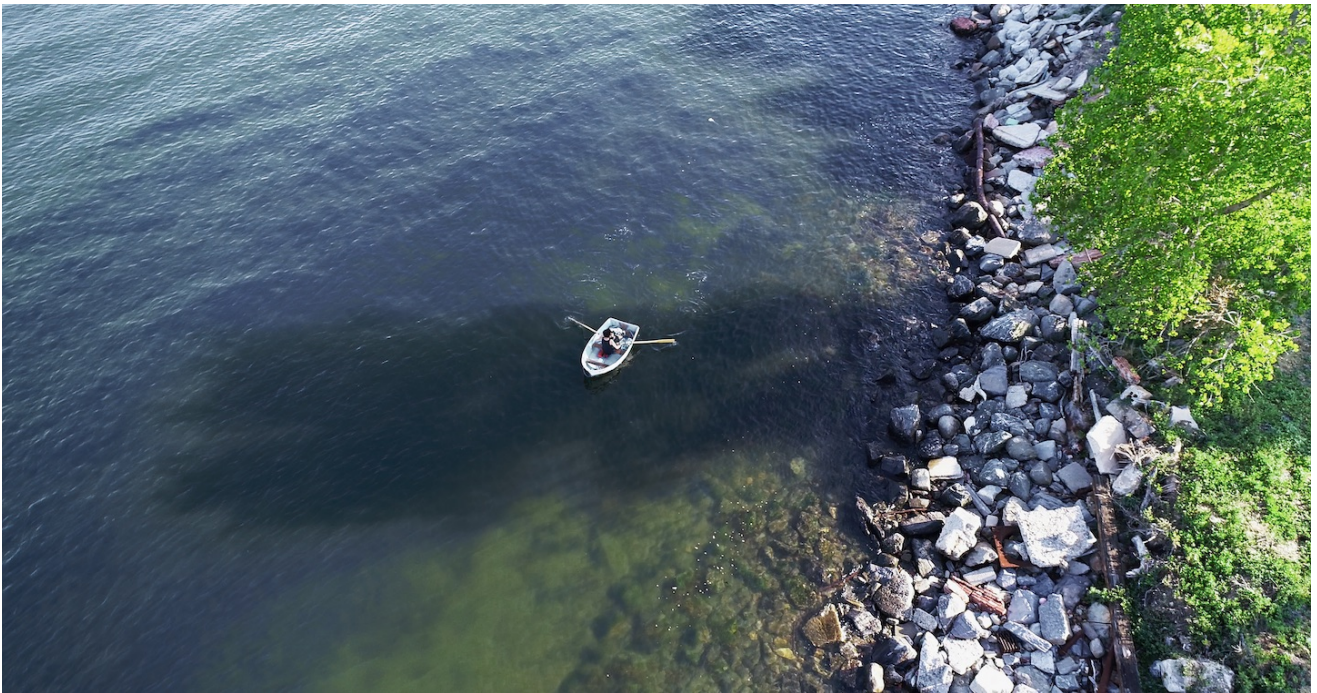


# Press Release

## Fall Program 2023

**Berlin, 15 August 2023**

KW Institute for Contemporary Art is pleased to present its Fall Program of 2023, which continues to explore the complexities of (self)representation. In her first major retrospective, **Coco Fusco** questions institutional infrastructures that condition the presentation, circulation, and value production of art, while **Kameelah Janan Rasheed**, recipient of the Schering Stiftung Award for Artistic Research, aims to bridge the gap between politics and poetry through the materiality and legibility of text. The exhibition **SKIN IN THE GAME** presents seminal prototypes from the personal archives of **Ruth Buchanan**, **Otobong Nkanga**, **Collier Schorr**, **Rosemarie Trockel**, **Joëlle Tuerlinckx** and **Andrea Zittel** by focusing on the moment of professional and existential emancipation in which they threw their 'skin in the game', and gave their all to art.



Coco Fusco, *Your Eyes Will Be an Empty Word*, 2021. Video-Still. Courtesy the artist.

**Coco Fusco**

***Tomorrow, I Will Become an Island***

14 September 2023 – 7 January 2024

Curators: Anna Gritz, Léon Kruijswijk

Assistant Curator: Linda Franken

*Tomorrow, I Will Become an Island* is the first major retrospective of Cuban-American artist Coco Fusco (b. 1960, US). For more than three decades, she has been a key voice in discourses on racial representation, feminism, postcolonial theory, and institutional critique. The exhibition seeks to trace the profound influence that Fusco's work has had on contemporary art discourses in the Americas and Europe. To do so, it features a broad selection of the artist's videos, photography, texts, installations, and live performances from the 1990s to the present day.

With her multidisciplinary practice, Fusco explores the ways that intercultural dynamics affect the construction of the self and ideas about cultural otherness. Her work is informed by multicultural and postcolonial discourses as well as feminist and psychoanalytic theories. Her investigation of intercultural dynamics has led her to develop art projects about ethnographic displays, animal psychology, sex tourism in the Caribbean, labor conditions in free trade zones, suppressed colonial records of Indigenous struggles, and the military interrogation techniques used in the war on terror. Her more recent work focuses on the relationship between poetry and revolutionary politics in Cuba.

The exhibition is loosely structured along these various interconnected themes. As such, *Tomorrow, I Will Become an Island* shows the breadth of Fusco's artistic practice that is highly relevant considering current political and cultural debates in Germany and beyond.

Along with the exhibition, KW Institute for Contemporary Art further honors the complexity and multidisciplinary of Fusco's writing, activism, and performative work with a varied public program. In addition to a series of talks, partly organized together with ICI Berlin, KW commissioned Fusco to create the new multimedia-performance *Antigone Is Not Available Right Now*, which is staged in collaboration with Sophiensæle early December 2023.

