

Press kit

Coco Fusco

Kameelah Janan Rasheed

SKIN IN THE GAME

Content

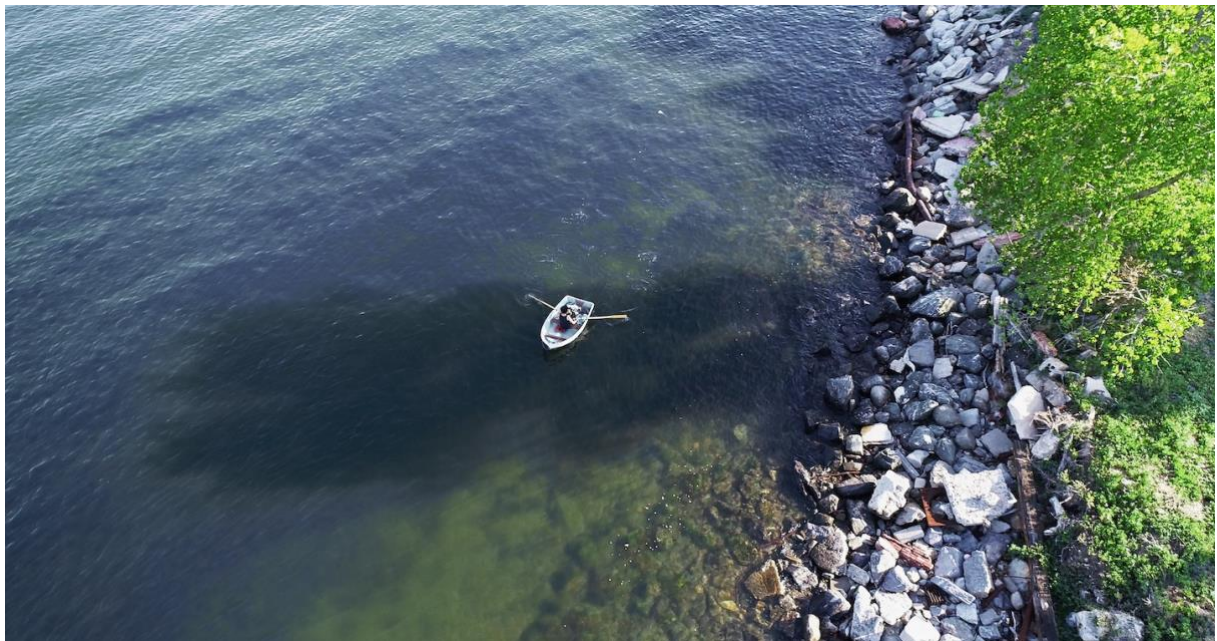
Press Release	2
Coco Fusco <i>Tomorrow, I Will Become an Island</i>	
Curatorial text	6
Biography	10
Public Program	10
Preis für künstlerische Forschung der Schering Stiftung 2022: Kameelah Janan Rasheed <i>in the coherence, we weep</i>	
Curatorial text	12
Biography	15
Public Program	15
SKIN IN THE GAME Ruth Buchanan, Otobong Nkanga, Collier Schorr, Rosemarie Trockel, Joëlle Tuerlinckx, Andrea Zittel	
Curatorial text	17
Biographies	19
Public Program	22
Education and Art Mediation	24
Upcoming 2023	25
General Information	26

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 (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.

Coco Fusco

Tomorrow, I Will Become an Island

Curatorial text

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.

Couple in the Cage

Between 1992 and 1994, Coco Fusco and Guillermo Gómez-Peña staged *Two Undiscovered Amerindians Visit the West*, with which they traveled to art and natural history museums and public squares in the US, Europe, Australia, and Argentina. The performance was a creative investigation of the ethnographic display of Africans, Asians and Latin Americans that had taken place over five centuries in European and American zoos, parks, world fairs, and museums.

Confined in a cage, Gomez-Peña and Fusco presented themselves as "undiscovered Amerindians" from the fictitious island Guatinau in the Gulf of Mexico. Dressed in kitsch versions of Indigenous clothing, they engaged in so-called "traditional" Guatinai tasks: watching television, sewing voodoo dolls, using a laptop, pacing, and accepting fruit fed to them by docents. Signage that featured a map of their island provided the audiences with

information about their presumed origins. Docents took them to the bathroom on leashes and took polaroids of audience members that chose to pose with the performers.

Responses to the now-renowned performance ranged from believing that Fusco and Gómez-Peña were real so-called “savages,” to taking offense at the sight of caged human beings, to denouncing the performance as inhumane and shocking. The wide range of responses became a central component of the performance, affording anthropological insight into colonial fantasies about the existence of so-called “primitive” societies that many people still believe in. Reflecting on the resonance of the performance, Fusco has stated that: “Uneasiness was a better response to the persistence of race as a social fact than disbelief or disinterest.”¹ For thirty years, experts and students worldwide have scrutinized the records of *Two Undiscovered Amerindians*, attesting to its continuous relevance.

The early performances

Performance has been pivotal to Fusco’s work as way to dramatize the effects of cultural appropriation and commodification, and reveal how objectification, exoticization and eroticization of the “other” pervade seemingly innocent social relations. Fusco has carried out performances in art institutions and theaters, as well as guerilla performances in art fairs and public spaces. According to Jill Lane, associate professor Spanish and Portuguese at New York University: “(...) Fusco suggests that performance art is especially suited both to index and critique the histories of racial and gender violence that have been deeply coded into the ways we both inhabit and interpret the physical body.”² On display in the exhibition are traces of a selection of Fusco’s earlier performances.

