

Press Kit

Berlin Art Week Program

Evelyn Taocheng Wang

Jamie Crewe

Beatrice Gibson

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Image and text material can be downloaded at kw-berlin.de/en/contact/press.

As of September 14, 2018 / Subject to change

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Press Release Berlin, August 14, 2018

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KW announces Berlin Art Week program 2018

As part of this year's Berlin Art Week, KW Institute for Contemporary Art is thrilled to announce the opening of two exhibitions: *What is he afraid of?* by **Evelyn Taocheng Wang**, taking place at KW's own premises; and **KW Production Series: Beatrice Gibson and Jamie Crewe**, as the last project from our *KW on location* program, which will be on view at the Julia Stoschek Collection Berlin. Both exhibitions highlight and press into KW's investigation of the body and its relationship to politics, identity, technology, and architecture.

Pause: Evelyn Taocheng Wang

What is he afraid of?

September 27–30, 2018

Opening: September 26, 2018, 7 pm

Press preview: September 26, 2018, 11 am

As part of the *Pause* series, KW presents a new commission by artist **Evelyn Taocheng Wang** (born 1981 in 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. The new work is a result of Wang's reflection on differing versions of mythologies that derive from various origins, have been written, altered, edited, and retold over time in different cultural contexts. While focusing on the fairy tale of *The Princess and the Frog*, this project is closely related to questions of transformation and the fluidity of identity. Taking the notion of the fictionalization of characters as well as an actual architectural site, the exhibition becomes a space where narratives are translated into a spatial structure within KW's main hall. The institution's premises symbolize both the architecture of the body and its structure in the process of transformation.

Pause is 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.

The exhibition is curated by Maurin Dietrich and Cathrin Mayer and, KW's assistant curators.

KW Production Series: Beatrice Gibson and Jamie Crewe

September 27–December 16, 2018

Opening: September 26, 2018, 7 pm

Venue: Julia Stoschek Collection Berlin, Leipziger Str. 60 (Entrance: Jerusalemer Straße), 10117 Berlin-Mitte

KW Production Series is a new commissioning project dedicated to artists' moving image works and organized in collaboration with the JULIA STOSCHEK COLLECTION and OUTSET Germany_Switzerland. Within this ongoing series, KW seeks to identify and support artists who are at a pivotal moment in their work and career—those who will benefit not only from the financial support and institutional visibility this opportunity provides, but also those who will be able to use KW Production Series to significantly contribute towards the depth and rigor of their artistic practice. KW Production Series is produced by Mason Leaver-Yap, KW's Associate Curator, and takes inspiration from KW's founding principles as a place for production, critical exchange, and thoughtful collaboration.

The first two commissions are by London-based artist and filmmaker **Beatrice Gibson** (born 1978 in London), and Glasgow-based artist and singer **Jamie Crewe** (born 1987 in Manchester).

Beatrice Gibson, *I Hope I'm Loud When I'm Dead*, 2018

Exploring ideas around gender, poetry, and disobedience, Beatrice Gibson's 16mm film *I Hope I'm Loud When I'm Dead* was developed with two of the USA's most significant living poets—CA Conrad and Eileen Myles. The filmmaker tersely distills material shot on the eve of the 45th presidential inauguration in January 2017 and blends moments of perilous public authority with more intimate scenes and tender portraits. The film uses poetry as a means to reckon with the present, and casts the figure of the poet as a guide in times of chaos.

I Hope I'm Loud When I'm Dead is a co-commission with Camden Arts Centre, London, Bergen Kunsthall (NO), and Mercer Union, Toronto (CA).

Jamie Crewe, *Pastoral Drama*, 2018

Over the course of a year, Jamie Crewe worked daily on the double-channel HD video *Pastoral Drama*. The piece comprises two parallel videos that use allegory and animation to think about progress. Through intricate drawings in ink and pencil, speckled clay, and encrusted plasticine, Crewe reflects upon the evolution of mythic narratives, (inter-)personal change, and collective political time. *Pastoral Drama* juxtaposes the ancient Greek legend of Eurydice and the Underworld with Agostino Agazzari's *Eumelio*, a 17th-century opera composed for the male inhabitants of a Roman seminary. *Eumelio*'s titular male figure stands in for Eurydice, and so achieves a different fate. In its double telling, *Pastoral Drama* envisions the collapse of mythic pasts with the dangerous after-world of the present.

Pastoral Drama is a co-commission with Tramway, Glasgow.

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

The exhibition *What is he afraid of?* by Evelyn Taocheng Wang is kindly supported by the Dutch Embassy and Galerie Fons Welters, Amsterdam.

