way in which the first five gallery spaces of the exhibition can be navigated was developed through analogy—that of a great fish or a whale’s digestive tract. In this way, architecture becomes anatomy and, by extension, the exhibits become studies in entrails. Provided with insights from the belly of our constructed world, Stevenson’s exhibition raises awareness that disproving rational theories does not automatically and irrevocably equal disbelief.

The first digestive chamber squeezes a series of early prints from the series *Call Me Immendorff* (2000–02) together with more recent inserts (2021). The outer perimeter of the room is lined in full with headline posters pulled from New Zealand newspapers: arranged chronologically, they form a timeline of events in and around the October 1987 share market crash.

A counter-narrative to this is revealed in the concurrent daily reportage of German painter Jörg Immendorff’s, infamous residency in Auckland “IMMENDORFF IMMINENT,” “I HATE CHEAP CHAMPAGNE,” “JUNIORS BLAMED,” “ZOMBIE STOCK (...)” the coverage spins on. The voice is at once journalistic, sensational, tawdry, and banal, broadcast in monosyllabic phrases which, when consumed in bulk, recall concrete poetry or enigmatic tweets.

The next large-scale work spills across two chambers: it is digested in parts or bite-sized pieces. *Strategic-Level Spiritual Warfare* (2014–21) concerns a phenomenon known as the “door problem,”— meaning the often-faced dilemma at a door: *push or pull?* The piece is dedicated to the mathematician José de Jesús Martínez (1929–91), who believed each time the wrong force was applied, i.e. a push instead of a pull, the resulting resistance proved the existence of the devil. The installation was built to test this curious belief and consists of two interactive free-standing hinged doors through which viewers are encouraged to pass.

At KW, Amazon’s in-house “door desk” (a desk made from a door) becomes the working door-model to be tested by the piece. Amazon understands this most cost-effective workstation as a legacy product and as a business model in 3D, foregrounding frugality as their founding ideology and corporate identity.

Testing these desks for their affordance as doors in this system draws together many of the exhibition’s themes—economy, technology, and belief. This is further reflected in a series of wall drawings, beginning from how-to instructions for the home-assembly of a door desk and

proceeding to other Amazon pride tokens. They are drafted in the sparse hand-drawn style of the French Swiss graphic artist Annie Vallotton (1915–2013), known for her illustrations in the *Good News Bible*. Frugal of line, these drawings evoke an earlier account of proselytizing and global mass dissemination.

The doors are part of a larger system which, at unknown intervals, slyly changes the direction in which the doors open. Another part of the system is located in an inflatable chamber, already visible in the previous space; now it draws our attention back, prompting a reverse in the digestive process. A set of computer games playing off against each other in this walk-in blackbox setting reveals a hydraulic system that updates the latest push or pull of each bedeviled door. Back at the doors; a small sticker depicting a Schiphol fly has been stuck to each face, nudging viewer's attention toward the doorhandles.

The digestion of works continues on into the last chamber, where several smaller spaces form the appendix. Stepping inside, one is confronted by a vast oversized cheque. Drawn on latex and stretched over the back wall, it details a six-digit figure. As if dredged from the depths of a TV prop room, the parties of this made-for-camera financial contract are the Mental Health Foundation of New Zealand and a live-TV marathon charity fundraising event a.k.a. a telethon. Its rubbery, tacky, cartoony nature speaks to the underbelly of live TV, the exploitative nature of telethons and their phony transactional kayfabe logic. Pressed into the backside of this rubber cheque is a display of telethon memorabilia that becomes visible when one reverses, leaves the appendix and exits the alimentary tract. Stretching the stamina of participants, employing questionable means and instrumentalizing the desperate, exhausting nature of the live feed, telethons reflect on our current relationship with the logic of mass media.

The notion of a two-room model has long given structural guidance to Stevenson's practice. It is re-invented here via an anecdote regarding the studio habitus of American painter Philip Guston (1930–80): 'What kind of man am I, sitting at home, reading magazines, going into frustrated fury about everything and then going into my studio to adjust a red to a blue?' The artist's studio time in Woodstock, NY in the 1960s and 70s is said to have been split across two adjacent spaces: a painting space and a lounge room furnished with a large TV. The constantly flickering screen was a live-feed to the turbulence of the times. Guston's restless shuffle between two imaginary poles—between a mediated space and a sequestered space—speaks to a transaction at play that effectively breaks the 4th wall, a model in which architecture itself plays a significant role.

The two-room analogy is deployed on several occasions in the exhibition; most immediately, in the appendix, where it configures the media-saturated telethon room with a second space. Built from scaffolding and covered in a skin of shrink-wrap, it forms the second pole. Inside, a selection of early paintings and washes by Stevenson are hung in rows. Made in the late 1980s, they depict an assortment of stacked hymnbooks and offering-plates. These minimal, frugal, religious props point to an exploration of the evangelical worldview that runs as a leitmotiv through Stevenson's practice and influences the metaphorical and physical composition of his work. While their cartoonish outlines are reminiscent of Guston's paintings, their dates refer us back to Stevenson's artistic beginnings in New Zealand, in the moment of market failure and under Immendorff's imposing gaze.

Having left the chambered spaces, the exhibition now offers space for a post-digestive pause. Here, the viewer is presented with a birds-eye view of the work *Serene Velocity in Practice: MC510/C183* (2017/19), with which Stevenson transforms the large hall into a campus. The viewer's immersive experience consolidates Stevenson's ongoing interest in various conflicting knowledge structures, origin myths, or worldviews, and compares them directly side-by-side. The installation takes on architectural scale: two classrooms, each with an adjoining covered walkway, orient the campus toward KW's back doors, and beyond. The work is inspired by two historical tertiary-level courses that were taught in California and have until this project remained unrelated. Evangelical Christian pastor John Wimber taught *MC510: Signs and Wonders* in the School of World Mission and Institute of Church Growth at Fuller Theological Seminary in

Pasadena between 1982–86. *CS183: Startup* was taught by the Silicon Valley libertarian and serial entrepreneur Peter Thiel in Stanford's Computer Science faculty in 2012. In another nod to the two-room model, the classrooms are experienced discretely, but their imminent proximity suggests a common ground. Moreover, the disparity of the content of the courses—one a practical course in faith-healing and exorcism, the other in startups, or how to build the future—leaves architecture as the default common container and critical tool to explore broader understandings of education, technology and belief, and the entanglement of such institutions.

