

**RAW**

**Zeros and Ones**  
**3 July –**  
**19 September 21**

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*Zeros and Ones* is a group exhibition displayed at KW Institute for Contemporary Art from 3 July – 19 September. The exhibition comprises of new works that KW has commissioned as well as works lent from collections, the arrangements for which were made over the course of a year from 2020–21. The artists included are Lutz Bacher, Jay Chung & Q Takeki Maeda, Hanne Darboven, Jana Euler, Jef Geys, Tishan Hsu, Ilmari Kalkkinen, Silvia Kolbowski, Pope L., Louise Lawler, Carolyn Lazard, Ghislaine Leung, Lee Lozano, Henrik Olesen, Sarah Rapson, Margaret Raspé, readymades belong to everyone®, Ketty La Rocca, Sturtevant, Otto Wagner, and Martin Wong. The exhibition is curated by Kathrin Bentele, Anna Gritz and Ghislaine Leung.

*Zeros and Ones* investigates the ways artists operate within their surrounding institutional and social structures. Referencing algorithmic paradigms such as scripting, scoring, coding, or command, the works selected systematically complicate these procedures through lived experience. Tools and tasks are mobilized without measurable outcome—repeating, cancelling, and intervening in—while always returning to the material conditions of labor. Through these subtle acts of redistribution, infrastructure and the body are situated in a relation of mutual dependency, intimately as well as violently.

The exhibition responds to and complicates the binary systems that govern much of our lives offline as much as online, while the algorithmic is brought into play as a cipher for governing, control, and social scripts more widely. A motif of (self-)instruction, although taking a tradition of conceptual art and scoring as a precedent, is here issued not only as a demand but as a negotiation held between institutional, and institutionalized, bodies. It asserts the reciprocity between identity and non-identity—or identities that are plural, rarely stable, and often highly contingent. It challenges us to question the metrics and hierarchies being reproduced in the field of art and beyond, and our own role within this.

This information about *Zeros and Ones* has been composed and edited by Kathrin Bentele, Anna Gritz and Ghislaine Leung. Information in excess of the standard KW leaflet text character count has been provided as unbound notes printed on a separate paper stock, composed and edited by Kathrin Bentele, Anna Gritz and Ghislaine Leung. Translation by Lutz Breiting. Details are correct as of May 2021 and are subject to change dependent on requirements and resources available.

**RIDERS  
LABORS  
ORDERS  
ROSES  
LEMONS  
BABIES  
CAPITAL  
RESOURCES  
GOODS  
ZEROS AND ONES  
REPRODUCTION  
GIVENS  
BONDS  
RETURNS  
INDUSTRIAL  
INSTRUCTOR  
DEPENDENTS  
PROBLEMS  
RULES  
WIDOWS  
CONTROLS  
EXECUTION  
COMPLEXES  
TATE MODERN  
ALL MY LIFE**

### Lutz Bacher, *In Memory of My Feelings* (1990) and *Huge Uterus* (1989)

In 1989, Lutz Bacher (1943–2019, US) underwent surgery to remove tumors from her uterus. Out of this invasive experience came two artworks radical for their erasure of privacy. Prior to the surgery, Bacher was given a questionnaire based on a number of open-ended sentences like “I am a person who —”, “Ever since I was a child —”, “Mother always was —” which she later printed on T-shirts and presented in metal drawers installed along a wall and titled *In Memory of My Feelings*. The second work related to the surgery is *Huge Uterus*, a nearly six-hour real-time tape of the procedure paired with an audio meditation that the surgeon provided to ease Bacher into the operation.

### Jay Chung & Q Takeki Maeda, *Bad Driver* (2020)

Jay Chung & Q Takeki Maeda’s (\*1976, US, and \*1977, JP) *Bad Driver* is a lesson in truth-seeking and researching as a self-fulfilling prophecy: Gathering historical sources which date back to the 3rd century BC, displacing them from the historical contexts that produced them, and freely recomposing them, the artists sampled stereotypes and “generalized images of Asians” in eleven chapters: fake evidence, mainly supporting preconceived notions of a racialized popular imaginary. As *Bad Driver*’s preface by Kitty Chiu states, “The stories, being completely detached from any historicity, are thus situated in the past, the present, and the future. The facts themselves, unmoored from time, lose all of their factuality. Each sentence is not untrue... What are stereotypes—received ideas about groups of people—but a conspiracy theory by another name? The word “prejudice”—derived from the Latin for *prae-* (before) + *iudicium* (judgment)—means a judgment or opinion formed beforehand without knowledge of the facts.”<sup>1</sup> Stereotypes are also rules, shorthand systems, and self-perpetuating machines, and understanding the functionality of these systems, their neutral systemic operations, is also what allows another set of rules to be written. “When people look at artworks and categorize them with a reductive description, they are working in the wrong direction. In the process of creating a narrative or argument, nuances are the first things eliminated. One should tease out the complexities, open up the tiny differences and describe how those differences come to appear like enormous gulfs.”<sup>2</sup>