KW Production Series is made possible with generous support by the JULIA STOSCHEK FOUNDATION and OUTSET Germany_Switzerland.

Pause: Evelyn Taocheng Wang *What is he afraid of?* 27–30 September 2018

Opening: 26 September 2018, 7pm

As part of the *Pause* series, KW presents a new commission by artist **Evelyn Taocheng Wang**. 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 17th 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 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.

Curators: Maurin Dietrich, Cathrin Mayer

With kind support of the Dutch Embassy and Galerie Fons Welters, Amsterdam, Carlos/Ishikawa, London, and Company Gallery, New York

Biography

Born in 1981 in Chengdu (CN), Evelyn Taocheng Wang moved to Germany to attend the Städelschule in Frankfurt am Main following her studies in traditional Chinese painting and literature at the Nanjing Normal University. She subsequently participated in a residency program at the De Atelier in Amsterdam from 2012 to 2014. In her diverse practice that ranges from classical illustration and painting to video and performance, she addresses the apparently fixed presentation of identity, sexuality, gender roles, ethnicity, and socioeconomic background. Her works have been shown in numerous international exhibitions, including *Four Seas of Women Tragedy* at the Galerie Fons Welters in Amsterdam, *Embarrassed Person is Always Difficult to Avoid Embarrassed Things* at Carlos/Ishikawa Gallery in London, and *Heatweave Wrinkle* at Chateau Shatto in Los Angeles. She was included in documenta14 and received the renowned De Volkskrant Beeldende Kunst prize. The exhibition at KW Institute for Contemporary Art nevertheless marks Wang's first solo exhibition in Berlin.

Public Program

Talk with Evelyn Taocheng Wang

With the curators Maurin Dietrich and Cathrin Mayer

30 September 2018, 5pm

Venue: KW Studio, Auguststraße 69, Front house, 10117 Berlin

Mediation

Free guided tours

Visitors can constantly take part in free guided tours through the exhibitions during the opening hours.

KW Production Series: Jamie Crewe and Beatrice Gibson 27 September – 16 December 18

Opening: 26 September 18, 7pm

Address: Julia Stoschek Collection Berlin, Leipziger Str. 60 (Entrance: Jerusalemer Straße),
10117 Berlin-Mitte

Opening hours: Every Sat–Sun, noon–6 pm

Extended opening hours during Berlin Art Week 18: September 26–30, daily from 12 am–8 pm

U2 Hausvogteiplatz / Bus 265, M48 Jerusalemer Straße

Admission: 5 €

Wheelchair accessible only on the groundfloor

KW Production Series is a new commissioning project, organized in collaboration with the JULIA STOSCHEK COLLECTION and OUTSET Germany_Switzerland. It is dedicated to artists' moving image works and concentrates on two new productions per year. The project takes inspiration from KW Institute for Contemporary Art's founding principles as a place for production, critical exchange, and thoughtful collaboration.

Within this ongoing series, KW seeks to identify and serve artists who are at a pivotal moment in their work and career—those who will benefit not only from the financial support and institutional visibility this opportunity provides, but also those who will be able to use KW Production Series to significantly contribute towards the depth and rigor of their artistic practice.

KW Production Series is produced by Mason Leaver-Yap, KW's Associate Curator.

Jamie Crewe

Pastoral Drama, 2018

Double-channel HD video, 2018, 30 min

Pastoral Drama comprises two simultaneously played videos that use allegory and animation to think about what might constitute progress. Drawing from the ancient Greek myth of Eurydice and from Agostino Agazzari's *Eumelio* (a 17th-century opera in which the titular male character stands in for Eurydice, and achieves a different fate), the video work emphasises the cleft between boy and woman, and envisions the collapse of a mythic past.

Filed chronologically over the course of a year, *Pastoral Drama* uses intricate drawings, speckled clay, encrusted plasticine, agglomerations of lichen and glitter, and weeping ink to construct the parallel narratives of Eurydice and Eumelio. Both of their characteristics are modelled on those of the artist at the age of 21, with masculine or feminine attributes exaggerated respectively, while other characters are modelled on classical statuary.

Informed by months of shifting thought over the course of the work's production, themes of rule-setting, documentary ethics, abominable half-people, the body as hell, transgender subjectivity, gay exile and representational ambivalence churn through the work's double narrative. Upon reaching the end of their tales, one story fades to black, while the other lurches into nonsense and disaster.

Pastoral Drama explores forms of vision and knowledge that trigger disaster or the erasure of a vulnerable subject. But at its most hopeful, the work also tests how a vulnerable and delicate thing might move forward, into the future.