Exiting *CS183*, the walkway leads to a door and access to KW's garden, the extension of the campus grounds, where a custom bicycle rack, entitled *Like a Fish Needs a Bicycle* (2020/21), is installed. The piece references a prank Stevenson once stumbled upon. Its design incorporates an evangelical fish symbol and proclaims a world that is effectively less than 8,000 years old. As a practical joke, students extended the fish's symbolic affordance and added Darwinian legs, a claim now to its evolutionary emergence some 375 million years ago. Stevenson interprets and recreates the prank as a de facto meme, colliding entrenched assumptions as a series of layered negations.

A two-volume publication designed by Will Holder will accompany the exhibition. It brings together contributions by art historian Anna Parlane and writer Heike Geißler with a plethora of voices. Published together with Sternberg Press and Kunstinstituut Melly, it will provide a print-based analogue to the exhibition.

Curator: Anna Gritz

Assistant Curator: Léon Kruijswijk



*Disproof Does Not Equal Disbelief* is co-presented in partnership with Kunstinstituut Melly (Formerly known as Witte de With Center for Contemporary Art) in Rotterdam, where a previous iteration was presented from September 20, 2020–March 21, 2021.

The installation *Serene Velocity in Practice: MC510/CS183* was commissioned by Auckland Art Gallery Toi o Tāmaki, the Biennale of Sydney 2018 and Monash University Museum of Art | MUMA. The commission was supported by the Contemporary Benefactors of Auckland Art Gallery, Chartwell Trust, Auckland Contemporary Art Trust, Auckland Art Gallery International Ambassadors, and Michael Lett, Auckland.



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

# Biography

Michael Stevenson has exhibited since the late 1980s, he was born in Inglewood, New Zealand, in 1964 and has lived and worked in Berlin, since 2000.

Solo exhibitions include Kunstinstituut Melly, Rotterdam (2020); MUMA, Melbourne (2019); Auckland Art Gallery, Auckland (2018); Kunsthal Charlottenborg, Copenhagen (2015); SculptureCenter, New York (2015); Tate Modern, London (2014); Portikus, Frankfurt (2012); Museo Tamayo Arte Contemporáneo, Mexico City (2012); Museum of Contemporary Art Australia, Sydney (2011); CCA Wattis, San Francisco (2006); Museum Abteiberg, Mönchengladbach (2005); and the New Zealand Pavilion, Venice Biennale (2003).

Stevenson's work has been included in large-scale thematic exhibitions including; the 21st Biennale of Sydney (2018), Regen Projects, Los Angeles (2017), Garage Museum of Contemporary Art, Moscow (2015), 6th and 8th Berlin Biennales (2010, 2014), Liverpool Biennial (2014), ZKM, Karlsruhe (2011, 2008), Camden Arts Centre, London (2010) and the 2nd Athens Biennial (2009).

Michael Stevenson is a professor at the Academy of Fine Arts, Nürnberg, his work appears courtesy of Michael Lett, Auckland and Fine Arts, Sydney.

# Public Program

## **Film screening *Serene Velocity* (1970)**

Directed by Ernie Gehr, USA

With an introduction by film curator and writer Madeleine Bernstorff, followed by a conversation between Bernstorff, Michael Stevenson and KW curator Anna Gritz

3 July 21, 9:30 pm

Venue: KW Courtyard

Please register in advance via [reservation@kw-berlin.de](mailto:reservation@kw-berlin.de).

In English

## **Guided tour through the exhibition with curator Anna Gritz**

4 July 21, 2 pm

In German

Admission: included in exhibition ticket

## **Focus tours**

4 and 18 August, 1 September 21, 5 pm

Venue: KW and KW Digital

Please register in advance via [mediation@kw-berlin.de](mailto:mediation@kw-berlin.de).

## ***Black Swan: The Communes***

### **Black Swan DAO**

27–28 August 21, 4 pm Venue: KW

Please register in advance via [reservation@kw-berlin.de](mailto:reservation@kw-berlin.de).

In English

## **Book Launch Michael Stevenson**

11 September 21, 3 pm

Venue: KW Courtyard

Please register in advance via [reservation@kw-berlin.de](mailto:reservation@kw-berlin.de).

In English

## **Guided tour through the exhibition with assistant curator Léon Kruijswijk**

16 September 21, 7 pm

In English

Admission: included in exhibition ticket

# **Zeros and Ones**

## **3 July – 19 September**

*Zeros and Ones* is a group exhibition displayed at KW Institute for Contemporary Art from 3 July – 19 September. The exhibition comprises of new works that KW has commissioned as well as works lent from collections, the arrangements for which were made over the course of a year from 2020–21. The artists included are Lutz Bacher, Jay Chung & Q Takeki Maeda, Hanne Darboven, Jana Euler, Jef Geys, Tishan Hsu, Ilmari Kalkkinen, Silvia Kolbowski, Pope.L, Louise Lawler, Carolyn Lazard, Ghislaine Leung, Lee Lozano, Henrik Olesen, Sarah Rapson, Margaret Raspé, readymades belong to everyone®, Ketty La Rocca, Sturtevant, Otto Wagner, and Martin Wong.

*Zeros and Ones* investigates the ways artists operate within their surrounding institutional and social structures. Referencing algorithmic paradigms such as scripting, scoring, coding, or command, the works selected systematically complicate these procedures through lived experience. Tools and tasks are mobilized without measurable outcome—repeating, cancelling, and intervening in—while always returning to the material conditions of labor. Through these subtle acts of redistribution, infrastructure and the body are situated in a relation of mutual dependency, intimately as well as violently.

