

Press release, 03.12.25

Annual program 2026

KW

KW Institute for Contemporary Art's 2026 program continues to explore how the city of Berlin and KW's building can serve as a framework for a program centered on artists and their processes, local production, community and partnerships, and the social, technological, and ecological present.

Dimension

Our opening season draws from the city itself—its materials, people, and architecture. In the summer, a collaborative festival with the Kyiv Biennale centers a local diaspora with a global concern, and in the fall, the program plays with our perceptions and memories of place and time.

- Emma Enderby, Director



Exhibition 21.02.–10.05.26

Opening 20.02.26

Klara Lidén

Kunstwerke

Curator: Emma Enderby

Assistant Curator: Lara Scherrieble



Klara Lidén, *Grounding*, Film still, 2018. Courtesy the artist.

Kunstwerke is the first large-scale survey as well as the first institutional solo exhibition of artist Klara Lidén (b. 1979, SE) in Berlin. Having lived in the city since the 2000s, Lidén has become a distinctive voice attentive to power relations, the dynamic between interior and exterior space, and forms of civil disobedience. The artist's practice draws from the architecture and infrastructure of the cities in which Lidén has resided—Berlin, New York, and Stockholm—using materials from these urban environments.

Spread across three floors at KW, the exhibition brings together key works from the early 2000s to the present, including performances, sculptures, spatial interventions, and videos. *Kunstwerke* traces how Lidén tests the rules that govern buildings, streets, and markers of public space, often using the artist's own body to reveal how such structures underlie our actions, and how one might navigate, even subtly reclaim, environments shaped through control and exclusion.

The exhibition is accompanied by the artist's most comprehensive monograph to date, co-edited with Kunsthalle Zürich and MoMA PS1, and published by Distanz.

Support by Capital Culture Fund



Exhibition 21.02.–10.05.26

Opening 20.02.26

Jean Katambayi Mukendi

RATIO

Curators: Emma Enderby, Linda Franken



Jean Katambayi Mukendi, *Yllux*, 2012. Installation view at Kohta, Helsinki.

RATIO is the first solo exhibition of Congolese artist Jean Katambayi Mukendi (b. 1974, DRC) in Germany. Constructed from locally sourced recycled materials, Mukendi's sculptures engage with contemporary technological developments, ranging from the field of agriculture to military and robotics. His composite structures merge and transform machine functions, imaginatively exploring their ecological potential through recycling and repurposing. The artist's drawings extend these inquiries, offering observations and speculative reflections on human experience in relation to ecology, economy, and language, among others.

The works featured in the show were created by Mukendi on site during a six-week residency at KW in fall 2025, using materials gathered from various locations in Berlin, such as KW's storage and several of the city's recycling yards. Spanning newly produced drawings and large-scale sculptures, *RATIO* addresses global structural inequities in resource extraction and power distribution, questioning the dualities that shape our world, between the natural and the artificial, growth and destruction.

The exhibition is co-produced by KW Institute for Contemporary Art and M HKA – Museum of Contemporary Art Antwerp, Belgium, where it will be presented for its second iteration in summer 2026. It is accompanied by *Circuits*, Mukendi's first monographic publication co-edited by Leuven University Press, KW and M HKA.

Supported by KW Friends



In coproduction with M HKA – Museum of Contemporary Art Antwerp, Belgium

M HKA

Exhibition 21.02.–10.05.26

Opening 20.02.26

Else Marie Pade

Partitur

Curator: Sofie Krogh Christensen



Else Marie Pade, 1962. Photo: Unknown.

Partitur is the first international exhibition dedicated to Danish composer and sound artist Else Marie Pade (b. 1924 – † 2016, DK), a path-maker of musique concrète and European electronic music. Over a career spanning multiple decades, Pade approached sound as a visual medium of intensities, multitudes, and dissonance. Her works carry listeners through fairy tales, cityscapes, and nightmares, with scores that capture notation, process, and life’s cacophonous narrative spaces.

With Pade’s seminal musical arrangements and works on paper as its point of departure, *Partitur* traces the composer’s artistic trajectory beginning in the 1950s. The exhibition unfolds as an immersive listening space, shaped by the spatial structures of her scores and the language she reimagined for electronic composition. It is accompanied by a live program that engages with, and extends on Pade’s legacy, featuring Berlin-based sound artists and contemporary discourse on music, collectivity, and the heritage of women artists in electronic music.

Made possible by New Carlsberg Foundation

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NEW CARLSBERG FOUNDATION

Exhibition 11.06.–13.09.26

Opening 10.06.26

6. Kyiv Biennial

A Bird That Cannot Land

KW Curatorial Team:

Curator: Sofie Krogh Christensen

Assistant Curator: Linda Franken

Live Curator: Lorena Juan

Assistant Live Curator: Nikolas Brummer

Expanded Curatorial Team:

Emma Enderby, KW Institute for Contemporary Art, Berlin

Vasyl Cherepanyn, Visual Culture Research Center (VCRC)

Serge Klymko, Visual Culture Research Center (VCRC)

Magda Lipska, Museum of Modern Art in Warsaw

Nav Haq, M HKA – Museum of Contemporary Art Antwerp

Sarah Jonas, Lentos Kunstmuseum, Linz



KW Institute for Contemporary Art, Photo: Frank Sperling.