Pastoral Drama is a co-commission with Tramway, Glasgow.

Biography

Jamie Crewe (born 1987 in Manchester) lives and works as an artist and singer in Glasgow. They received a Bachelor's degree in contemporary fine art from the Sheffield Hallam University in 2009 and a Master of Fine Arts from the Glasgow School of Art in 2015. Their work ranges from objects, moving images, print, installations, text, and publications, which oscillate between visceral dilettantism and professional sophistication. They have had two solo exhibitions: *Female Executioner* at Gasworks Gallery in London (2017) and *But what was most awful was a girl who was singing* at Transmission Gallery in Glasgow (2016). Crewe participated in group exhibitions in Prague, Copenhagen, Edinburgh, Vienna, and Belfast. They are currently doing the Experimental Film and Artists' Moving Image residency at Cove Park. In 2016, Crewe were the artist in residence at Gasworks Gallery in London. They received an honorary award from the Glasgow Sculpture Studios in 2015 for their MFA degree show.

Beatrice Gibson

I Hope I'm Loud When I'm Dead, 2018

16mm transferred to HD video, 2018, 21 min

Using poetry as a means to reckon with an uncertain present, *I Hope I'm Loud When I'm Dead* references the consequences of political upheaval, violent conflict, and forced migration. Gibson's film began as portraits of two of the USA's most significant living poets, CAConrad and Eileen Myles, filmed on the eve of the 45th presidential inauguration in January 2017.

Gibson continued to shoot the work through the following year in America and Europe, weaving CAConrad and Myles' words with those of Audre Lorde, Alice Notely, Adrienne Rich, alongside intimate personal portraits of her own life and family. The film is a curiously intimate work—one which seeks out the power of ritual, and casts the poet as a prophet, fit to navigate a different path through times of perilous authority.

Taking its title from CAConrad's own poetry, *I Hope I'm Loud When I'm Dead* reflects and intensifies Gibson's way of working: of collaboration, inspiration, complicity and participation. At times, it also alludes to glimpses of a future and as-yet unfinished film: an adaptation of another great poet's unrealised film script, Gertrude Stein's *Deux soeurs qui sont pas soeurs* (1929).

I Hope I'm Loud When I'm Dead is a co-commission with Camden Arts Centre, London, Bergen Kunsthall, Bergen, and Mercer Union, Toronto.

Biography

Beatrice Gibson (born 1978 in London) is a London based artist and filmmaker. She previously completed degrees in philosophy and visual culture and is currently pursuing her doctoral studies at the Centre for Research Architecture at Goldsmiths College under Eyal Weizman. Her current artistic practice deals with the politics and poetics of everyday sites and spaces and is site-specific, research-based, and participatory. She uses different media in her practice, ranging from performance and film to text. Her most recent solo exhibitions were *Beatrice Gibson* at Grazer Kunstverein and MUDAM Luxembourg (2016). Gibson is twice winner of The Tiger Award for best short film at the Rotterdam International Film Festival and winner of the 2015 Baloise Art Prize, Art Basel. In 2013 she was nominated for both the Jarman Award for Artists Film and The Max Mara Whitechapel Prize for Women.

Upcoming Exhibitions

Beatriz González

Retrospective 1965–2017

13 October 2018 – 6 January 2019

Opening: 12 October 2018

Tamara Henderson

Womb Life

3 November 2018 – 6 January 2019

Opening: 2 November 2018

Steve Bishop

Deliquescing

3 November 2018 – 6 January 2019

Opening: 2 November 2018

Sidsel Meineche Hansen

Real Doll Theatre

3 November 2018 – 6 January 2019

Opening: 2 November 2018

10th anniversary Videoart at Midnight

Christian Friedrich

8–16 December 2018

Opening: 7 December 2018

Partners



Kingdom of the Netherlands

The exhibition *Pause: Evelyn Taocheng Wang* *What is he afraid of?* is kindly supported by the Dutch Embassy and Galerie Fons Welters, Amsterdam, Carlos/Ishikawa, London, and Company Gallery, New York.

BERLIN
ART 26 — 30 SEP 2018
WEEK

The exhibitions *Pause: Evelyn Taocheng Wang* and *KW Production Series: Jamie Crewe and Beatrice Gibson* are part of Berlin Art Week 2018.

JULIA STOSCHEK FOUNDATION outset.

KW Production Series is made possible with generous support by the JULIA STOSCHEK FOUNDATION and OUTSET Germany_Switzerland

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