The exhibition responds to and complicates the binary systems that govern much of our lives offline as much as online, while the algorithmic is brought into play as a cipher for governing, control, and social scripts more widely. A motif of (self-)instruction, although taking a tradition of conceptual art and scoring as a precedent, is here issued not only as a demand but as a negotiation held between institutional, and institutionalized, bodies. It asserts the reciprocity between identity and non-identity—or identities that are plural, rarely stable, and often highly contingent.

It challenges us to question the metrics and hierarchies being reproduced in the field of art and beyond, and our own role within this.

Curators: Kathrin Bentele, Anna Gritz and Ghislaine Leung

### **Notes**

#### **Lutz Bacher, *In Memory of My Feelings* (1990) and *Huge Uterus* (1989)**

In 1989, Lutz Bacher (1943–2019, US) underwent surgery to remove tumors from her uterus. Out of this invasive experience came two artworks radical for their erasure of privacy. Prior to the surgery, Bacher was given a questionnaire based on a number of open-ended sentences like “I am a person who –”, “Ever since I was a child –”, “Mother always was –” which she later printed on T-shirts and presented in metal drawers installed along a wall and titled *In Memory of My Feelings*. The second work related to the surgery is *Huge Uterus*, a nearly six-hour real-time tape of the procedure paired with an audio meditation that the surgeon provided to ease Bacher into the operation.

#### **Jay Chung & Q Takeki Maeda, *Bad Driver* (2020)**

Jay Chung & Q Takeki Maeda’s (\*1976, US, and \*1977, JP) *Bad Driver* is a lesson in truth-seeking and researching as a self-fulfilling prophecy: Gathering historical sources which date back to the 3rd century BC, displacing them from the historical contexts that produced them, and

freely recomposing them, the artists sampled stereotypes and “generalized images of Asians“ in eleven chapters: fake evidence, mainly supporting preconceived notions of a racialized popular imaginary. As *Bad Driver’s* preface by Kitty Chiu states, “The stories, being completely detached from any historicity, are thus situated in the past, the present, and the future. The facts themselves, unmoored from time, lose all of their factuality. Each sentence is not untrue... What are stereotypes—received ideas about groups of people— but a conspiracy theory by another name? The word “prejudice”— derived from the Latin for prae- (before) + iudicium (judgment)— means a judgment or opinion formed beforehand without knowledge of the facts.”<sup>1</sup> Stereotypes are also rules, shorthand systems, and self-perpetuating machines, and understanding the functionality of these systems, their neutral systemic operations, is also what allows another set of rules to be written. “When people look at artworks and categorize them with a reductive description, they are working in the wrong direction. In the process of creating a narrative or argument, nuances are the first things eliminated. One should tease out the complexities, open up the tiny differences and describe how those differences come to appear like enormous gulfs.”<sup>2</sup>

### **Hanne Darboven, *Ohne Titel Titanic Nr.1-1983 (Birne)* (1983)**

Hanne Darboven’s writing form is acutely temporal, in which history is always present tense, as “1+1=1,2, 2=1,2.”<sup>3</sup> Her “writing without describing” (“schreiben nicht beschreiben”) takes to task not only the written and image form but also representation itself, through a relentless lived materiality. What separates these actions from others is Darboven’s rigorous commitment to practice, a systematic procedure without measurable outcome, of the inversion of that proposition, where it is a lack of measurable outcome that drives a systematic procedure. As Darboven stated, “I build up something by disturbing something (destruction— structure— construction). A system became necessary, how else could I see more concentratedly, find some interest, continue, go on at all? Contemplation had to be interrupted by action as a means of accepting anything among everything. No acceptance at all = chaos.”<sup>4</sup> These are written constructions that actualize and give clarity to the truth of fiction and vice versa, as everything is done both forward and backward, and in *Ohne Titel Titanic Nr.1-1983 (Birne)* (1983), they uncover a penchant for biting political commentary.

### **Jana Euler, *From the perspective of the margarine* (2021) and *Horizontal gravity* (2021)**

Jana Euler’s (\*1982, DE) work is always strongly aware of the infrastructural and architectural environment in which painting is presented and its effects on perception, as well as the service it can do to emphasize or shift the painted content. Here, Euler presents a new site-specific, animated sculpture, *Horizontal gravity*, in dialogue with a new painting *From the perspective of the margarine*. Invoking an “impossible” perspective, that of margarine being beaten, KW’s architecture is made into a narrative component in the hyperbolically staged encounter between two hand mixers stirring the void (or opening) between the two exhibition floors, and the painted margarine awaiting its destiny. As Euler wrote in an unrelated press release for a 2017 show at her gallery in London, “coherence ... is suspended. I tried to visualize a void or a feeling of depth in the nothingness. In my perception this is comparable to trying to think away from a primary mission, or trying to focus on what lies blurred, disregarded, outside the central vision.”<sup>5</sup> The choices and freedoms that (painted) vision allows—what we are capable of seeing, to visualize, and how far we can go to imagine something that lies outside of so-called (physical) reality or coherence—is here also addressed as being conditioned by the physical forces of the exhibition space: Conjointly, the sculpture, which performs the dissolution of the laws of gravity, and the painting as counterpart open up new, obscure perspectives and realities.

### **Jef Geys, *Stabas* (1966) and *Stabaskist* (1966)**

In his rural hometown of Balen, Jef Geys (1934–2018, BE) created in 1966 a local hype around the apparently useless object of the *Stabas*. These mysterious sticks, fashion accessories,

<sup>1</sup> [https://www.essexstreet.biz/files/Bad\\_Driver\\_Preface.pdf](https://www.essexstreet.biz/files/Bad_Driver_Preface.pdf)

<sup>2</sup> <https://www.redcat.org/content/interview-jay-chung-q-takeki-maeda>

<sup>3</sup> Darboven, Hanne, 1+1=1,2, 2=1,2, 1971, Felt tip pen, Works on Paper, 29,6 x 20,9 cm (11,6 x 8,2 in). Sourced from: <https://www.mutualart.com/Artwork/1-1-1-2--2-1-2/717232D4A68C61CA> (accessed 31/05/2021).