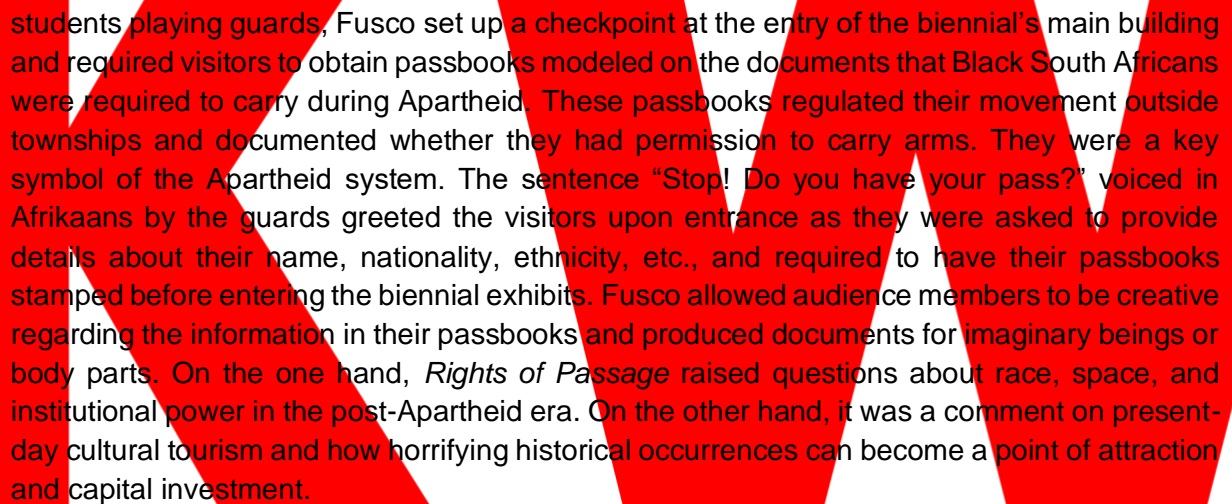
Together with Guillermo Gómez-Peña, Coco Fusco also conceived *Mexarcane International* (1994–95), which was staged in shopping malls, to show how colonial fantasies persist in contemporary consumer culture. Pretending to be representatives of a multinational corporation marketing “exotic” talent, they conducted parodic surveys about desires for the “exotic” and performed non-sensical representations of non-Western cultures.

In the guerilla performance *Sudaca Enterprises* (1997), Fusco entered ARCO art fair in Madrid together with Juan Pablo Ballester and María Elena Escalona, dressed in ski masks and Quechua knit hats. *Sudaca* is a derogatory term used in Spain to refer to Latin Americans meaning “dirty southerner.” The artists sold t-shirts with a text that compared the cost of importing and selling Latin American art at ARCO with the economics of survival for undocumented Latin American immigrants in Spain. The artists reclaimed the term to emphasize the double standard perpetuated by the fair that had just started a new focus on art from Latin America at the very moment that Spanish immigration policies made it increasingly difficult for people from these countries to attain a visa. Over three days, the artists were removed several times by security, but they nevertheless managed to sell all of their t-shirts.

Also in 1997, Fusco performed *Rights of Passage* at the second and last Johannesburg Biennale. Dressed as a South African policewoman and working with South African theater

¹ Coco Fusco, “Still in The Cage,” *Modern Painters* (February 2012): 57.

² Jill Lane, “Corporeality and Critique,” in *Tomorrow, I Will Become an Island*, ed. Olga Viso (New York: Thames & Hudson Inc., 2023), 37.



students playing guards, Fusco set up a checkpoint at the entry of the biennial's main building and required visitors to obtain passbooks modeled on the documents that Black South Africans were required to carry during Apartheid. These passbooks regulated their movement outside townships and documented whether they had permission to carry arms. They were a key symbol of the Apartheid system. The sentence "Stop! Do you have your pass?" voiced in Afrikaans by the guards greeted the visitors upon entrance as they were asked to provide details about their name, nationality, ethnicity, etc., and required to have their passbooks stamped before entering the biennial exhibits. Fusco allowed audience members to be creative regarding the information in their passbooks and produced documents for imaginary beings or body parts. On the one hand, *Rights of Passage* raised questions about race, space, and institutional power in the post-Apartheid era. On the other hand, it was a comment on present-day cultural tourism and how horrifying historical occurrences can become a point of attraction and capital investment.

Fusco's performance *Stuff*, which she created in collaboration with the artist Nao Bustamante, continued her commentary on globalization, tourism, and sexism. With it, the artists toured numerous institutions and theaters in the US and Europe between 1996 and 1999. *Stuff* looked at the cultural myths that link Latin women and food to the erotic in Western popular imagination, where food served as a metaphor for sex and eating represented consumption in its most grim form. For the photo series *Paquita y Chata se arrebatan* (1996), Fusco and Bustamante performed as live versions of popular Mexican Lupita dolls, papier-mâché representations of prostitutes that signaled a wife's awareness of her husband's infidelity.

Military interrogation

Between 2005 and 2009, at the height of the war on terror, Coco Fusco developed a body of work that investigated the use of female sexuality as a weapon in the military interrogation of Muslim men in Iraq, Afghanistan, and the US base at Guantánamo. She was deeply disturbed by the images of the abuse of prisoners in Abu Ghraib by American military police, and noted that many women were involved. This led her to conduct research into the role of women in the US military, and to conceive of military prisons as staging groups for intercultural encounters.

Fusco based the performance *Bare Life Study #1* (2005) on the US military's forms of punishment. She learned that it was a common practice to discipline soldiers and prisoners by making them clean cells and hallways with toothbrushes for hours. Fusco reenacted the scene with a group of fifty performers that knelt and cleaned the street in front of the US consulate in São Paulo with toothbrushes, while diplomatic personnel watched.