### Hanne Darboven, *Ohne Titel Titanic Nr.1-1983 (Birne)* (1983)

Hanne Darboven’s writing form is acutely temporal, in which history is always present tense, as “1+1=1,2, 2=1,2.”<sup>3</sup> Her “writing without describing” (“schreiben nicht beschreiben”) takes to task not only the written and image form but also representation itself, through a relentless lived materiality. What separates these actions from others is Darboven’s rigorous commitment to practice, a systematic procedure without measurable outcome, of the inversion of that proposition, where it is a lack of measurable outcome that drives a systematic procedure. As Darboven stated, “I build up something by disturbing something (destruction—structure—construction). A system became necessary, how else could I see more concentratedly, find some interest, continue, go on at all? Contemplation had to be interrupted by action as a means of accepting anything among everything. No acceptance at all = chaos.”<sup>4</sup> These are written constructions that actualize and give clarity to the truth of fiction and vice versa, as everything is done both forward and backward, and in *Ohne Titel Titanic Nr.1-1983 (Birne)* (1983), they uncover a penchant for biting political commentary.

### Jana Euler, *From the perspective of the margarine* (2021) and *Horizontal gravity* (2021)

Jana Euler’s (\*1982, DE) work is always strongly aware of the infrastructural and architectural environment in which painting is presented and its effects on perception, as well as the service it can do to emphasize or shift the painted content. Here, Euler

presents a new site-specific, animated sculpture, *Horizontal gravity*, in dialogue with a new painting *From the perspective of the margarine*. Invoking an “impossible” perspective, that of margarine being beaten, KW’s architecture is made into a narrative component in the hyperbolically staged encounter between two hand mixers stirring the void (or opening) between the two exhibition floors, and the painted margarine awaiting its destiny. As Euler wrote in an unrelated press release for a 2017 show at her gallery in London, “coherence ... is suspended. I tried to visualize a void or a feeling of depth in the nothingness. In my perception this is comparable to trying to think away from a primary mission, or trying to focus on what lies blurred, disregarded, outside the central vision.”<sup>5</sup> The choices and freedoms that (painted) vision allows—what we are capable to see, to visualize, and how far we can go to imagine something that lies outside of so-called (physical) reality or coherence—is here also addressed as being conditioned by the physical forces of the exhibition space: Conjointly, the sculpture, which performs the dissolution of the laws of gravity, and the painting as counterpart open up new, obscure perspectives and realities.

### Jef Geys, *Stabas* (1966) and *Stabaskist* (1966)

In his rural hometown of Balen, Jef Geys (1934–2018, BE) created in 1966 a local hype around the apparently useless object of the *Stabas*. These mysterious sticks, fashion accessories, phalluses, or weapons were soon to be seen carried around by the local people for no apparent reason but the bound sticks’ lack of fixity and the possibility to be part of something. These sticks were produced to pattern, and often painted or accompanied by a matching fabric sheath. In addition to a selection of original *Stabas*, KW has made exhibition copies using the pattern the Geys estate supplied, to be worn by KW staff at their discretion. In *Stabaskist*, a stack of sticks accompanies the ensemble, hinting at their use value. Geys stated of the *Stabas*: “You could carry the hard or soft version depending on your size. The camouflage is also in it. It is an apparently luxurious, harmless case, but actually it is a dangerous weapon that can kill someone.”<sup>6</sup> The identity is not of the object itself but concurrent with its circulation, it is in a perpetual act of disguise.

