

# KW

**Pause:**

**Evelyn Taocheng Wang**

***What is he afraid of?***

**27–30 September 18**

Opening: 26 September 18, 7 pm

Conversation with Evelyn Taocheng Wang and the curators Maurin Dietrich and Cathrin Mayer:  
30 September 18, 5 pm

As part of the *Pause* series, KW presents a new commission by artist Evelyn Taocheng Wang (born 1981, Chengdu, CN). Wang's practice emerges from an interest in what constitutes identity and how one's own body is culturally relative to—and intertwined with—autobiographical structures. For the exhibition, Wang will present a completely new body of work consisting of two films and an installation of large-scale fabrics.

Wang's works are concerned with processes of transformation, which are translated and negotiated through various means, whether media or material based. The site-specific installation for KW's hall redefines the inner part of the exhibition space—

utilizing white lengths of fabric reminiscent of hospital room partitions, Wang creates an intimate room-within-a-room, in which the films *Hospital Conversation* (2018) and *Three Versions of Change* (2018) are presented.

*Hospital Conversation* is a video portrait, in which architecture and bodies dissolve into one another in order to define space. Layers of texts, photographs and film reveal a fragmented story about a hospital and the impressions of one of its anonymous patients. The concrete architecture of this inner space is thereby juxtaposed with the contours of the body. In this setting, the body is under constant change through a process of pain and healing. Using the metaphor of a dress, the video tackles subjects around identity and architecture.

The film *Three Versions of Change* is a result of Wang's reflections on the various sources and reinterpretations within different cultural contexts of the infamous fairy tale *The Frog King*. The fairy tale's

different versions all share a close connection to issues of identity change. Although its gender roles are not always assigned clearly, all of the traditional versions are marked with a process-based character.

The moment of transformation from animal to human is always sexually charged—whether manifested in kiss or the brutal act of beheading. Wang's use of *The Frog King* as a subject offers space for reflecting on the various metamorphoses inherent in the story.

The body as a subject that can be perceived differently by its environment according to its clothes is illustrated in Wang's presentation of so-called *Cheongsam* dresses. These traditional items of Chinese clothing were first worn in the 17<sup>th</sup> century, but their story since then illuminates the various cultural upheavals of China's history. During the Emperor's period, they were worn almost exclusively by men, only to be later worn by young female students as a gesture of emancipation. The *Cheongsam* dress was finally worn by older upper-class women and since the 1930s its style and design is influenced by modern western fashion.

The exhibition's title *What is he afraid of?* is taken from *The Sovereignty of Good* by the British author and philosopher Iris Murdoch, in which she reflects on self-perception and moralist notions in the context of the dominant philosophical discourse and describes them as processes of constant change. Taking the notion of the fictionalization of characters as well as an actual architectural site, the exhibition becomes

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### Opening hours during Berlin Art Week

Wednesday 7–10 pm  
Thursday 11 am–9 pm  
Friday–Sunday 11 am–7 pm

**BERLIN**  
ART 26—30 SEP 2018  
WEEK

### Admission

5 € / reduced 3 €  
Free admission on Thursday evenings between 6–9 pm  
Free admission to people up to the age of 18

a space where narratives are translated into a spatial structure. The institution's premises symbolize both the architecture of the body and its structure in the process of transformation.

The *Pause* series are envisioned as a short-term platform between KW's exhibition seasons, aiming to punctuate the program by presenting individual artworks that bridge relationships between the past, present, and future within the framework of the annual program.

### Colophon

Director: Krist Gruijthuisen  
Curators: Maurin Dietrich, Cathrin Mayer  
Project Management: Sabrina Herrmann  
Head of Production: Claire Spilker  
Technical Management: Wilken Schade  
Registrar: Monika Grzymislawska  
Head of Installation and Media Technology:  
Markus Krieger  
Installation team: KW Installation Team  
Interns: Stephanie Holl-Trieu, Julia Lübbecke  
Texts and Editing: Maurin Dietrich, Friederike Klapp,  
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With kind support of the Dutch Embassy and  
Galerie Fons Welters, Amsterdam, Carlos/Ishikawa,  
London, and Company Gallery, New York.

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