For *Operation Atropos* (2006), Fusco invited six other women to participate with her in a workshop led by former US military interrogators for people in the private sector to learn how to survive as a prisoner of war. The course involved an immersive simulation in which the workshop participants played prisoners and were subjected to harsh interrogations, followed by a class in which the participants were encouraged to try to interrogate their teachers. The video depicts the group experience the challenging questioning and its physical and psychological effects. The theorist José Esteban Muñoz observed among others about this work: "These counter-performances do more than simply reject the dominant national performance that shores up power at this particular historical moment. (...) Instead, Fusco

replicates the performance of power in an attempt to understand its dimensions and larger social repercussions.”³

More interrogation techniques are depicted in the illustrations *A Field Guide for Female Interrogators* (2006), a collaboration between Fusco and illustrator Dan Turner that accompanied her eponymous 2008 publication. Based on actual accounts of US military interrogation tactics, the series raises moral questions about these techniques in general and the use of female sexuality in as a weapon of war.

Post-revolutionary Cuba

Through her art, activism and writing, Fusco has elaborated an extended critique of the romantic views of the Cuban revolution that persist in Europe and America three decades after the end of the Cold War. She has collaborated with Cuban artists on the island and in the diaspora since the 1980s. After Fidel Castro stepped down from power in 2008, she began to work on a series of videos that explore the relationship between culture and politics in Cuba and to focus on key conflicts between artists and the Cuban state from the 1960s to the present. A large selection is presented in KW’s main hall.

In *The Empty Plaza* (2012), Havana’s Plaza de la Revolución is the protagonist in Fusco’s meditation on public space, revolutionary promise, and memory. Inspired by the Arab Spring protests of 2011, Fusco asks why, in parallel, this square is left vacant. In the four other videos, Fusco excavates the case of four poets who came into conflict with the Cuban state and were arrested, imprisoned, and in exile. Their works were banned on the island. In focus are the stories of Heberto Padilla (*The Confession*, 2015), María Elena Cruz Varela (*The Message in a Bottle from María Elena*, 2015), Reinaldo Arenas (*To Live in June with your Tongue Hanging Out*, 2018), and Néstor Díaz de Villegas (*The Eternal Night*, 2022).

With this body of work, Fusco contributes to the collective efforts of dissident Cuban intellectuals and artists to narrate and share forbidden chapters of Cuban revolutionary history. Writer Antonio José Ponte states about this aim: “For all that’s been obscured and will return one day. And all that must still emerge. It is about an audience still to come, citizens for the emptied spaces in which Coco Fusco lingers, whether or not the authorities let her into Havana. Coco Fusco’s work exists for the audience still to come.”⁴

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 Sophiensaele early December 2023.

Parallel to the exhibition at KW, an extensive, eponymous monograph of Fusco’s work will be published by Thames & Hudson with contributions by Julia Bryan-Wilson, Anna Gritz, Jill Lane, Antonio José Ponte, and the artist herself.

³ Coco Fusco and José Esteban Muñoz, “A Room of One’s Own: Women and Power in the New America,” *TDR: The Drama Review* 52, no. 1 (Spring, 2008): 137.

⁴ Antonio José Ponte, “Coco Fusco and the Empty Spaces of Havana,” in *Tomorrow, I Will Become an Island*, ed. Olga Viso (New York: Thames & Hudson Inc., 2023), 59.

Biography

Coco Fusco is an interdisciplinary artist and writer. She is a recipient of numerous awards, including a Guggenheim fellowship, an American Academy of Arts and Letters Award, Latinx Art Award, a Fulbright fellowship, and a Herb Alpert Award in the Arts. Fusco's performances and videos have been presented at the 56th Venice Biennale, Frieze Special Projects, Basel Unlimited, three Whitney Biennials (2022, 2008 and 1993), and several other international exhibitions. Her works are in the permanent collections of the Museum of Modern Art, The Art Institute of Chicago, The Walker Art Center, the Centre Pompidou, the Imperial War Museum, and the Museum of Contemporary Art of Barcelona. She is the author of *Dangerous Moves: Performance and Politics in Cuba* (2015), *English is Broken Here: Notes on Cultural Fusion in the Americas* (1995), *The Bodies That Were Not Ours* (2001) and *A Field Guide for Female Interrogators* (2008). She is a Professor of Art at Cooper Union.

Public Program

Artist Talk

Coco Fusco in conversation with Elvira Dyangani Ose and Léon Kruijswijk

16 September 23, 5 pm

In English

Curator's Tour

With Léon Kruijswijk

28 September 23, 7 pm

In German

Focus Tour

With Raoul Zöllner

18 October 23, 5 pm

Artist Talk

Coco Fusco im Gespräch mit Hamlet Lavastida und Antonio José Ponte

5 December 23, 7 pm

In English

Venue: ICI Berlin Institute for Cultural Inquiry

Performance

Antigone Is Not Available Right Now

8–10 December 23

In English

Venue: Sophiensæle



Public Guided Tours

Saturday, 16 September 23, 4 pm / in English

Saturday, 23 September 23, 4 pm / in English

Saturday, 14 October 23, 4 pm / in English

Sunday, 15 October 23, 4 pm / in German

Saturday, 11 November 23, 4 pm / in English

Sunday, 12 November 23, 4 pm / in German

Saturday, 2 December 23, 4 pm / in English

Sunday, 3 December 23, 4 pm / in German

Saturday, 23 December 23, 4 pm / in English

Saturday 30 December 23, 4 pm / in German

Sunday, 7 January 24, 4 pm / in English

Schering Stiftung Award for Artistic Research 2022: Kameelah Janan Rasheed *in the coherence, we weep*

Curatorial text

Kameelah Janan Rasheed (b. 1985, US) is the 2022 recipient of the Schering Stiftung Award for Artistic Research, 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. It also makes her stumble and pause as well as rethink and reconsider the ontology of the studied subject matter and the pursuit of continuous enquiry. She interweaves certainty with uncertainty and breathes the space in-between, following the oblique path of a learner. In her practice, the Brooklyn-based artist 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 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.