<sup>4</sup> <https://www.artforum.com/print/197308/hanne-darboven-deep-in-numbers-37981>

<sup>5</sup> <https://media.contemporaryartlibrary.org/store/doc/3448/docfile/original-1dc6fb5d61bb861869754c60318c32c4.pdf>

phalluses, or weapons were soon to be seen carried around by the local people for no apparent reason but the bound sticks' lack of fixity and the possibility to be part of something. These sticks were produced to pattern, and often painted or accompanied by a matching fabric sheath. In addition to a selection of original *Stabas*, KW has made exhibition copies using the pattern the Geys estate supplied, to be worn by KW staff at their discretion. In *Stabaskist*, a stack of sticks accompanies the ensemble, hinting at their use value. Geys stated of the *Stabas*: "You could carry the hard or soft version depending on your size. The camouflage is also in it. It is an apparently luxurious, harmless case, but actually it is a dangerous weapon that can kill someone."<sup>6</sup> The identity is not of the object itself but concurrent with its circulation, it is in a perpetual act of disguise.

### **Tishan Hsu, *Biocube* (1988)**

In an artist's statement from 1983, Tishan Hsu (\*1951, US) states: "I accept Modernism's conclusion – the Self is lost. That's one less thing to worry about. Freed from the 'Self', consciousness enters the 'Object' – merges with the world."<sup>7</sup> In *Biocube* (1988) the body processed the consequence and fused with a tiled utility unit, tracing the visceral impact of the use of technology and a digital lifestyle on the human condition. Body and machine, subject and system are here intimately and materially merged by lived experience: "I felt there was this paradox between the illusionary world of the screen and the physical reality of my body, and that I wanted my work to account for both. I felt that my body in front of that screen still really counted. And I felt that also by somehow maintaining a sense of the body in the work, I would be able to address the political, while also addressing the technological, because it's the body and specifically the body in pain that really creates politics, on a sort of ontological level."<sup>8</sup>

### **Ilmari Kalkkinen, *1995* (1995) and *readymades belong to everyone®*, *You can change it all by saying yes* (1988)**

These works by Ilmari Kalkkinen and *readymades belong to everyone®* were works by Philippe Thomas (1951–1995, FR) before the exchange of signatures. Thomas's practice of the 1980s and 1990s investigated the dispersion of a singular authorship into a wider network of acquaintances and affiliates and, as per their requests, Thomas's works were authored by the collector or person buying them. The photograph shown here by Ilmari Kalkkinen is part of a series produced by Thomas in the early 1990s, often depicting small urban architecture, in which the images become carriers for their exchanges. The project *readymades belong to everyone®*, an agency founded in New York by Thomas, is represented in a photograph from 1988, timely tracing a moment in which "business" started to become a reference in the sector of creative labor: Making the author literally disappear through financial transactions, he turned what remains the art sector's primary currency into "a vast fiction,"<sup>9</sup> acknowledging all the paratextual means (labels, reviews, advertising etc.) necessary to carry off this performance.

### **Silvia Kolbowski, *These goods are available at \_\_\_\_\_* (1995/2021)**

Kolbowski's 1995 project, *These goods are available at \_\_\_\_\_* displaced goods from one storefront to another in a loop of seven storefronts (six in London; one in Paris), creating critical cultural readings through unexpected juxtapositions. During initial discussions between Kolbowski (1953, AR) and the curators, the intention was to stage *These goods are available at \_\_\_\_\_* again in Berlin, at a location near KW. Several proposals were considered that would have allowed a transposition of the 1995 project to the present moment, including the emptying out of shopfronts, with the displacement of goods to the museum. But a thorough inquiry into the urban and economic conditions of the circulation of commerce at the end of the second decade of the 21st century, in addition to commercial conditions altered by the global pandemic, revealed the impossibility of re-installing *These goods...* in a major urban setting today. In both her video and her public talk, Kolbowski reflects on the altered neoliberal landscape that prevents her from

<sup>6</sup> Geys, Jef, *Jef Geys, a 'novel' about motivation and reality*, with adapted tekst from Roland Patteeuw, Kreatief, 1972, p.29.

<sup>7</sup> <http://artasiamerica.org/documents/6660/156>

<sup>8</sup> <https://brooklynrail.org/2021/02/art/TISHAN-HSU-with-Martha-Schwendener>

<sup>9</sup> <https://www.mamco.ch/en/1285/Philippe-Thomas>

evoking the same cultural disjunctions in a restaging of the work today. Her video utilizes aspects of the algorithmic economy that contribute to these changes.

**Pope.L, *Changing Station (Form)* (2008); *Changing Station (Shape)* (2008); *Skin Set Project* (ongoing since 1997)**

Marking the entrance of both floors of the exhibition, Pope.L's (\*1955, US) *Changing Station (Form)* and *Changing Station (Shape)* make the use of changing stations and mattresses opaquely point to ideas of "childhood" or "innocence," and to the inability to grasp such concepts beyond apolitical sentimentalization. The press release accompanying the exhibition of these works at Catherine Bastide gallery in Brussels in 2008 was addressed to the 'gallery goer' from the artist's father, and stated: "The theme of the exhibition is not innocence. The theme is my son's lack of trust. It could only be this because even as a child he was a gnasher and a biter. He was a gnasher and a biter then and he is a gnasher and a biter now. Ask his mother. Yes, people, like my son, have a difficult time with purity ... For example, my son believes that ideas such as 'childhood' and 'future' are sentimentalized. He believes that we valorize these concepts by emptying them of uncertainty. He believes the real power of these ideas are their inherent emptiness, not the emptiness we impose. The emptiness we impose is cheap, polite, and apolitical."<sup>10</sup> Pope.L's *Skin Set Project* began as a numerical task initiated by Pope.L to make 3500 works, a demand that in relation to labor time has produced a very specific body of work, a durational enterprise and one performed in time. As a set, the works move through the verbal effects and color of language, trenchantly revealing the random and absurdist nature of the linguistic attributes given to "purple people", "orange people" or "white people". This violence of language, felt in the "world's call for sets and systems"<sup>11</sup> as measurement and management, when mobilized in repetition becomes obtusely formal and material. As Pope.L states " ... if it's in your head it's in your body, it's a machine, it's doing something. Letter forms are machines ... "<sup>12</sup> The question Pope.L's *Skin Set Project* asks is how we all engage with those machines, and how we might act to engage differently.