The Kyiv Biennial is a nomadic, international project that interweaves artistic, political, and social issues. For its tenth anniversary, it took place across Europe through a series of exhibitions and events in 2025, including at the Museum of Modern Art in Warsaw, M HKA in Antwerp, the Dnipro Center for Contemporary Culture, the Dovzhenko Centre in Kyiv, and Lentos Kunstmuseum in Linz. The works and themes present in the biennial's various iterations form the basis for *A Bird That Cannot Land*, its chapter at KW, which takes shape as an extensive live

program and a large-scale exhibition spanning the entire building, contributing to the biennial's reflections through contemporary art, sound, and discourse.

In a context of growing conflicts and shifting political realities, *A Bird That Cannot Land* centers on the notion of a “Middle-East-Europe” and its histories of coloniality and imperialism. By expanding the scope of the Kyiv Biennial and linking post-Soviet Europe with the Baltics, Central and Southwest Asia, and the Mediterranean, the exhibition and its live and discursive programs aim to open space for listening to interconnected pasts and presents, and for rethinking how geographies, histories, and realities are told and perceived.

The exhibition presents works from the touring 6th Kyiv Biennial, with additional new commissions for Berlin. Exploring notions of memory, displacement, and belonging, the extensive live program foregrounds relational and embodied practices and features transnational artists from Berlin's diasporic communities.

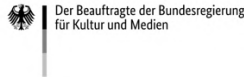


Funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation). Kulturstiftung des Bundes (German Federal Cultural Foundation) is funded by the Beauftragter der Bundesregierung für Kultur und Medien (German Federal Commissioner for Culture and the Media).

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German Federal Cultural Foundation



Funded by the Federal Government
Commissioner for Culture and the Media



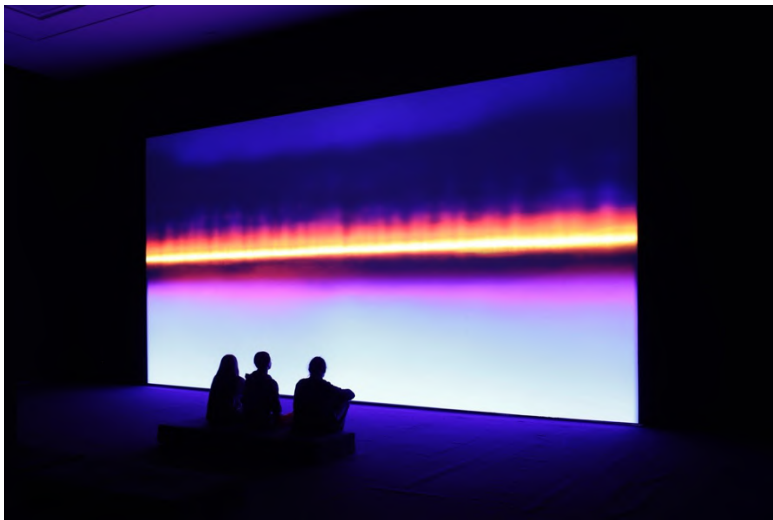
Exhibition 17.10.26–10.01.27

Opening 16.10.26

Susan Hiller

Bad Dreams

Curators: Emma Enderby, Liberty Adrien
Assistant Curator: Lara Scherrieble



Susan Hiller, *Resounding (Ultraviolet)*, 2014. Courtesy Lisson Gallery © Estate of Susan Hiller.

Bad Dreams is the first survey of British artist Susan Hiller (b. 1940, USA – † 2019, UK) in Berlin, a city that shaped her practice for several years in the early 2000s. A groundbreaking figure in conceptual and video art, Hiller's five-decade practice has influenced successive generations, and spans film, large-scale multimedia and video installations, painting, photography, sculpture, and writing. Eluding easy categorization, the artist's work probes the mind's construction of fantasy, fear, and meaning, uncovering the hidden forces that shape perception and experience.