Obtaining her MA in Secondary Social Studies Education from Stanford University in 2008, the pursuit of learning has long been an integral part of Rasheed's artistic identity and research. Her strategies are rooted in Black studies and the Black radical tradition, counting poets Lucille Clifton and Octavia Butler as well as scholars Ashon Crawley, Alexis Pauline Gumbs, Fred Moten, Tina Post, and Kevin Quashie, among many others, as sources to engage in conversation with. Like in her approach to artistic research, Rasheed's works are also in constant conversation with each other, across timespans, across (exhibition) spaces, and across the pages of books. Her practice creates opportunities for improvisation—not only in the conversations with peers, which she cultivates extensively in her writings, interviews, lectures, and teachings, but also in the conversation between text fragments that she strings together in her work.

in the coherence, we weep is both an artist book and an exhibition. While the publication centers on conversation as its theme and method—through exchanges with curator and architect Ladi’Sasha Jones and with artist Chang Yuchen, among others—it is also in conversation with the exhibition: The publication should be seen as a score, and the exhibition as a performance of that score. 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. Weaving together Rasheed’s existing work and major new commissions, the exhibition further probes histories of Black improvisation, play, and experimental poetics; strategies of how text can be alive and vibrant across various architectural contexts as well as those used in the artist’s family archive, particularly looking at annotation, redaction, indexing, blurring, and learning through reading and writing.

Rasheed comes from a home of readers. Growing up in East Palo Alto, a small city in the Silicon Valley, the artist was surrounded by all types of printed matter and parents who, each in their own way, enjoyed working through it. Particularly her father and his montage technique had a lasting influence on her way of considering texts as something malleable, which is why *in the coherence, we weep* begins and ends, implicitly and explicitly, with the archive of Kamal Saleem Rasheed, the artist’s father. Not only is a selection of his personal notes *That Which Sprouts Another* (c. 1984–2023) on view for the first time, but Kameelah Janan Rasheed also works with “ancestral co-writing” (after Alexis Pauline Gumbs), an intergenerational language of collaboration. This occurs in several of the displayed works, e.g., in a series of newly commissioned archival inkjet prints *This indicates whether desire opens a sentence* and *This form is not aware of its form* (both 2023).

Spanning the first and second floor of KW, the exhibition unfolds as “primitive hypertext”—a concept, coined by Octavia Butler, of reading as an interactive process shuffling between multiple sources at once—or, in the words of semiotician Umberto Eco, as “an interreferential walk between semantic gaps” with the viewer becoming the adhesive between them. Centered in the open atrium, the overlapping text of the newly commissioned monumental banner series, *Air Shaft Study I–III* (2023), blurs in and out of focus, challenging legibility and the viewer’s bodily relation to reading. Rasheed perceives the KW atrium as an air shaft, as discussed by Tina Post; a space of “contrast” and blurred voices in which bodies, architecture, and subjectivity calibrate, both literally and figuratively.

In the curatorial and artistic process, the act of revisiting work is particularly important. On the pages of the publication, readers encounter an approach to layering and annotating works and texts akin to what the visitors encounter in the exhibition space. On the first-floor walls, between annotated columns and among a selection of known works, e.g., *Punctuated Blackness* (2013) and *And Black?* (2017), the prints *Each Sentence is a Sponge* and *The Page Held (Vibrating Structures)* (both 2020) are presented with written notes that join and disrupt the works and their mutual relations, creating a sort of spatial palimpsest.

A similar palimpsest aesthetic is attempted at in the wall work *Primitive Hypertext (After Octavia Butler)* (2022–) on the second floor, interlacing statements like “I can’t be a comprehensive sentence” with the title of Lucille Clifton’s famous poem “I’m not done yet” (1974) as well as in the wall carving *Are We There Yet? (and other questions of proximity, destination, and relative comfort)* (2017). Alongside the table drawing *Futile Efforts to Capture a Blur* (2023) and the video *Smooth Operetta* (2022), a series of new screen prints and new archival inkjet prints are spread out across bespoke plinths and the surrounding walls, interconnecting the exhibition’s

web of references to textual glitches, lucid dreaming, diagrammatic poetry, and the notion of the open text.

In *in the coherence, we weep*, work and methodology amplify each other. They point to the act of composing, exploring new lines of enquiry, and unsettling normative ways of comprehension.

The book and exhibition are not so much physical and material architectures as they are a resonance space for Black subjectivity: In both score and performance, Rasheed creates layers that go between text and meaning, blurring their relationship, at once indexing and constructing Black spaces.

To expand the exhibition's resonance space as well as to further the conversation between media, the show's public program will commission a sonic response to be released during the exhibition, while unpublished excerpts of the interviews between Rasheed and Jones will be made available monthly on the KW blog.

In addition to the exhibition, Rasheed also engaged with the surroundings of KW, drawing on her longtime study of printed matter and political statements in public spaces. Viewers will encounter one of Rasheed's early works upon entering the KW courtyard: *Selling My Black Rage to the Highest Bidder* (2019), 2000 xeroxes in the form of phone tear-offs that are pasted to the walls in the passageway. The artist also redesigned the flags adorning the façade of KW, showing the work *How to Suffer Politely (And Other Etiquette)* (2014–). During the exhibition, this work will likewise be on view throughout Berlin as a series of posters prompting viewers to critically reflect on the public discourse of compassion and suffering.