**Louise Lawler, Screening: *A Movie Will Be Shown Without the Picture* (1979)**

Stripped of one of its most vital elements, *A Movie Will Be Shown Without the Picture* challenges the audience to adapt their faculties and experience what remains, in tandem with the underlying mechanisms of the cinematic conventions. As Louise Lawler (\*1947, US) discussed with Douglas Crimp, "I was interested in what it's like being part of an audience for something, whether you're alone looking at a book, in a gallery surrounded by other people looking at the same picture as you, or in that particularly passive situation of sitting in the dark, eyes glued to the screen, allowing yourself to laugh more when others do. It was important to me that everything proceeds normally, but there would be a single difference, which was announced: "A movie will be shown without the picture." You weren't told what the movie was."<sup>13</sup>

**Carolyn Lazard, *A Conspiracy* (2017) and *Accessibility in the Arts: A Promise and A Practice* (2019)**

In *A Conspiracy* (2017), Carolyn Lazard's cream-colored armada of white noise machines emanate a persistent hum. To some unnerving, to others soothing, the collective chorus of noise cancellation interrogates public spaces, looking for the voices that go unregistered. As Lazard states "Thinking through the Dohm noise machines, EMDR, or closed and open captioning as specific therapeutic protocols, what I'm attempting to do is to queer or crip certain ideas of use or utility that are bound up in capitalist expectations of what bodies and objects can or should do. But they are technologies, and I like to think of them that way, both sort of soft and hard technologies ... And in *A Conspiracy*, noise functions sculpturally. Usually ambient noise machines are meant for sleep or privacy, but in this work they are repurposed through

<sup>10</sup> <https://catherinebastide.com/exhibitions-events/1/geert-goeris-the-unreliable-narrator-nygzs-btswj-g25c5-ll355-chyf8>

<sup>11</sup> <https://www.documenta14.de/en/artists/13513/pope-l>

<sup>12</sup> William Pope.L Lecture at Portland State University, Jan. 15, 2014. Sourced from: <https://vimeo.com/8480531831/05/2021>.

<sup>13</sup> Lawler, Louise and Crimp, Douglas, 'Prominence Given, Authority Taken: An interview with Louise Lawler by Douglas Crimp', Grey Room, No. 4. (Summer, 2001), p.80. Sourced from: <https://watermark.silverchair.com/152638101750420816.pdf> 31/05/2021.

multiplication toward conspiratorial speech and gossip.”<sup>14</sup> At the front desk on the ground floor of KW, Lazard’s *Accessibility in the Arts: A Promise and A Practice*, a guide on accessibility in small-scale art nonprofits, is available both as an audio-work and as a print-out. Based on the principles of disability justice, it targets art spaces the size of KW for their unique infrastructures, for their potential to meet the needs of their larger communities and the challenges they face in doing so. And if they do not, “if the museum cannot be recuperated, then what’s possible right now? I think what’s possible are parasitic models of relating to the institution, which is how I see my work. It’s not so much a gesture of rejection or refusal, but more of a drain.”<sup>15</sup>

### **Ghislaine Leung, *Browns* (2021)**

*Browns* consists of all available exhibition walls thinly painted brown. The height of the painted surface is standard picture hanging height, 1.50 meters, and is always measured from the floor level directly. The artist’s instruction applies to all walls made available by the institutional staff, which, in this case, temporarily included the artist. As such, Leung has chosen to only make a few areas available for the work: part of the existing wall structure from the previous exhibition architecture, as well as selected areas on the gallery walls. The decision to work with these surfaces relates to the way *Browns* is performed by the institution. The thinness of the paint means *Browns* is never a solid color but only ever a mix of older whites, flat on the main exhibition walls that are repainted regularly, and patched and uneven on the walls only ever touched up for shows. *Browns* in this sense, shows the dependence on labor involved in the maintenance of such neutral spaces—specifically at KW, given the building’s previous use as a former margarine factory—dependencies not only embedded in the present, but amplified in it.

### **Lee Lozano, *A Boring Drawing* (1963–69)**

Lee Lozano’s (1930–1999, US) early tool lithograph *A Boring Drawing* (1963–69) mocks the sober, yet highly fetishized relationship to tools, screws, and technics that characterized her generation’s minimalism, and turns the interior of a drilling machine into erotically charged mechanics, as if for masturbation. The cut and repeat in the image, as if the drill wanted to drill itself, also seems to refer to its own existence as a series in a limited edition, giving the impression that it’s an offprint, or that each print could join to another; but the print is, all the same, hand titled and dated A BORING DRAWING in pencil on each sheet. This call back to the means of production comments not only on how tools are used but also on how we use ourselves and are used as tools, as bodies, conveniences and carriers, objects both subjects-of and subject-to. Lozano’s infamous ‘Language Pieces’ such as *Dialogue Piece* (started 1969), *General Strike Piece* (started 1969), *Dropout Piece* (started 1970), or *Decide to Boycott Women* (started 1971), are specifically self-instructions, drills drilling ourselves. As Lozano wrote in her notebook, “Why not impose form on one’s own life the way one makes art? At least it is worth the experiment, and I’m starting now.”<sup>16</sup> Lozano’s call to herself in *General Strike Piece* to “PARTICIPATE ONLY IN A TOTAL REVOLUTION BOTH PERSONAL AND PUBLIC.”<sup>17</sup> is first and foremost an action, and an abnegation. As she states: “I HAVE NO IDENTITY [...] I HAVE SEVERAL NAMES [...] IDENTITY CHANGES CONTINUOUSLY AS MULTIPLIED BY TIME. (IDENTITY IS A VECTOR).”<sup>18</sup>

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<sup>14</sup> Carolyn Lazard by Catherine Damman, BOMB, Issue 153, Sep 10, 2020. Sourced from <https://bombmagazine.org/articles/carolyn-lazard/> 31/05/2021.