### Tishan Hsu, *Biocube* (1988)

In an artist’s statement from 1983, Tishan Hsu (\*1951, US) states: “I accept Modernism’s conclusion – the Self is lost. That’s one less thing to worry about. Freed from the ‘Self’, consciousness enters the ‘Object’ – merges with the world.”<sup>7</sup> In *Biocube* (1988) the body processed the consequence and fused with a tiled utility unit, tracing the visceral impact of the use of technology and a digital lifestyle on the human condition. Body and machine, subject and system are here intimately and materially merged by lived experience: “I felt there was this paradox between the illusionary world of the screen and the physical reality of my body, and that I wanted my work to account for both. I felt that my body in front of that screen still really counted. And I felt that also by somehow maintaining a sense of the body in the work, I would be able to address the political, while also addressing the technological, because it’s the body and specifically the body in pain that really creates politics, on a sort of ontological level.”<sup>8</sup>

- 1 [https://www.essexstreet.biz/files/Bad\\_Driver\\_Preface.pdf](https://www.essexstreet.biz/files/Bad_Driver_Preface.pdf)
- 2 <https://www.redcat.org/content/interview-jay-chung-q-takeki-maeda>
- 3 Darboven, Hanne, 1+1=1,2, 2=1,2, 1971, Felt tip pen, Works on Paper, 29,6 x 20,9 cm (11,6 x 8,2 in). Sourced from: <https://www.mutualart.com/Artwork/1-1-1-2--2-1-2/717232D4A68C61CA> (accessed 31/05/2021).
- 4 <https://www.artforum.com/print/197308/hanne-darboven-deep-in-numbers-37981>
- 5 <https://media.contemporaryartlibrary.org/store/doc/3448/docfile/original-1dc6fb5d61bb861869754c60318c32c4.pdf>
- 6 Geys, Jef, *Jef Geys, a ‘novel’ about motivation and reality*, with adapted text from Roland Patteeuw, Kreatief, 1972, p.29.
- 7 <http://artasiaamerica.org/documents/6660/156>
- 8 <https://brooklynrail.org/2021/02/art/TISHAN-HSU-with-Martha-Schwendener>



**Ilmari Kalkkinen, 1995 (1995) and readymades belong to everyone®. You can change it all by saying yes (1988)**

These works by Ilmari Kalkkinen and readymades belong to everyone® were works by Philippe Thomas (1951–1995, FR) before the exchange of signatures. Thomas's practice of the 1980s and 1990s investigated the dispersion of a singular authorship into a wider network of acquaintances and affiliates and, as per their requests, Thomas's works were authored by the collector or person buying them. The photograph shown here by Ilmari Kalkkinen is part of a series produced by Thomas in the early 1990s, often depicting small urban architecture, in which the images become carriers for their exchanges. The project *readymades belong to everyone®*, an agency founded in New York by Thomas, is represented in a photograph from 1988, timely tracing a moment in which "business" started to become a reference in the sector of creative labor: Making the author literally disappear through financial transactions, he turned what remains the art sector's primary currency into "a vast fiction,"<sup>9</sup> acknowledging all the paratextual means (labels, reviews, advertising etc.) necessary to carry off this performance.

**Silvia Kolbowski, *These goods are available at* \_\_\_\_\_ (1995/2021)**

Kolbowski's 1995 project, *These goods are available at* \_\_\_\_\_ displaced goods from one storefront to another in a loop of seven storefronts (six in London; one in Paris), creating critical cultural readings through unexpected juxtapositions. During initial discussions between Kolbowski (1953, AR) and the curators, the intention was to stage *These goods are available at* \_\_\_\_\_ again in Berlin, at a location near KW. Several proposals were considered that would have allowed a transposition of the 1995 project to the present moment, including the emptying out of shopfronts, with the displacement of goods to the museum. But a thorough inquiry into the urban and economic conditions of the circulation of commerce at the end of the second decade of the 21st century, in addition to commercial conditions altered by the global pandemic, revealed the impossibility of re-installing *These goods...* in a major urban setting today. In both her video and her public talk, Kolbowski reflects on the altered neoliberal landscape that prevents her from evoking the same cultural disjunctions in a restaging of the work today. Her video utilizes aspects of the algorithmic economy that contribute to these changes.