Biography

Kameelah Janan Rasheed was born in East Palo Alto, CA. Rasheed lives and works in Brooklyn, NY. She holds an MA in Secondary Social Studies Education from Stanford University (2008) and a BA in Public Policy from Pomona College (2006). She was an Amy Biehl US Fulbright Scholar at the University of the Witwatersrand, South Africa (2006–7). As a learner, she grapples with the poetics-pleasures-politics of Black knowledge production, information technologies, [un]learning, and belief formation. Most recently, she is a recipient of the Schering Stiftung Award for Artistic Research (2022); Creative Capital Award (2022); Betty Parsons Fellow—Artists2Artists Art Matters Award (2022); Artists + Machine Intelligence Grants—Experiments with Google (2022); and Guggenheim Fellowship in FineArts (2021). Rasheed is the author of four artist's books: *i am not done yet* (Mousse Publishing, 2022); *An Alphabetical Accumulation of Approximate Observations* (Endless Editions, 2019); *No New Theories* (Printed Matter, 2019); and the digital publication *Scoring the Stacks* (Brooklyn Public Library, 2021). Her writing has appeared in *Triple Canopy*, the *New Inquiry*, *Shift Space*, *Active Cultures*, and the *Believer*. Rasheed founded Mapping the Spirit, a digital archive documenting how Black faith lives, shifts, and self-revises.

Public Program

Award Ceremony Schering Stiftung Award for Artistic Research 2022:

Kameelah Janan Rasheed

17 September 23, 10.30 am

Performance Lecture

in the coherence, we weep

With the artist

17 September 23, 5 pm

In English

Workshop special

Contrast Intimacy – silkscreen workshop

With Rüzgâr Buski

21 October 23, 2–5 pm

In German and English

Curator's Tour

With Sofie Krogh Christensen

26 October 23, 7 pm

In English



Performance and workshop

Sonic Response

22–27 November 23

In English

Public tour with German Sign Language

With Anjouna Novak

26 November 23, 2 pm

In German with German Sign Language (DGS)

Focus Tour

With Sarah Steiner

3 December 23, 12 am

Public Guided Tours

Sunday, 17 September 23, 4 pm / in German

Sunday, 24 September 23, 4 pm / in German

Saturday, 7 October 23, 4 pm / in English

Sunday, 8 October 23, 4 pm / in German

Saturday, 28 October 23, 4 pm / in English

Sunday, 29 October 23, 4 pm / in German

Saturday, 18 November 23, 4 pm / in English

Sunday, 19 November 23, 4 pm / in German

Saturday, 9 December 23, 4 pm / in English

Sunday, 10 December 23, 4 pm / in German

SKIN IN THE GAME

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

Curatorial text

Between Heaven and Hades
Curatorial Essay, Clémentine Deliss

“It’s the body and it is trauma. It’s cross-identification and projection. With SKIN IN THE GAME, the characters are often like angels in the valley of death.” —Collier Schorr

SKIN IN THE GAME presents seminal prototypes from the personal archives of six acclaimed artists, dating back to the nineteen-seventies and crossing over into the present. These include experiments never previously shown, from paintings to banners, video works, photographs, collages, costumes, books, drawings, and concept notes. The six artists are not connected through a common theme, style, or political stance. What links them to one another is that moment of *skin in the game*, when each of them decided to become an artist, to enter the Hades of an uncertain existence, and the Heaven of aesthetic experiment.

At age five, Joëlle Tuerlinckx tossed balls of mud against a house and watched them slide down its clean white surface, leaving traces that dried in the sun. She continued to experiment with spots and stains, and then, while preparing one of her first public exhibitions at the Palais des Beaux-Arts in Brussels, she made a blotch on the wall. The spot, which she elected not to paint over, went on to become a signifier in her practice, a constant provocation, and deconstruction of the canon. For Otobong Nkanga, all key elements in her work can be traced back to *Fattening Room* (1999), a performance, installation, and digital photograph that reconfigures the traditions of female body sculpting from her homeland in southern Nigeria and links them to vernacular architecture. With her early meat works made from knitted wool, Ruth Buchanan, from Aotearoa New Zealand, consciously references Rosemarie Trockel, whose own contribution to the exhibition includes her first knitted paintings (1984–85), early drawings and book covers (1978–88), and *Prototype for a Chicken House* (1993). Documentary material from Andrea Zittel’s personal archive illustrates the artist’s initial experiments in breeding birds as an expression of modernist design that led her to produce self-contained living units for humans. Collier Schorr juxtaposes photographic collages from her first book, *Jens F.* (1991/2005), with recent assemblages from *Akerman Ballet* (2023), a new work in which she dances the scenes of *Je, tu, il, elle*, Chantal Akerman’s breakthrough film from 1974. All of these works are prototypes, situated midway between the precision of a blueprint and the symbolism of poetry.

A unifying thread running through the exhibition is the ability of these early prototype works to remain alive for the artist, to multiply and shape-shift into endless versions of an original. Schorr traces her past photographs in pencil, an act of transcription that renews her emotive and visual relationship to the original model. Tuerlinckx presents generations of images, such as the *Paleolithic Hand*, an iconic archaeological diagram that she stretches and deforms using a photocopier. Zittel's letters, photographs, and drawings shows the gradual design process from cages for bantam breeding to forms of human domestic furniture. And Ruth Buchanan's text-works range from essays written for no one, to beginnings of scripts for performances, audio, and video works. Highly generative, these prototypes blur the divide between original and documentation, artwork and archive.