<sup>15</sup> Ibid.

<sup>16</sup> Lee Lozano, *Private Book 2, Entry ‘24 April 1969’*, p. 13, cited in ‘Mattering Information: Lee Lozano’s ‘Infiction’ Helena Vilalta, Central Saint Martins Paper presented at the AAH Annual Conference, Edinburgh, 8 April 2016. Sourced from: <https://ualresearchonline.arts.ac.uk/id/eprint/9436/1/Helena%20Vilalta%20Lee%20Lozano%20and%20Cybernetics.pdf> 31/05/2021.

<sup>17</sup> Paraphrased from Lozano, Lee, *General Strike Piece*, 1969. Graphite and ink on paper.

<sup>18</sup> Lozano, Lee, “*I have no identity*”, Language Piece, September 8, 1971.

**Henrik Olesen, *Belly (keyboard, brushes) (2021);***  
***Belly (screws, keyboard, brushes, screwdriver) (2021);***  
***Belly (keyboard, brush, wash powder) (2021);***  
***Belly (keyboard, plugs, wash powder) (2021)***

Installed in a sober, even row to allude to seriality and an idea of minimalism, Henrik Olesen's (\*1967, DK) four works shift to a more affective, bodily register when viewed from another angle. Around the boxes' "empty stomachs,"<sup>19</sup> differently-sized silkscreen and digital prints are arranged, bringing in both the tools of their own making and the artists' self-production: paint brushes, screws, computer keyboards, a text by Georges Bataille, and Persil laundry detergent, among others. In this shifting rhythm of repetition and difference, inside and outside as well as object and body become almost indistinguishable. As John Kelsey writes: "The boxes are all surfaces cobbled together around voids, where the inside becomes the outside of something again and vice versa. Sculpture that comes for your body, belly-height. We say digesting, shitting, thinking, sex: another way of describing how art happens, gets made and remade... Energy comes out of the wall or from the sun, and the sun is another anus. Plugging and unplugging. Concepts and material stuff, material speeds and thicknesses, erogenous zones and texts, tools and affects."<sup>20</sup>

### **Sarah Rapson, *Cathcart Hill* (2000)**

*Cathcart Hill* opens to a wiggled woman (Sarah Rapson, \*1959, UK) running into Tate Modern's newly opened and vast Turbine Hall: a body rushing through the spaces, holding another baby's body in her arms: The figure, which appears as a kind of "feminist ghost", moves through the collection displays with a child, purposefully walking the length of Carl Andre's *Venus Forge* (1980) with a pushchair, sits in the Tate Modern reading area, moves through the viewing bodies. While displaying an attitude of claiming space and breaking with the calm, anonymous flow of visitors, the video renders the institutional infrastructure as an imposing container girding vital movement and life. Shown here at scale, *Cathcart Hill* speaks to our contemporary institutional behaviors in these industrial art economies, not only what we look at, but how we look, what we deem valuable, and who we deem visible.

### **Margaret Raspé, *Der Sadist schlägt das eindeutig Unschuldige* (1971) and *Kondensation* (1984)**

In the early 1970s, Margaret Raspé (\*1933 DE) resumed her art practice, building what she called a 'camera helmet' (industrial helmets were not yet invented) and recording her daily tasks on Super-8 film. Raspé filmed both her everyday household chores and painting practice in 3 second bursts, limited by the timer for the camera. These works not only claim these lived actions as valid, and rendered such often-invisible labors palpable; they are also bodily documents of what Raspé refers to as "the minimal processes of change." In a clinical manner we can observe her whipping cream into butter—in *Der Sadist schlägt das eindeutig Unschuldige* (1971)—baking a cake or washing dishes. These are automatic actions, sometimes violent in their transformations as well as mundane. Raspé urgently understood, in the energies and actions of her body, that "Not only as a mother, but also, equally, as a worker and as an artist, you are bound up in a system, a capitalist system,"<sup>21</sup> that "it's also not a decision whether it's going to be the body now or a machine, rather it's always or almost always both."<sup>22</sup> A bodiness and pressure much felt in *Kondensation* (1984), specially installed here for KW for the first time since its initial exhibition, where the remnants of a performance in which four kettles (originally seven) boil and whistle while staining canvases treated with pigment red, the materials—water, energy, color, canvas—not only articulating but expanding their dependent means.

### **Ketty La Rocca, *Il Mio Lavoro* (1973) and *La galleria* (1974)**

The two *Il Mio Lavoro* works and another work *La galleria* (1974) by Ketty La Rocca (1938–1976, IT) gradually reduce a source image until it is a mere tracing of its outline, turning reproduction

<sup>19</sup> <https://static1.squarespace.com/static/57bf9dec725e25faad61f97d/t/605cf1fcc047db1117f2ddf8/1616703996800/Henrik+Olesen-press+release.pdf>

<sup>20</sup> Ibid.

<sup>21</sup> <http://lothringer13florida.org/upload/Florida%20Magazin%202020.pdf> p. 111.

