

Press Release

Spring Program 2023

Berlin, 31 January 2023

KW Institute for Contemporary Art is pleased to present its Spring Program of 2023 with a focus on *interiority* and *exteriority*. These reflections on the physical and psychological conditions of architecture and city planning inform the work of **Martin Wong**, **Win McCarthy**, and **Karen Lamassonne**, in which notions of 'the self' are being constructed.



Martin Wong, *Tell My Troubles to the Eight Ball (Eureka)*, 1978–81. Courtesy of the Martin Wong Foundation and P.P.O.W, New York © Martin Wong Foundation.

Martin Wong

Malicious Mischief

25 February – 14 May 2023

Curators: Krist Gruijthuijsen, Agustín Pérez Rubio

Assistant Curator: Sofie Krogh Christensen

KW Institute for Contemporary Art is proud to present the first extensive exhibition of the work of the US-Chinese artist Martin Wong (b. 1946 - 1999, US)

Martin Wong is recognized for his depictions of social, sexual, and political scenographies from the US in the 1970s, 1980s, and 1990s. Poetically weaving together narratives of queer existence, marginal communities, and urban gentrification, Wong stands out as an important countercultural voice at odds with the art establishment's reactionary discourse at the time. Heavily influenced by his immediate surroundings, the artist's practice merges the visual languages of Chinese iconography, urban poetry, graffiti, carceral aesthetics, and sign language. His work offers rare insight into decisive periods of recent US American history as told through its changing urban landscapes, unfolding hidden desires, and complexities.

Martin Wong – Malicious Mischief presents a selection of over 100 of Wong's works. It encompasses early paintings and sculptures made in the euphoric environments of San Francisco and Eureka, California, in the late 1960s and early 1970s; Wong's iconic 1980s and 1990s paintings from his time as a citizen of a dilapidated New York City; lastly, his reminiscences on the imagery of Chinatowns on the East and West Coast, made prior to his premature death from an HIV/AIDS-related illness.

Martin Wong – Malicious Mischief is initiated by KW Institute for Contemporary Art, Berlin, curated by Krist Gruijthuijsen and Agustín Pérez Rubio, and produced in collaboration with Museo Centro de Arte Dos de Mayo (CA2M), Móstoles, Madrid; Camden Art Centre, London; and Stedelijk Museum Amsterdam.

The exhibition is accompanied by an extensive publication, co-published with Verlag der Buchhandlung Walther und Franz König.

Martin Wong – Malicious Mischief is made possible through support from the Terra Foundation for American Art. The publication and the exhibition at KW are funded by Kulturstiftung des Bundes (German Federal Cultural Foundation). Kulturstiftung des Bundes (German Federal Cultural Foundation) is funded by the Beauftragte der Bundesregierung für Kultur und Medien (German Federal Commissioner for Culture and the Media). With the generous support of The Martin Wong Foundation, P.P.O.W, New York, KAWS, and Galerie Buchholz.

Win McCarthy

Innenportrait

25 February – 14 May 2023

Curator: Krist Gruijthuijsen

Assistant Curator: Léon Kruijswijk

Curatorial Assistant: Linda Franken

With *Innenportrait*, KW Institute for Contemporary Art presents the first institutional solo exhibition of Win McCarthy (b. 1986, US). In his work, McCarthy explores the dialectical relationships

between subjects like city and citizen, friend and the stranger, and present and past. McCarthy's work often testifies to the paradoxical emptiness experienced in a metropolis. Taking the city's map as a metaphysical topography, the confluence of real estate, architecture, and urban planning become vocabulary for the construction of a self.

Besides working with photography and text, McCarthy makes associative installations. His works appear to be images from memories, meeting viewers with a torrent of different emotions, ranging from amusement and admiration to aversion and fear. *Innenportrait* focuses on a collision between opticality and intellect. If subjectivity has been pivotal in McCarthy's previous work, its main juncture has been at how the self struggles to find reconciliation with the phenomenological and ontological: where the 'I' ends, is where the world begins.

McCarthy's first publication *Common Ruin*, which reflects on his work through personal writings, accompanies the exhibition and is co-published with Verlag der Buchhandlung Walther und Franz König.

Karen Lamassonne

Ruido / Noise

25 February – 14 May 2023

Curator: Krist Gruijthuijsen

Assistant Curator: Léon Kruijswijk

Curatorial Assistant: Linda Franken

Ruido / Noise is the first solo exhibition by the Colombian-American artist Karen Lamassonne (b. 1954, US) in Europe and is collaboratively presented with Swiss Institute, New York, and Medellín Museum of Modern Art –MAMM. The exhibition brings together paintings, drawings, collages as well as videos that Lamassonne created between 1974 and today.

The works of Lamassonne are often situated in domestic spaces like bathrooms, bedrooms, kitchens, and hallways. As a woman, she playfully questions notions of self-portraiture and self-representation by concealing and revealing the self. In later works, she would move towards depicting the tension between the intimacy of sensual and sexual bodies in public urban spaces.

Lamassonne became closely connected to the Grupo de Cali (Cali Group), a group of filmmakers who heralded the New Latin American Cinema in the 1960s and 1970s and had a lasting influence on cinema production. Among many other capacities, Lamassonne was responsible for the art direction for *Pura Sangre* (1982), directed by Luis Ospina, and the German-Colombian production *Kalt in Kolumbien* (1985), directed by Dieter Schidor. From then on, the cinematic remained essential to her practice.

Lamassonne has been living and working in Colombia, the US, France, Germany, and Italy, and would also frequently travel between these and other countries. With her most recent works, she revisited old personal documents, letters, and postcards, to which she responds poetically, reworking them and turning them into collages. By doing so, Lamassonne has placed the exchange across borders and the nature of change as time passes at the center of her work, evoking a sense of timeless intimacy.

The travelling exhibition is supported by the Terra Foundation for American Art.

Press contact

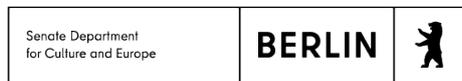
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The exhibitions and projects within the Spring program 2023 are in collaboration with and/or supported by:



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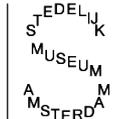
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Titles and exhibition dates are subject to change