Parallel to the exhibition at KW, an extensive, eponymous monograph of Fusco's work is published by Thames & Hudson with contributions by Julia Bryan-Wilson, Anna Gritz, Jill Lane, Antonio José Ponte, and the artist herself. The exhibition at KW is 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). Media partner: ARTE

**Schering Stiftung Award for Artistic Research 2022:**

**Kameelah Janan Rasheed**

***in the coherence, we weep***

14 September 2023 – 7 January 2024

Curator: Sofie Krogh Christensen

Assistant Curator: Linda Franken

Kameelah Janan Rasheed (b. 1985, US) is the recipient of the Schering Stiftung Award for Artistic Research 2022, which is jointly awarded with the Berlin Senate Department for Culture and Community.

Rasheed focuses her work on the materiality and legibility of text, writing, and language, as well as the potential of intermedial translation. Her practice is informed by a multitude of ideas and theories from science, literature, philosophy, religion, and critical theory, between which no epistemological hierarchies exist. The questioning of these and her own embodied knowledge becomes the force that drives Rasheed and her work. In her practice, the Brooklyn-based artist and learner collects references and maps them out like in the layout of a book. She regards letters as characters with histories, desires, and interiority, and integrates these into her writings, annotates them, montages them, and attaches them to walls. By doing so, Rasheed bridges the gap between politics and poetry, trying to find connections and points of disintegration.

*in the coherence, we weep* is both an artist book and an exhibition. The project is about the critical potential of incoherencies. It is an attempt to map methodology across media, while welcoming glitches that allow for moments of critical self-reflection and knowledge production. Developed in parallel, the book and exhibition critically reflect on each other's approaches, letting their genesis and form fold into and blur one another. The book should be seen as a score and the exhibition as its performance. Weaving together Rasheed's existing work and major new commissions, the exhibition further probes histories of Black improvisation, play, and experimental poetics. It looks at strategies for how text can be alive and vibrant across various architectural contexts as well as those used in the artist's family archive, particularly annotation, redaction, indexing, blurring, and learning through reading and writing.

Additionally, Rasheed engaged with the surroundings of KW, e.g., in *Selling My Black Rage to the Highest Bidder* (2019) in the KW passageway and through a redesign of the flags adorning the institution's façade, showing the work *How to Suffer Politely (and Other Etiquette)* (2014–).

The Award for Artistic Research has grown out of the Schering Stiftung Art Award, which was awarded biannually to international artists between 2005 and 2018. In 2019, the award was redesigned together with the Berlin Senate Department for Culture and Community. The 2022 edition of the Award for Artistic Research is the seventh time that Schering Stiftung has collaborated with KW Institute for Contemporary Art.

With support by NOME gallery

### **SKIN IN THE GAME**

**Ruth Buchanan, Otobong Nkanga, Collier Schorr, Rosemarie Trockel, Joëlle Tuerlinckx, Andrea Zittel**

14 September 2023 – 7 January 2024

Curator: Clémentine Deliss

Curatorial Assistant: Nikolas Brummer

Exhibition Choreography: Joëlle Tuerlinckx and Clémentine Deliss

Metabolic Furniture: Diane Hillebrand

Metabolic Museum–University Program: Christina Scheib

*SKIN IN THE GAME* presents seminal prototypes from the personal archives of internationally acclaimed artists, dating back to the 1980s and crossing over into the present. The exhibits include experiments never previously shown, from paintings to sculptures, to banners, video performances, photographs, collages, drawings, books, and concept notes. The works focus on that moment of professional and existential emancipation when these artists threw their skin in the game, and gave their all to art. These prototypes become the generative organs of an

ongoing body of work, a series of unfinished inquiries that return, and are explored, at different moments throughout a lifetime. Ruth Buchanan, Otobong Nkanga, Collier Schorr, and Joëlle Tuerlinckx are complimenting early prototypes with new productions for this exhibition. A choreography devised in collaboration with Joëlle Tuerlinckx takes over remnants of the previous exhibition at KW on the 3rd floor, exploring not only the constructive dialogue between artists and their works but also conditions of “neighborly dislike”.

The Public Program *NERVES, BREATH, MUSCLES, BLOOD* implements exercises and methods of the Metabolic Museum–University (MM–U), developed by Clémentine Deliss at different locations since 2015 (*The Metabolic Museum*, Hatje Cantz/KW, 2020). MM–U is a curatorial platform that experiments with existing collections as prototypes for open-ended inquiry and transdisciplinary exercises. The program will take place both within the exhibition and online through [www.mm-u.online](http://www.mm-u.online) (to be launched in October). The publication, *SKIN IN THE GAME. Conversations with Artists on Risk and Contention* (Hatje Cantz/KW) will be launched in November 2023.

## Upcoming 2023

### KW Digital:

#### Conference *Poetics of Encryption*

Theater im Delphi  
27–28 October 2023

### KW on location:

#### *School of Casablanca*

Various locations in Casablanca  
11 November 2023 – 14 January 2024

### BPA// Berlin program for artists Exhibition 2023

Front house KW  
25 November 2023 – 7 January 2024

### Press contact

Anna Falck-Ytter  
Tel. +49 30 243459-134  
press@kw-berlin.de

### KW Institute for Contemporary Art

Auguststraße 69  
10117 Berlin  
www.kw-berlin.de

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

The exhibitions and projects within the Fall Program 2023 open as part of Berlin Art Week and are in collaboration with and/or supported by:

**KW**



Funded by the  
German Federal Cultural Foundation



Funded by the Federal Government  
Commissioner for Culture and the Media  
Die Beauftragte der Bundesregierung  
für Kultur und Medien



BERLIN  
ART 13 — 17 SEP 2023  
WEEK

**arte**

*Titles and exhibition dates are subject to change.*