<sup>22</sup> Ibid. p. 118.

into a work of abstraction or erasure. As the photographs refer both to the artist's own labor and the viewer's role in the production of art, they prompt the question of what information is being reproduced in this sphere and what isn't. La Rocca wrote that "Women have no time for declarations: they have too much to do, and moreover they would then have to use language that is not their own, language that is both alien and hostile to them."<sup>23</sup> In her works it is instead the mute bodily act of writing, as opposed to the language and rhetoric of speech, that states its politics: "Once again I propose the destruction of articulate language, which in my latest works has been encapsulated in its metalanguage dimension and is masked behind the function of a constant reducer."<sup>24</sup> In this sense, living the photographic image, with "dirty eyes, dirty hands and a dirty brain" is to "re-live them along with all the stereotypes of knowledge that have been imposed on me, until they become something completely different for me, become an image of "them" outside and beyond any kind of collective reading."<sup>25</sup>

### **Sturtevant, *Study for Yvonne Rainer's "Three Seascapes" (1967)***

Sturtevant's (1924–2014, US) *Study for Yvonne Rainer's "Three Seascapes"*, is a photographic document of the artist replicating the original score by Yvonne Rainer. The replicating gesture both inserts her practice within the tradition of the score as an instruction made for restaging, while mining repetition, as a durational act, for its potential to produce difference. Not only does the score already propose repetition and difference, and so already do away with the reference to copy or object, Sturtevant's *Study for Yvonne Rainer's "Three Seascapes"* further complexifies its status as "repetition moved to the higher power of differentiation and non-identity."<sup>26</sup> This non-identity situates us in what Sturtevant termed the 'under-structure of art'<sup>27</sup>, a space of thought, the 'bad buzz'<sup>28</sup> where "the emotional and intellectual jolt in encountering a known object that is then denied its contents' results, if not in immediate rejection, in a shifting and disturbing mode of thought. There is a loss of balance that demands going beyond."<sup>29</sup>

### **Otto Wagner, *Postsparkasse Chairs (1906, reproduction by GTV, 2021)***

Designed by Austrian architect Otto Wagner for the banking operations of his *Postsparkasse* in Vienna in the form of five original prototypes (three reproductions by Gebrüder Thonet Vienna GmbH are on view here), from the executive chair to the stool for the tellers, each piece reveals its place and function in the company structure. Of interest here is not only their echo of hierarchy, but also the message that is imprinted in the seated bodies through daily usage. As Wagner stated in his *Modern Architecture*, a guidebook for his students, "There are two conditions demanded by modern man that can be considered to be criteria: THE GREATEST POSSIBLE CONVENIENCE AND THE GREATEST POSSIBLE CLEANLINESS. All attempts that do not take these postulates into consideration can only lead to something of no value, and all artistic productions that are not consistent with these rules will prove incapable of living. Examples of this are legion. Inconvenient staircases; everything unmanageable, impractical, hard to clean; everything structurally wrong; all objects that are difficult to manufacture, in which, therefore, the appearance does not correspond to the cost of production; all furnishings insufficiently hygienic, furniture with sharp corners, chairs that do not fit the human form..."<sup>30</sup>

### **Martin Wong, *Traffic Signs for the Hearing Impaired: Stop (1990)***

Martin Wong's (1946–1999, US) *Traffic Signs for the Hearing Impaired: Stop* translates the standardized language of traffic signs into American Sign Language (ASL), the manual alphabet

<sup>23</sup> La Rocca, Ketty, *i suoi scritti*, by Lucilla Saccà, Martano Editore 2005.

Cited in Ketty La Rocca. *High Voltage Tightrope Walker*, Barbara Fässler. Translator into English: Valdis Be'rzin,š. Sourced from: <http://www.barbarafaessler.com/writing/content/ketty-la-rocca.-high-voltage-tightrope-walker/>

<sup>24</sup> Ibid.

<sup>25</sup> Ibid.

<sup>26</sup> [https://static1.squarespace.com/static/54889e73e4b0a2c1f9891289/t/56606f5de4b022d97d97fdac/1449160541335/Sturtevant\\_Razzle+Dazzle+of+Thinking.pdf](https://static1.squarespace.com/static/54889e73e4b0a2c1f9891289/t/56606f5de4b022d97d97fdac/1449160541335/Sturtevant_Razzle+Dazzle+of+Thinking.pdf)

<sup>27</sup> Ibid.

<sup>28</sup> Sturtevant, 2005, with Peter Halley, *Index Magazine*. Sourced from: <http://www.indexmagazine.com/interviews/sturtevant.shtml> 31/05/2021.

<sup>29</sup> [https://static1.squarespace.com/static/54889e73e4b0a2c1f9891289/t/56606f5de4b022d97d97fdac/1449160541335/Sturtevant\\_Razzle+Dazzle+of+Thinking.pdf](https://static1.squarespace.com/static/54889e73e4b0a2c1f9891289/t/56606f5de4b022d97d97fdac/1449160541335/Sturtevant_Razzle+Dazzle+of+Thinking.pdf)

<sup>30</sup> [https://d2aohiyo3d3idm.cloudfront.net/publications/virtuallibrary/0226869\\_393.pdf](https://d2aohiyo3d3idm.cloudfront.net/publications/virtuallibrary/0226869_393.pdf), p. 116.

of the hearing impaired. Working with the normalizing effects of signs, information, and language, Wong's paintings are however much more than translations: They are movements, they are actions with consequences in that they imagine the world differently. In a hand written artist statement for a picture show in 1983, Wong writes, in capitals, "TAKING IT DOWN TO STREET LEVEL THIS TIME, I WANTED TO FOCUS IN CLOSE ON THE ENDLESS LAYERS OF CONFLICT AND CONFINEMENT THAT HAS US ALL BOUND TOGETHER IN THIS LIFE WITHOUT POSSIBILITY OF PAROLE."<sup>31</sup> That disenfranchisement, that alienation, is in Wong's world also a distance that makes possible an intimacy. Here, the project is not one of assimilation as much as it is one that touches on the profound commonality of the experience of externality.

HAUPT  
STADT  
KULTUR  
FONDS

The exhibition *Zeros and Ones* is made possible through support from the Capital Cultural Fund.