**Pope.L, *Changing Station (Form) (2008); Changing Station (Shape) (2008); Skin Set Project (ongoing since 1997)***

Marking the entrance of both floors of the exhibition, Pope.L's (\*1955, US) *Changing Station (Form)* and *Changing Station (Shape)* make the use of changing stations and mattresses opaquely point to ideas of "childhood" or "innocence," and to the inability to grasp such concepts beyond apolitical sentimentalization. The press release accompanying the exhibition of these works at Catherine Bastide gallery in Brussels in 2008 was addressed to the 'gallery goer' from the artist's father, and stated: "The theme of the exhibition is not innocence. The theme is my son's lack of trust. It could only be this because even as a child he was a gnasher and a biter. He was a gnasher and a biter then and he is a gnasher and a biter now. Ask his mother. Yes, people, like my son, have a difficult time with purity ... For example, my son believes that ideas such as 'childhood' and 'future' are sentimentalized. He believes that we valorize these concepts by emptying them of uncertainty. He believes the real power of these ideas are their inherent emptiness, not the emptiness we impose. The emptiness we impose is cheap, polite, and apolitical."<sup>10</sup> Pope.L's *Skin Set Project* began as a numerical task initiated by Pope.L to make 3500 works, a demand that in relation to labor time has produced a very specific body of work, a durational enterprise and one performed in time. As a set, the works move through the verbal effects and color of language, trenchantly revealing the random and absurdist nature of the linguistic attributes given to "purple people",

"orange people" or "white people". This violence of language, felt in the "world's call for sets and systems"<sup>11</sup> as measurement and management, when mobilized in repetition becomes obtusely formal and material. As Pope.L states "... if it's in your head it's in your body, it's a machine, it's doing something. Letter forms are machines ..."<sup>12</sup> The question Pope.L's *Skin Set Project* asks is how we all engage with those machines, and how we might act to engage differently.

**Louise Lawler, *Screening: A Movie Will Be Shown Without the Picture (1979)***

Stripped of one of its most vital elements, *A Movie Will Be Shown Without the Picture* challenges the audience to adapt their faculties and experience what remains, in tandem with the underlying mechanisms of the cinematic conventions. As Louise Lawler (\*1947, US) discussed with Douglas Crimp, "I was interested in what it's like being part of an audience for something, whether you're alone looking at a book, in a gallery surrounded by other people looking at the same picture as you, or in that particularly passive situation of sitting in the dark, eyes glued to the screen, allowing yourself to laugh more when others do. It was important to me that everything proceeds normally, but there would be a single difference, which was announced: "A movie will be shown without the picture." You weren't told what the movie was."<sup>13</sup>

**Carolyn Lazard, *A Conspiracy (2017) and Accessibility in the Arts: A Promise and A Practice (2019)***

In *A Conspiracy* (2017), Carolyn Lazard's cream-colored armada of white noise machines emanate a persistent hum. To some unnerving, to others soothing, the collective chorus of noise cancellation interrogates public spaces, looking for the voices that go unregistered. As Lazard states "Thinking through the Dohm noise machines, EMDR, or closed and open captioning as specific therapeutic protocols, what I'm attempting to do is to queer or crip certain ideas of use or utility that are bound up in capitalist expectations of what bodies and objects can or should do. But they are technologies, and I like to think of them that way, both sort of soft and hard technologies ... And in *A Conspiracy*, noise functions sculpturally. Usually ambient noise machines are meant for sleep or privacy, but in this work they are repurposed through multiplication toward conspiratorial speech and gossip."<sup>14</sup> At the front desk on the ground floor of KW, Lazard's *Accessibility in the Arts: A Promise and A Practice*, a guide on accessibility in small-scale art nonprofits, is available both as an audio-work and as a print-out. Based on the principles of disability justice, it targets art spaces the size of KW for their unique infrastructures, for their potential to meet the needs of their larger communities and the challenges they face in doing so. And if they do not, "if the museum cannot be recuperated, then what's possible right now? I think what's possible are parasitic models of relating to the institution, which is how I see my work. It's not so much a gesture of rejection or refusal, but more of a drain."<sup>15</sup>

**Ghislaine Leung, *Browns (2021)***

*Browns* consists of all available exhibition walls thinly painted brown. The height of the painted surface is standard picture hanging height, 1.50 meters, and is always measured from the floor level directly. The artist's instruction applies to all walls made

- 9 <https://www.mamco.ch/en/1285/Philippe-Thomas>
- 10 <https://catherinebastide.com/exhibitions-events/1/geert-goeris-the-unreliable-narrator-ngyzs-btswj-g25c5-l355-chyf8>
- 11 <https://www.documenta14.de/en/artists/13513/pope-l>
- 12 William Pope.L Lecture at Portland State University, Jan. 15, 2014. Sourced from: <https://vimeo.com/84805318> 31/05/2021.
- 13 Lawler, Louise and Crimp, Douglas, 'Prominence Given, Authority Taken: An interview with Louise Lawler by Douglas Crimp', *Grey Room*, No. 4. (Summer, 2001), p.80. Sourced from: <https://watermark.silverchair.com/152638101750420816.pdf> 31/05/2021.
- 14 Carolyn Lazard by Catherine Damman, *BOMB*, Issue 153, Sep 10, 2020. Sourced from <https://bombmagazine.org/articles/carolyn-lazard/> 31/05/2021.
- 15 Ibid.