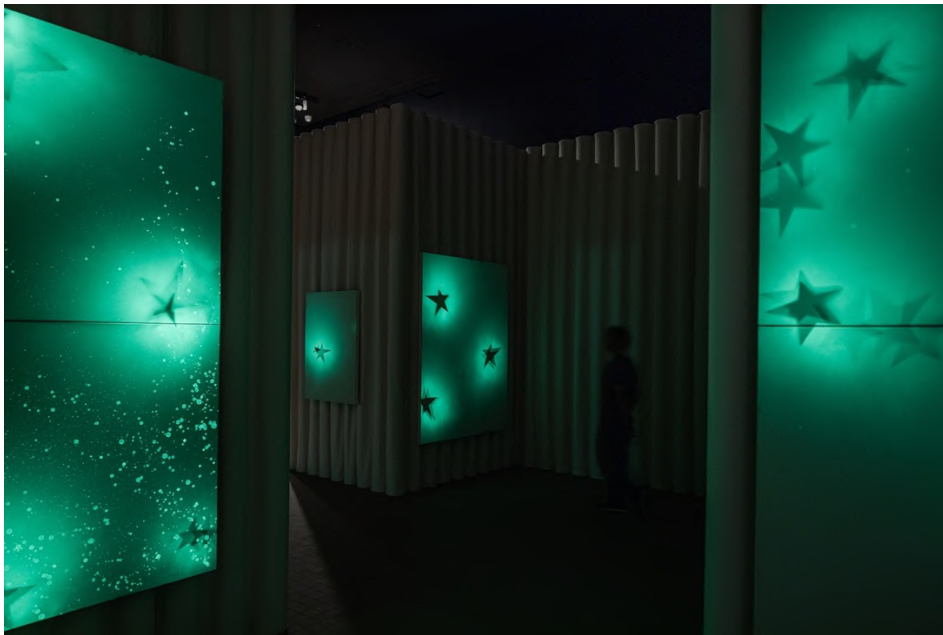
Drawing on Hiller's enduring fascination with the (im)possibility of translating certain altered states of consciousness and phenomena, *Bad Dreams* unfolds as a series of encounters. The exhibition features hypnotic and phantasmagorical audiovisual works alongside sculptures of collected domestic objects and images drawn from the internet, film, and television. Tracing the workings of the unconscious and subconscious, it reveals the artist's atemporal yet strikingly contemporary reflection on how personal and communal imaginaries are formed and circulated within cultural artefacts, mass media, and popular culture.

Exhibition 17.10.26–10.01.27

Opening 16.10.26

KOO JEONG A *OUSSSEAN*

Curators: Emma Enderby, Liberty Adrien
Assistant Curator: Lara Scherrieble



KOO JEONG A, *Land of Ouss [Kangse]*, 2025–2026, Installation view at LUMA Arles, 2025 © Victor & Simon.

The exhibition marks South Korean artist KOO JEONG A's (b. 1967, KR) first major solo show in Germany. KOO, who lived in Berlin during the 1990s and 2000s, has developed a body of work that spans animation, architecture, augmented reality, drawing, film, installation, painting, sculpture and sound. Through modest yet enigmatic forms, the artist assembles intangible elements, such as forces, light, scent, sound and temperature, into multisensory environments that probe perception and the limits of our visual register.

Newly reconfigured in response to KW's architecture, the exhibition brings together key works from the past decades. KOO's practice draws on a wide constellation of concerns, ranging from human cognition to Taoist philosophy, from art history to the science of Qi. The natural elements—earth, fire, metal, water, and wood—frequently appear as both form and subject, and every material or phenomenon, whether sugar cubes, a stack of magnets, or a shaft of sunlight, is handled with a sense of magic and care.

Exhibition 17.10.26–10.01.27

Opening 16.10.26

Rafik Greiss

Curators: Emma Enderby, Liberty Adrien

Assistant Curator: Lara Scherrieble



Rafik Greiss, *The Longest Sleep*, Film Still, Detail, 2024 © the artist.

The exhibition is the first institutional solo by Egyptian artist Rafik Greiss (b. 1997, IE) and the premiere of a newly commissioned film. Across a body of work that unfolds through different temporalities and media, Greiss explores how time surfaces, erodes, and flickers back as sensation or afterimage. Drawn to states of transience, the artist often lingers on what is close to disappearing. In his oeuvre, memory hovers at the edge of consciousness, shaped by what is seen and half-remembered, suspended between personal recollection and collective history.

Conceived as a cinematic essay, Greiss's new film unfolds through fragments, accelerations, pauses and returns. Drifting through Cairo, Alexandria, the Western Desert, and other sites, the work moves across dreamlike settings such as inhabited tombs, museum halls and open landscapes, reflecting on how time and memory are held, who is permitted to witness or remember, and how history takes shape as it wavers between fact and fiction.

KW als Kunst-Werke

Building on the institution's longstanding role as a place of encounter and production rooted in Berlin, KW continue to develop its artist residency and commissioning series, along with Pogo Bar, its monthly experimental program dedicated to live and time-based practices by Berlin-based emerging artists, as well as its partnership with BPA// Berlin Program for Artists, presenting the fellows' annual exhibition.

KW x DAAD

This series of encounters centres around film and literature. Taking the form of lectures, discussions, screenings, and other formats, it gathers alumni and fellows of the DAAD Artists-in-Berlin Program with Berlin-based practitioners within a space where mediums, voices, and imaginaries meet and resonate. Conceived in dialogue with KW's exhibitions, it is co-curated by Liberty Adrien (Curator, KW) and Mathias Zeiske (Head of Literature and Film, DAAD).

In collaboration with



Kids' Wednesday & Free Thursday

KW is pleased to announce the launch of its *Kids' Wednesday*, a new format that transforms KW's mediation room into a creative and inspiring space for families with children aged 0 to 6, every Wednesday from 16:00–18:00, as well as its *Free Thursday* series, offering free admission to visitors on the second Thursday of each month from 16:00 to 21:00.

Spring Program 2026 *Free Thursdays*, is generously supported by members from our supporting association KUNST-WERKE BERLIN e. V.

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Titel- und Datenänderungen vorbehalten.