The exhibition also speaks of the presence—and absence—of emblematic positions that led the way for women artists between the 1970s and 1990s. In *Work-Titles* (1978–88), Trockel evokes her ambivalence toward the art context of the time with headings like *Theoriephobie, 1983, Collectors Voice, 1985, Master-Pieces and copies (My way), 1987, and Vanishing Ideals, 1988*. Buchanan expresses her admiration and kinship with artists from Aotearoa New Zealand, such as Jacqueline Fraser, and et al. Nkanga's journey takes her from art studies in Ile-Ife, Nigeria, to the Beaux-Arts in Paris, where she enters the studios of Jean-Jacques Lebel, Giuseppe Penone, and Jean-Luc Vilmouth. Her figureheads include Rebecca Horn, Sokari Douglas Camp, and the late feminist writer bell hooks. Tuerlinckx, in turn, references to Carl Andre with a new floor piece made for *SKIN IN THE GAME*. In addition, Nkanga and Tuerlinckx produce their first collaborative work on site at KW specially for this exhibition.

SKIN IN THE GAME fuses the environment of the exhibition with the studio, and offers a modus-operandi for future exhibitions and further prototypes. The spatial choreography is a collaboration between the curator and Joëlle Tuerlinckx. Throughout her practice as an artist, Tuerlinckx's central question has been how to translocate the privacy of her studio, with its freedom of unresolved composition, into the hermetic framework of the gallery. In response, she configures spatial situations, cutting sections out of walls, working with natural and artificial lighting, and building arrangements following her system of the *Magnetic Studio Wall*. From the curatorial side, the concept of *SKIN IN THE GAME* is conveyed through a method of "transgressive adjacency," placing artworks and artifacts from different origins and disciplines near each other to generate both collusions and moments of "neighborly dislike." Like an intruder or squatter, *Skin in the Game* takes over the pale pink and black walls of the previous exhibition at KW. By making do with what is there, the show points to questions of sustainability and economic stringency in exhibition making today.

Visitors are offered "Metabolic Chairs" to settle for a while, and read interviews with the artists. The public program *NERVES, BREATH, MUSCLES, BLOOD* shall be run online by the Metabolic Museum–University (www.mm-u.online), a research and educational platform supported by KW to be launched in October 2023. The publication *SKIN IN THE GAME. Conversations on Risk and Contention* (Hatje Cantz/KW) will be published in November 2023 and follows on from *The Metabolic Museum* (2020, Hatje Cantz/KW).

Works in the exhibition have been generously lent by the artists, and from the following galleries: Coastal Signs, Tāmaki Makaurau Auckland (Ruth Buchanan); Lisson Gallery, London (Otobong Nkanga); 303 Gallery, New York, (Collier Schorr); Sprüth Magers Berlin,

Cologne, (Rosemarie Trockel, Andrea Zittel); Nagel Draxler, Berlin, Cologne, and Munich and Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna (Joëlle Tuerlinckx).

Curator: Clémentine Deliss

Curatorial Assistant: Nikolas Brummer

Exhibition Choreography: Joëlle Tuerlinckx and Clémentine Deliss

Metabolic Chairs: Character Design, Diane Hillebrand with Francesca-Romana Audretsch, Janina Capelle, Lizzy Ellbrück, Teresa Häußler, Cécile Kobel, Christina Scheib, MM-U 2018-19

Metabolic Museum–University Program @mm-u.online: Christina Scheib mit Ollie George, Jakob Karpus, Felipe Meres, Joana Owona, Toby Üpson, Edi Winarni, Winnie Zhu, MM-U 2023

Website Design and Programming: Rana Karan & Cécile Kobel/ Happyserver

Biographies

Ruth Buchanan (*1980) lives in Tāmaki Makaurau, Auckland, Aotearoa New Zealand. Buchanan studied at the Elam School of Fine Arts, Tāmaki Makaurau/Auckland and at the Piet Zwart Institute in Rotterdam. Between 2008-2009, she was a researcher at the Jan van Eyck Academie in Maastricht. In 2018 she was awarded Aotearoa New Zealand's preeminent art award, the Walters Prize. She has realized commissions with, amongst others, Neue Auftragegeber/The New Patrons and Museum Abteiberg (2023); Kunstmuseum Basel (2022); Govett-Brewster Art Gallery, Ngāmotu/New Plymouth, (2019); MASP, São Paulo (2019); Auckland Art Gallery Toi o Tamaki, Tāmaki Makaurau/Auckland,(2018); Te Pātaka Toi Adam Art Gallery, Poneke/Wellington; and the 8th Gwangju Biennale (2016). Buchanan is currently director of Artspace Aotearoa, a non-profit contemporary art gallery. She is represented by Coastal Signs, Tāmaki Makaurau/Auckland.

Otobong Nkanga (*1974) lives and works in Antwerp. Nkanga studied art at Obafemi Awolowo University in Ile-Ife, Nigeria and at the École Nationale Supérieure des Beaux-Arts in Paris. In 2011, Clémentine Deliss invited Nkanga to participate in the post-ethnographic exhibition *Object Atlas – Fieldwork in the Museum* at Weltkulturen Museum, Frankfurt/Main. Otobong Nkanga was artist in residence at the Rijksakademie van Beeldende Kunsten in Amsterdam in 2002 and DAAD Berlin Artist Exchange Program in 2013. Recent solo exhibitions have taken place at Tate St. Ives (2019), Gropius Bau, Berlin (2020), Kunsthaus Bregenz (2021), Castello di Rivoli in Turin (2021) Sint-Janshospitaal in Bruges (2022) and IVAM Valencia (2023). She is represented by Lisson Gallery, London, In Situ - Fabienne Leclerc, Paris and Lumen Travo Gallery Amsterdam.