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**M I S S Y**  
**MAGAZINE**

Media cooperation: Missy Magazine



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

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<sup>31</sup> Wong, Martin, *Artist Statement for Semaphore Gallery*, 1984. As featured in Julie Ault's 'Afterlife', Buchholz Galerie, (2015, NY). Sourced from: [https://en.wikipedia.org/wiki/Martin\\_Wong#/media/File:Martin\\_Wong,\\_Artist\\_Statement\\_for\\_Semaphore\\_Gallery,\\_1984.jpg](https://en.wikipedia.org/wiki/Martin_Wong#/media/File:Martin_Wong,_Artist_Statement_for_Semaphore_Gallery,_1984.jpg) 31/05/2021.

# Public Program

**Ghislaine Leung**

**Talk: *Questions***

13 July 21, 7 pm

**Silvia Kolbowski**

**Talk: *These Goods Are Available At...***

12 August 21, 7 pm

**Guided tour through the exhibition with curator Kathrin Bentele**

19 August 21, 7 pm

In German

Admission: included in exhibition ticket

**Guided tour through the exhibition with curator Anna Gritz**

5 September 21, 2 pm

In English

Admission: included in exhibition ticket

**Louise Lawler**

Screening: *A Movie Will Be Shown Without the Picture*

9 September 21, 7 pm

For further information, please visit KW's website.

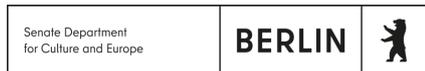
# stanley brouwn

## 3 July – 8 August 2021

Curators: Kathrin Bentele, Anna Gritz and Ghislaine Leung

haubrok foundation

The work *the relation between your body length and the length—the width—and the heights of the gallery = 1:x 1:y etc.* by stanley brouwn will be presented concurrently to Zeros and Ones on the third floor of KW from July 3 – August 8, 2021. It is presented on loan from the haubrok foundation.



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

# Education and Art Mediation

KW Institute for Contemporary Art's education and art mediation program takes up themes and questions from the institution's wide-ranging artistic exhibition and event program and develops them further together with visitors, trying to expand in its own formats on themes sparked within the program.

This approach is applied in workshops, guided tours, and long-term cooperations with multiple groups. We work with high schools, universities, artists, art mediators, researchers and different communities from Berlin in various formats throughout the year.

## Upcoming dates

### ***InsideOut KW:***

#### **Open creative workshop in the courtyard and about**

4 July 21, 1–4 pm  
KW courtyard

Art is often shown in museums and exhibitions; but how can you also engage with art outside of these places? For the open creative workshop, we will meet in the street and the KW courtyard and find answers to this question by using artistic experiments from the new Edition of the free magazine *InsideOut KW*.

The exercises chosen for the workshop revolve around three artworks in the current group exhibition Zeros and Ones and invite you to get in dialogue with one another—be it with family and friends, next-door neighbors, or maybe the whole neighborhood.

Visitors can enter at any time.  
Participation is free and no prior registration is needed.

The event takes place within the framework of Museum Sunday Berlin.

Museum Sunday is an initiative of the State of Berlin in cooperation with the Federal Government Commissioner for Culture and Media and the Berlin State Association of Museums.

## **Guided Tours**

### **Short tours with KW Guides**

Our KW Guides are in the exhibitions during regular opening hours and offer free guided one-on-one tours for individuals. Our KW Guides can be contacted at any time for individual tours or if you have any questions. The short tours are free of charge.

### **Public guided tours on weekends**

From July 3 onwards, KW offers free public guided tours in the current exhibitions. Each guided tour lasts 60 minutes. Please book a ticket in advance via the Museumsdienst Berlin website or register on the day prior to the tour at our counter desk.

### *Zeros and Ones*

Saturday, in English: 10 July, 7 + 21 August and 18 September at 4 pm

Sunday, in German: 18 July, 1 + 15 + 29 August, 12 September at 4 pm

Michael Stevenson

### *Disproof Does Not Equal Disbelief*

Saturday, in English: 17 + 31 July, 14 + 28 August and 11 September at 4 pm

Sunday, in German: 11 + 25 July, 8 + 22 August, 5 and 19 September at 4 pm

For further inquiries regarding the booking of private group tours, please contact Museumsdienst Berlin.

### **Museumsdienst Berlin**

Tel.: +49 (0)30 247 49 888

(Mon–Fri: 9–3 pm, Sat–Sun: 9–1 pm)

e-mail: [museumsdienst@kulturprojekte.berlin](mailto:museumsdienst@kulturprojekte.berlin)

### **Guided tours in German Sign Language**

For selected exhibitions, KW produces virtual guided tours in German Sign Language. Upcoming dates and past virtual tours will be available shortly via KW's website.

### **Contact details**

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# General Information

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kw-berlin.de

## **Opening Hours**

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

During your stay at KW, please observe the applicable hygiene measures and precautions. We look forward to your visit.

## **Admission**

8 € / reduced 6 €  
berlinpass holders 4 €

Reduction is valid for students, those in community service, BBK members, unemployed, and disabled persons (at least 50 % “GdB”) upon presentation of relevant identification. For berlinpass-holders the reduced admission fee is 4 €.

Free admission to visitors up to and including 18, Friends of KW and Berlin Biennale, and KW Lover\* cardholders  
Free admission to all visitors on Thursday evenings from 6–9 pm

## **Accessibility**

The courtyard of KW is paved with cobblestones.  
Please ring the designated doorbell at the main entrance gate (underneath the doorbell panel), our staff members will assist you while entering the building as well as Café Bravo. Please find more information on accessibility here.

For further information, please contact our staff at +49 30 243459-69.

## **Hygiene measures**

In accordance with the applicable standards of the State of Berlin, comprehensive hygiene measures have been taken to protect visitors and staff. The total number of visitors permitted into each floor of the exhibition is limited and depends on the current regulations. Updated information will be available on our website. Wearing a FFP2 mask is obligatory during your stay at KW. We ask you to observe the cough and sneeze etiquette. Disinfectant dispensers are available for you at the entrance.

Please only visit KW if you feel healthy. We look forward to your stay!