available by the institutional staff, which, in this case, temporarily included the artist. As such, Leung has chosen to only make a few areas available for the work: part of the existing wall structure from the previous exhibition architecture, as well as selected areas on the gallery walls. The decision to work with these surfaces relates to the way *Browns* is performed by the institution. The thinness of the paint means *Browns* is never a solid color but only ever a mix of older whites, flat on the main exhibition walls that are repainted regularly, and patched and uneven on the walls only ever touched up for shows. *Browns* in this sense, shows the dependence on labor involved in the maintenance of such neutral spaces—specifically at KW, given the building’s previous use as a former margarine factory—dependencies not only embedded in the present, but amplified in it.

### Lee Lozano, *A Boring Drawing* (1963–69)

Lee Lozano’s (1930–1999, US) early tool lithograph *A Boring Drawing* (1963–69) mocks the sober, yet highly fetishized relationship to tools, screws, and technics that characterized her generation’s minimalism, and turns the interior of a drilling machine into erotically charged mechanics, as if for masturbation. The cut and repeat in the image, as if the drill wanted to drill itself, also seems to refer to its own existence as a series in a limited edition, giving the impression that it’s an offprint, or that each print could join to another; but the print is, all the same, hand titled and dated A BORING DRAWING in pencil on each sheet. This call back to the means of production comments not only on how tools are used but also on how we use ourselves and are used as tools, as bodies, conveniences and carriers, objects both subjects-of and subject-to. Lozano’s infamous ‘Language Pieces’ such as *Dialogue Piece* (started 1969), *General Strike Piece* (started 1969), *Dropout Piece* (started 1970), or *Decide to Boycott Women* (started 1971), are specifically self-instructions, drills drilling ourselves. As Lozano wrote in her notebook, “Why not impose form on one’s own life the way one makes art? At least it is worth the experiment, and I’m starting now.”<sup>16</sup> Lozano’s call to herself in *General Strike Piece* to “PARTICIPATE ONLY IN A TOTAL REVOLUTION BOTH PERSONAL AND PUBLIC.”<sup>17</sup> is first and foremost an action, and an abnegation. As she states: “I HAVE NO IDENTITY [...] I HAVE SEVERAL NAMES [...] IDENTITY CHANGES CONTINUOUSLY AS MULTIPLIED BY TIME. (IDENTITY IS A VECTOR).”<sup>18</sup>

### Henrik Olesen, *Belly (keyboard, brushes)* (2021); *Belly (screws, keyboard, brushes, screwdriver)* (2021); *Belly (keyboard, brush, wash powder)* (2021); *Belly (keyboard, plugs, wash powder)* (2021)

Installed in a sober, even row to allude to seriality and an idea of minimalism, Henrik Olesen’s (\*1967, DK) four works shift to a more affective, bodily register when viewed from another angle. Around the boxes’ “empty stomachs,”<sup>19</sup> differently-sized silkscreen and digital prints are arranged, bringing in both the tools of their own making and the artists’ self-production: paint brushes, screws, computer keyboards, a text by Georges Bataille, and Persil laundry detergent, among others. In this shifting rhythm of repetition and difference, inside and outside as well as object and body become almost indistinguishable. As John Kelsey writes: “The boxes are all surfaces cobbled together around voids, where the inside becomes the outside of something again and vice versa. Sculpture that comes for your body, belly-height. We say digesting, shitting, thinking, sex: another way of describing how art happens, gets made and remade... Energy comes out of the wall or from the sun, and the sun is another anus. Plugging and unplugging. Concepts and material stuff, material speeds and thicknesses, erogenous zones and texts, tools and affects.”<sup>20</sup>

### Sarah Rapson, *Cathcart Hill* (2000)

*Cathcart Hill* opens to a wiggled woman (Sarah Rapson, \*1959, UK) running into Tate Modern’s newly opened and vast Turbine Hall: a body rushing through the spaces, holding another baby’s body in her arms: The figure, which appears as a kind of

“feminist ghost”, moves through the collection displays with a child, purposefully walking the length of Carl Andre’s *Venus Forge* (1980) with a pushchair, sits in the Tate Modern reading area, moves through the viewing bodies. While displaying an attitude of claiming space and breaking with the calm, anonymous flow of visitors, the video renders the institutional infrastructure as an imposing container girding vital movement and life. Shown here at scale, *Cathcart Hill* speaks to our contemporary institutional behaviors in these industrial art economies, not only what we look at, but how we look, what we deem valuable, and who we deem visible.