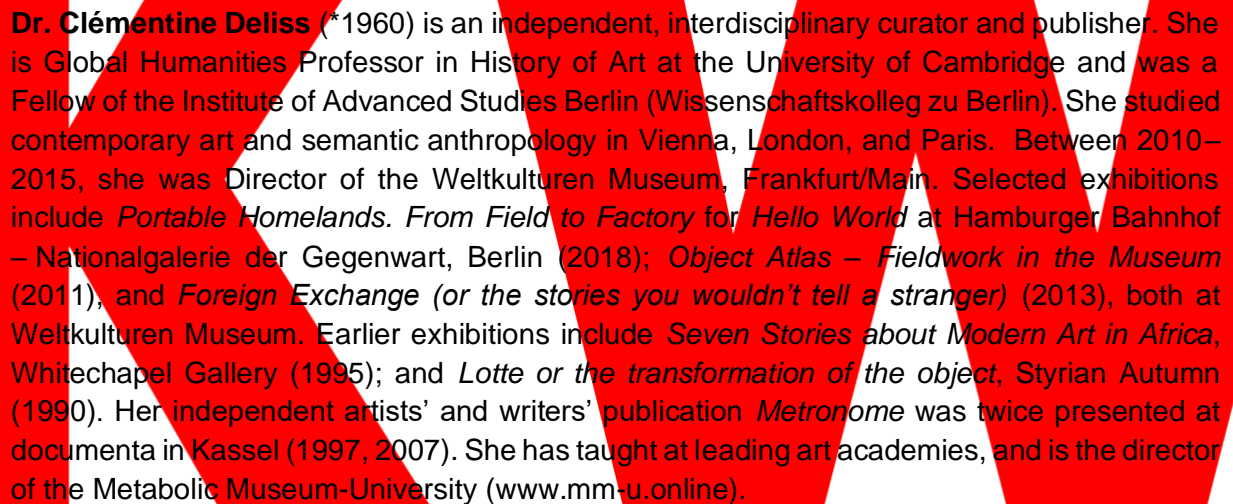
Collier Schorr (*1963) lives and works in New York. She studied journalism at the School of Visual Arts in New York, and worked as an art critic in the eighties and nineties writing for Artforum, Frieze, and other journals. Schorr has had solo exhibitions at Badischer Kunstverein, Karlsruhe (2007), the Museum of Contemporary Art, Denver (2007), and Villa Romana,

Florence (2008), and taken part in group exhibitions at the Stedelijk Museum in Amsterdam (1998), the International Center for Photography Triennial (2003), MoMA New York (2009, 2010, 2015), the Guggenheim Museum in New York (2008), the Consortium in Dijon (2014), Luma Foundation in Arles (2015) and at C/O Berlin (2022) in the exhibition *Orlando . Curated by Tilda Swinton*. Six monographs of Schorr's work have been published to date by MACK. In 2014, her practice shifted into fashion photography with her work appearing in mainstream magazines as well as Purple and i-D. She is represented by 303 Gallery, New York.

Rosemarie Trockel (*1952) lives and works in Potsdam. She studied painting at the Kölner Werkschulen (1974-78). Her first solo exhibitions took place at gallery Monika Sprüth in Cologne, gallery Philomene Magers in Bonn (both 1983) and the MoMA in New York (1988). In 1999, she was the first woman artist to represent Germany at the Venice Biennale. Her work has been honored with numerous prizes, among others the Kaisering from the city of Goslar (2011) and the Roswitha Haftmann Prize (2014). Her works can be found in the collections of Centre Pompidou, Paris, Tate Gallery, London and The Art Institute of Chicago as well as several private and public collections in Germany. Major solo exhibitions include the Museum Ludwig in Cologne (2005), the Kunsthaus Bregenz (2015) and more recently at the Museum für Moderne Kunst, MMK, in Frankfurt (2023). Trockel was Professor for Fine Art at the Kunstakademie Düsseldorf from 1998 to 2016. She is represented by Sprüth Magers.

Joëlle Tuerlinckx (*1958) lives and works in Brussels. Her first solo exhibitions took place at the Centre Pompidou in Paris in 1987, the Palais des Beaux-Arts in Brussels in 1993, and Witte de With (now Kunstinstituut Melly) in Rotterdam in 1994. Recent solo exhibitions include Wiels Contemporary Art Centre, Brussels (2012), Haus der Kunst, Munich (2013), Kunstmuseum Basel (2016) and Dia Art Foundation, NY, USA (2018). Tuerlinckx participated in numerous major exhibitions including Bonnefantenmuseum Maastricht, (2001) Documenta 11 in Kassel (2002), Manifesta 14, St. Petersburg (2014), Bozar Brussels (2005), and Skulptur Projekte Münster (2017). She taught for several years at l'ERG in Brussels and in 2018, received a Doctor Honoris Causa from the Faculty of Architecture and Arts of Hasselt University. The artist is represented by Nagel Draxler, Berlin, Köln, München and Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna.

Andrea Zittel (*1965) lives and works in Joshua Tree National Park, California. Zittel studied Fine Art at San Diego State University and graduated from Rhode Island School of Design in 1990. In the early 1990s, she moved to Brooklyn, New York, where she began working under the name A-Z Administrative Services which evolved into the A-Z enterprise. In 1992 Zittel designed her first Living Unit, a set of experimental structures for living. In 2000 she moved back to California and established A-Z West on an 80 acre site in Joshua Tree in the Mojave Desert, which also incorporates the High Desert Test Sites (HDTS). Her work was exhibited at the 45th Venice Biennale, documenta X in Kassel, and at the Whitney Museum of American Art, New York. In 2022 she developed a permanent site-specific installation for the Kunstmuseum Krefeld, and designed furniture sculptures for the garden house of the Deutsche Werkstätten Hellerau. She is represented by Sprüth Magers, Massimo DeCarlo, Milan, Regen Projects, Los Angeles and Sadie Coles, London.



Dr. Clémentine Deliss (*1960) is an independent, interdisciplinary curator and publisher. She is Global Humanities Professor in History of Art at the University of Cambridge and was a Fellow of the Institute of Advanced Studies Berlin (Wissenschaftskolleg zu Berlin). She studied contemporary art and semantic anthropology in Vienna, London, and Paris. Between 2010–2015, she was Director of the Weltkulturen Museum, Frankfurt/Main. Selected exhibitions include *Portable Homelands. From Field to Factory for Hello World* at Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin (2018); *Object Atlas – Fieldwork in the Museum* (2011), and *Foreign Exchange (or the stories you wouldn't tell a stranger)* (2013), both at Weltkulturen Museum. Earlier exhibitions include *Seven Stories about Modern Art in Africa*, Whitechapel Gallery (1995); and *Lotte or the transformation of the object*, Styrian Autumn (1990). Her independent artists' and writers' publication *Metronome* was twice presented at documenta in Kassel (1997, 2007). She has taught at leading art academies, and is the director of the Metabolic Museum-University (www.mm-u.online).

Diane Hillebrand (*1993) lives and works in Leipzig. They studied visual communication at the University of the Arts Kassel from 2013 to 2017 and exhibition design at Karlsruhe University of Arts and Design from 2017 to 2020. Since then, they have set up an independent practice as a scenographer with clients including Kunsthalle Osnabrück, Black Forest Institute of Art, Galerie für Zeitgenössische Kunst Leipzig, Fluid Circulations Research Group, 15th Triennial of Small Sculpture Fellbach, Badischer Kunstverein Karlsruhe, and 33rd Biennale of Graphic Art, Ljubljana. Hillebrand has developed “Metabolic Chairs” for the Metabolic Museum-University, which they have been associated with since 2018.

Christina Scheib (*1990) is a curator who lives in Berlin. She studied cultural studies and aesthetic practice at the University of Hildesheim, and exhibition design, scenography and curatorial studies at the University of Art and Design, Karlsruhe. Scheib has worked for the Gropius Bau, Berlin, the Badischer Kunstverein, Karlsruhe, and State of Concept, Athens. Since January 2023 she is the curator of the University of the Arts, Bremen and is in charge of the exhibition ship Dauerwelle and Speicher XI A. She has been part of the Metabolic Museum-University since 2018.

Public Program

Curator's Tour

With Clémentine Deliss

15 September 23, 4 pm

In English

Website Launch MM-U & Debating Chamber

NERVES – Risk and Transgression in Curatorial Practice

11 October 23, 6.30 pm

In English

Online event

Curator's Tour

With Clémentine Deliss

15 September 23, 4 pm

In English

Debating Chamber

BREATH – Figureheads, and Emancipation in Artistic Practice

1 November 23, 7 pm

In English

Online event

Focus Tour

With Theseas Efstathopoulos

12 November 23, 2 pm

Debating Chamber

MUSCLES – Collections and Contention

22 November 23, 7 pm

In English

Online event

Book Launch

SKIN IN THE GAME.

Conversations on Risk and Contention

29 November 23, 7 pm

In English

Debating Chamber

BLOOD – Pumping and Transfusions – Living Alloys

6 December 23, 7 pm

In English

Online event



Public Guided Tours

Saturday, 30 September 23, 4 pm / in English

Sunday, 1 October 23, 4 pm / in German

Saturday, 21 October 23, 4 pm / in English

Sunday, 22 October 23, 4 pm / in German

Saturday, 4 November 23, 4 pm / in German

Sunday, 5 November 23, 4 pm / in English

Saturday, 25. November 23, 4 pm / in English

Sunday, 26 November 23, 4 pm / in German

Saturday, 16 December 23, 4 pm / in English

Sunday 17 December 23, 4 pm / in German

Saturday, 6 January 24, 4 pm / in German

Education and Art Mediation

KW'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, children, youth and adults 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.

Long-term education and mediation projects are developed and realized together with our respective partners. These cooperations aim to build a mutual space for action that appreciates and activates diverse bodies of knowledge and experience and facilitates both collective and individual approaches to different themes and questions related to the artistic program.

Mediation Program Fall 2023

Guided tour for teachers

21 September 23, 4.30–6 pm
In German

Open studio for children and adults with Hirmiz Akman

1 October 23, 1–5 pm
5 November 23, 1–5 pm
3 December 23, 1–5 pm
7 January 24, 1–5 pm
In German and English

Fall break workshop for young people from 13–18 with Hirmiz Akman

From Auguststraße to KW

30 October – 2 November 23, 11 am – 3 pm
In German

Seminar for students from the Kunsthochschule Weißensee and guests

Blue Cube

17 November 23 – 6 January 24
In German and English

[More information online.](#)

Plain Language and Discovery Questions

Along with the Summer Program, exhibit content will be offered in plain language. The text can be accessed directly via the website or QR codes in the exhibition. We would like to reach all visitors with our program. For further inspiration, you will also find questions that can be used to discover the exhibition content in a playful way.

Dialogs with KW Guides

Monday-Friday during regular opening hours

Participation included in the exhibition ticket

Without prior registration

During the week, KW guides are present in the exhibitions during regular opening hours.

Visitors are invited to ask the guides questions, talk to them about the exhibitions and exchange perspectives.

Public guided tours at the weekend

Every Saturday and Sunday, experienced art educators guide visitors through the current exhibitions at KW. The tours take place every weekend in German and English. During a guided tour, only one of the parallel exhibitions is visited at a time, so that the guided tours change every week.

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

General Information

Opening Hours

Wednesday – Monday 11 am – 7 pm

Thursday 11 am – 9 pm

Closed on Tuesday

Admission

8 € / reduced 6 €

berlinpass holders 4 €

Press contact

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KW Institute for Contemporary Art

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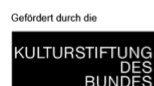
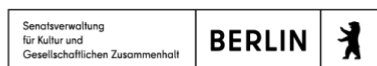
10117 Berlin

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



arte

Titles and exhibition dates are subject to change.