### Margaret Raspé, *Der Sadist schlägt das eindeutig Unschuldige* (1971) and *Kondensation* (1984)

In the early 1970s, Margaret Raspé (\*1933 DE) resumed her art practice, building what she called a ‘camera helmet’ (industrial helmets were not yet invented) and recording her daily tasks on Super-8 film. Raspé filmed both her everyday household chores and painting practice in 3 second bursts, limited by the timer for the camera. These works not only claim these lived actions as valid, and rendered such often-invisible labors palpable; they are also bodily documents of what Raspé refers to as “the minimal processes of change.” In a clinical manner we can observe her whipping cream into butter—in *Der Sadist schlägt das eindeutig Unschuldige* (1971)—baking a cake or washing dishes. These are automatic actions, sometimes violent in their transformations as well as mundane. Raspé urgently understood, in the energies and actions of her body, that “Not only as a mother, but also, equally, as a worker and as an artist, you are bound up in a system, a capitalist system,”<sup>21</sup> that “it’s also not a decision whether it’s going to be the body now or a machine, rather it’s always or almost always both.”<sup>22</sup> A bodiness and pressure much felt in *Kondensation* (1984), specially installed here for KW for the first time since its initial exhibition, where the remnants of a performance in which four kettles (originally seven) boil and whistle while staining canvases treated with pigment red, the materials—water, energy, color, canvas—not only articulating but expanding their dependent means.

### Ketty La Rocca, *Il Mio Lavoro* (1973) and *La galleria* (1974)

The two *Il Mio Lavoro* works and another work *La galleria* (1974) by Ketty La Rocca (1938–1976, IT) gradually reduce a source image until it is a mere tracing of its outline, turning reproduction into a work of abstraction or erasure. As the photographs refer both to the artist’s own labor and the viewer’s role in the production of art, they prompt the question of what information is being reproduced in this sphere and what isn’t. La Rocca wrote that “Women have no time for declarations: they have too much to do, and moreover they would then have to use language that is not their own, language that is both alien and hostile to them.”<sup>23</sup> In her works it is instead the mute bodily act of writing, as opposed to the language and rhetoric of speech, that states its politics: “Once again I propose the destruction of articulate language, which in my latest works has been encapsulated in its

- 16 Lee Lozano, Private Book 2, Entry ‘24 April 1969’, p. 13, cited in ‘Mattering Information: Lee Lozano’s ‘Infiction’ Helena Vilalta, Central Saint Martins Paper presented at the AAH Annual Conference, Edinburgh, 8 April 2016. Sourced from: <https://ualresearchonline.arts.ac.uk/id/eprint/9436/1/Helena%20Vilalta%20Lee%20Lozano%20and%20Cybernetics.pdf> 31/05/2021.
- 17 Paraphrased from Lozano, Lee, *General Strike Piece*, 1969. Graphite and ink on paper.
- 18 Lozano, Lee, “I have no identity”, Language Piece, September 8, 1971.
- 19 <https://static1.squarespace.com/static/57bf9dec725e25faad61f97d/t/605cf1fcc047db117f2ddf8/1616703996800/Henrik+Olesen-press+release.pdf>
- 20 Ibid.
- 21 <http://lohringer13florida.org/upload/Florida%20Magazin%2302.pdf> p. 111.
- 22 Ibid. p. 118.
- 23 La Rocca, Ketty, *i suoi scritti*, by Lucilla Saccà, Martano Editore 2005. Cited in Ketty La Rocca. *High Voltage Tightrope Walker*, Barbara Fässler. Translator into English: Valdis Bērziņš. Sourced from: <http://www.barbarafaessler.com/writing/content/ketty-la-rocca.-high-voltage-tightrope-walker/>

metalinguage dimension and is masked behind the function of a constant reducer.”<sup>24</sup> In this sense, living the photographic image, with “dirty eyes, dirty hands and a dirty brain” is to “re-live them along with all the stereotypes of knowledge that have been imposed on me, until they become something completely different for me, become an image of “them” outside and beyond any kind of collective reading.”<sup>25</sup>

### **Sturtevant, *Study for Yvonne Rainer’s “Three Seascapes” (1967)***

Sturtevant’s (1924–2014, US) *Study for Yvonne Rainer’s “Three Seascapes”*, is a photographic document of the artist replicating the original score by Yvonne Rainer. The replicating gesture both inserts her practice within the tradition of the score as an instruction made for restaging, while mining repetition, as a durational act, for its potential to produce difference. Not only does the score already propose repetition and difference, and so already do away with the reference to copy or object, Sturtevant’s *Study for Yvonne Rainer’s “Three Seascapes”* further complexifies its status as “repetition moved to the higher power of differentiation and non-identity.”<sup>26</sup> This non-identity situates us in what Sturtevant termed the ‘under-structure of art’<sup>27</sup>, a space of thought, the ‘bad buzz’<sup>28</sup> where “the emotional and intellectual jolt in encountering a known object that is then denied its contents’ results, if not in immediate rejection, in a shifting and disturbing mode of thought. There is a loss of balance that demands going beyond.”<sup>29</sup>

### **Otto Wagner, *Postsparkasse Chairs (1906, reproduction by GTV, 2021)***

Designed by Austrian architect Otto Wagner for the banking operations of his Postsparkasse in Vienna in the form of five original prototypes (three reproductions by Gebrüder Thonet Vienna GmbH are on view here), from the executive chair to the stool for the tellers, each piece reveals its place and function in the company structure. Of interest here is not only their echo of hierarchy, but also the message that is imprinted in the seated bodies through daily usage. As Wagner stated in his *Modern Architecture*, a guidebook for his students, “There are two conditions demanded by modern man that can be considered to be criteria: THE GREATEST POSSIBLE CONVENIENCE AND THE GREATEST POSSIBLE CLEANLINESS. All attempts that do not take these postulates into consideration can only lead to something of no value, and all artistic productions that are not consistent with these rules will prove incapable of living. Examples of this are legion. Inconvenient staircases; everything unmanageable, impractical, hard to clean; everything structurally wrong; all objects that are difficult to manufacture, in which, therefore, the appearance does not correspond to the cost of production; all furnishings insufficiently hygienic, furniture with sharp corners, chairs that do not fit the human form...”<sup>30</sup>

### **Martin Wong, *Traffic Signs for the Hearing Impaired: Stop (1990)***

Martin Wong’s (1946–1999, US) *Traffic Signs for the Hearing Impaired: Stop* translates the standardized language of traffic signs into American Sign Language (ASL), the manual alphabet of the hearing impaired. Working with the normalizing effects of signs, information, and language, Wong’s paintings are however much more than translations: They are movements, they are actions with consequences in that they imagine the world differently. In a hand written artist statement for a picture show in 1983, Wong writes, in capitals, “TAKING IT DOWN TO STREET LEVEL THIS TIME, I WANTED TO FOCUS IN CLOSE ON THE ENDLESS LAYERS OF CONFLICT AND CONFINEMENT THAT HAS US ALL BOUND TOGETHER IN THIS LIFE WITHOUT POSSIBILITY OF PAROLE.”<sup>31</sup> That disenfranchisement, that alienation, is in Wong’s world also a distance that makes possible an intimacy. Here, the project is not one of assimilation as much as it is one that touches on the profound commonality of the experience of externality.

24 Ibid.

25 Ibid.

26 [https://static1.squarespace.com/static/54889e73e4b0a2c1f9891289/t/56606f5de4b022d97d97fdac/1449160541335/Sturtevant\\_Razzle+Dazzle+of+Thinking.pdf](https://static1.squarespace.com/static/54889e73e4b0a2c1f9891289/t/56606f5de4b022d97d97fdac/1449160541335/Sturtevant_Razzle+Dazzle+of+Thinking.pdf)

27 Ibid.

28 Sturtevant, 2005, with Peter Halley, *Index Magazine*. Sourced from: <http://www.indexmagazine.com/interviews/sturtevant.shtml> 31/05/2021.

29 [https://static1.squarespace.com/static/54889e73e4b0a2c1f9891289/t/56606f5de4b022d97d97fdac/1449160541335/Sturtevant\\_Razzle+Dazzle+of+Thinking.pdf](https://static1.squarespace.com/static/54889e73e4b0a2c1f9891289/t/56606f5de4b022d97d97fdac/1449160541335/Sturtevant_Razzle+Dazzle+of+Thinking.pdf)

30 <https://d2aohiyo3d3idm.cloudfront.net/publications/virtuallibrary/0226869393.pdf>, p. 116.

31 Wong, Martin, *Artist Statement for Semaphore Gallery, 1984*. As featured in Julie Ault’s ‘Afterlife’, Buchholz Galerie, (2015, NY). Sourced from: [https://en.wikipedia.org/wiki/Martin\\_Wong#/media/File:Martin\\_Wong,\\_Artist\\_Statement\\_for\\_Semaphore\\_Gallery,\\_1984.jpg](https://en.wikipedia.org/wiki/Martin_Wong#/media/File:Martin_Wong,_Artist_Statement_for_Semaphore_Gallery,_1984.jpg) 31/05/2021.



The work *the relation between your body length and the length—the width—and the heights of the gallery = 1:x 1:y etc.* by Stanley Brouwn will be presented concurrently to *Zeros and Ones* on the third floor of KW from July 3 – August 8, 2021. It is presented on loan from the Haubrok Foundation.

#### **Public Program**

Ghislaine Leung  
Talk: *Questions Only*  
13 July 21, 7 pm

Silvia Kolbowski  
Talk: *These Goods Are Available At...*  
12 August 21, 7 pm

Guided tour through the exhibition with curator Kathrin Bentele  
19 August 21, 7 pm  
In German  
Admission: included in exhibition ticket

Guided tour through the exhibition with curator Anna Gritz  
5 September 21, 2 pm  
In English  
Admission: included in exhibition ticket

Louise Lawler  
Screening: *A Movie Will Be Shown Without the Picture*  
9 September 21, 7 pm  
For further information, please visit KW's website.



Lutz Bacher, *In Memory of My Feelings*, 1990; Courtesy The Estate of Lutz Bacher and Galerie Buchholz, Berlin/Cologne/New York

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### Opening Hours

Wednesday–Monday 11 am–7 pm  
Thursday 11 am–9 pm  
Closed on Tuesday

### Admission

8 € / reduced 6 €  
berlinpass holders 4 €  
Free admission to visitors up to and including 18,  
Friends of KW and Berlin Biennale, and  
KW Lover\* cardholders  
Free admission to all visitors on Thursday evenings  
from 6–9 pm

### Tours with KW Guides

During regular opening hours, from Monday to Friday,  
visitors of KW can participate in short introductions to  
the exhibitions by the KW Guides. Please reach out to  
our staff at the ticket counter. Participation is free of  
charge.

### Public Guided Tours

Saturday 10 July, 7 + 21 August, and 18 September,  
4 pm, in English  
Sunday 18 July, 1 + 15 + 29 August, and 12 September,  
4 pm, in German  
Admission: included in exhibition ticket  
Participation only after prior registration with  
Museumsdienst Berlin. Limited capacity.

Museumsdienst Berlin  
Tel.: +49 (0)30 247 49 888  
(Mon–Fri: 9 am–3 pm, Sat–Sun: 9 am–1 pm)  
museumsdienst@kulturprojekte.berlin

### Hygiene measures

In accordance with the applicable standards of the  
State of Berlin, comprehensive hygiene measures  
have been taken to protect visitors and staff. The total  
number of visitors permitted into each floor of the  
exhibition is limited and depends on the current  
regulations. Updated information will be available on  
our website. Wearing a FFP2 mask is obligatory during  
your stay at KW. We ask you to observe the cough  
and sneeze etiquette. Disinfectant dispensers are  
available for you at the entrance.

Please only visit KW if you feel healthy.  
We look forward to your stay!

### Colophon

Curators: Kathrin Bentele, Anna Gritz, Ghislaine Leung  
Public Program and Outreach: Linda Franken,  
Sarah Wessel  
Head of Production: Claire Spilker  
Technical Management: Wilken Schade  
Head of Installation, Media Technology: Markus Krieger  
Installation Team: KW Installation Team  
Registrars: Monika Grzymislawski,  
Carlotta Gonindard Liebe  
Education and Art Mediation: Katja Zeidler, Duygu Örs  
Press and Communication: Natanja von Stosch,  
Janine Muckermann  
Text and Editing: Kathrin Bentele, Anna Gritz,  
Ghislaine Leung  
Translation: Lutz Breitingner  
Trainee: Sofie Krogh Christensen  
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Sophie Huguenin, Orphée Ibrahim, Justin Mamat,  
Maria Papadouli

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