

Press Kit Steve Bishop Tamara Henderson Sidsel Meineche Hansen

Content

Press Release
Steve Bishop
Biography
Tamara Henderson
Biography
Sidsel Meineche Hansen
Biography
Public Program
Mediation
Upcoming Exhibition
Partner

Press material

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Press Release Berlin, September 27, 2018

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KW announces Fall Program 2018

Beatriz González

Retrospective 1965–2017

October 13, 2018 – January 6, 2019

Opening: October 12, 2018, 7 pm

Curators: María Inés Rodríguez, Krist Gruijthuisen

Steve Bishop

Deliquescing

November 3, 2018 – January 6, 2019

Opening: November 2, 2018, 7 pm

Curator: Anna Gritz

Tamara Henderson

Womb Life

November 3, 2018 – January 6, 2019

Opening: November 2, 2018, 7 pm

Curator: Anna Gritz

Sidsel Meineche Hansen

Real Doll Theatre

November 3, 2018 – January 6, 2019

Opening: November 2, 2018, 7 pm

Curator: Anna Gritz

KW Institute for Contemporary Art continues its exhibition program this fall with a major survey of the work of Colombian artist **Beatriz González**. It marks the first presentation of this scale outside of Colombia and is produced in collaboration with CAPC musée d'art contemporain de Bordeaux and Museo Nacional Centro de Arte Reina Sofía, Madrid.

In the late 1950s, González established an artistic practice that was strongly influenced by icon paintings, art-historical motifs, and local styles. Since then, González' work deals with scenes from everyday life in her native Colombia as well as public rituals of protest. The artist broke with Pop Art's anonymous, impersonal style by addressing political events from the country's recent history through personal and intimate matters.

The exhibition features 60 years of González' internationally acknowledged work and displays a selection of over 120 works created between 1965 and 2017. A comprehensive monographic publication accompanies the exhibition *Retrospective 1965–2017* by Beatriz González.

Three monographic exhibitions by artists **Steve Bishop**, **Tamara Henderson**, and **Sidsel Meineche Hansen** will be presented three weeks after the exhibition opening of Beatriz González. The three presentations include newly commissioned work, each of them reveals subtle connections to González' work by tracing the relationship between the appropriation of imagery, body politics, and subjects taken from contemporary culture.

Steve Bishop focuses on creating complex, surreal spatial structures. He is interested in questions of memory, the possibility of preservation, and how architectural spaces can reflect interior states. The conjuring of subtle emotional worlds through more or less abstract, biographical, dream-like, and parallel worlds is a leitmotif in Bishop's artistic practice. The exhibition *Deliquescing* unfolds through interaction with an abandoned modern town in Northern British Columbia and the restorative qualities of the Lion's mane mushroom, exploring the fragility of memory and the possibility of its preservation against the effects of time.

Tamara Henderson's creative process develops its own mythology out of the ongoing process of writing and drawing, notes on everyday objects and their movement patterns, as well as records of their appearance under hypnosis and in dreams. Her practice takes an instinctive approach and inanimate objects often become implicated in storytelling, shape shifting across different bodies of work, time zones, and spaces. For KW, a hypnotic encounter at Gatwick Airport forms the foundation for a new body of work entitled *Womb Life*, consisting of a film in five parts, a group of characters masked as items of furniture, and custom-made curtains enveloping the space.

Sidsel Meineche Hansen's practice focuses on the industrial complex that connects virtual and robotic bodies with human labor within the pharmaceutical, pornographic, and tech industries. For the exhibition *Real Doll Theatre*, Meineche Hansen continues this line of enquiry, with focus on the concept and marketisation of sex robots, as one derivative of automated reproductive labour. Along different but parallel veins, the exhibition also explores art's consumption and the services that artists are expected to provide.

The exhibition by Beatriz González is funded by the German Federal Cultural Foundation. The exhibition by Steve Bishop is generously supported by the British Council through Arts Council England, the Henry Moore Foundation, the Embassy of Canada in Berlin, the Canada Council for the Arts, and Kvadrat.

The exhibition by Tamara Henderson is generously supported by the Embassy of Canada in Berlin, and Kvadrat.

The exhibition by Sidsel Meineche Hansen is co-produced by Kunsthall Aarhus Gallery of Denmark – Statens Museum for Kunst and KW, and is funded by the Danish Arts Foundation and generously supported by Kvadrat.

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

Steve Bishop

Deliquescing

November 3, 2018 – January 6, 2019

Opening: November 2, 2018, 7 pm

In his practice, London-based artist Steve Bishop focuses on creating complex, surreal spatial environments that conjure subtle emotional states through the evocation of abstract, biographically informed, dream-like parallel worlds. His objects, films, and sculptures address questions of remembrance and how architectural spaces can reflect interior states.

For his exhibition *Deliquescing* at KW, Bishop builds upon a body of research that focuses specifically on the fragility of memory and the potential for its preservation, defying the gradual breakdown of matter through the effects of time. The exhibition is based on two distinct but interrelated pillars: one of which is a deserted town in Northern Canada that was built in 1981 to house the workers of a nearby mine and then abandoned in 1983. Its remarkably intact state is due to the constant struggle to prevent the surrounding forest from reclaiming the town and is a testament to the live-in caretaker, who ensures that the lawns are mowed and the buildings are heated. The other point of departure is the unique restorative qualities of the lion's mane mushroom: an edible, bulbous-looking mushroom native to the forests of North America, Europe and Asia that has shown a remarkable ability to stimulate the synthesis of nerve growth factor in the brain. Lion's mane is sold as a dietary supplement for memory enhancement and is being researched as a potential medicine for the treatment of Alzheimer's disease.

A large structural frame covered in a semi-opaque polyethylene tarp retains the specific air conditions needed for growing the mushrooms within the exhibition space. The tarp is both a practical element and a conceptual membrane, setting apart the two realms that frame the exhibition; the world where the mushrooms grow and that of the town. Paintings reproduced from the town are displayed behind the tarp, suggesting a fuzziness or out-of-reach quality. In the context of the exhibition, the preservation of the town, the uses of the mushroom, and the growing of the mushrooms in the gallery are brought together as interrelated symbols of "caretaking" and "maintenance," summoning a feeling of something suspended in the oblique feeling of half-remembering. The work displays a certain sense of aliveness, a charge that highlights a vulnerability in the process of continual growing and in turn deliquescing in a cyclical progression. Bishop strikes a delicate balance between a social blankness and a familiar—if not personal—specificity that both stimulate sensations of a shared consciousness.

The exhibition is accompanied by a publication that continues the underlying research and allows for a broader view of Bishop's work. An interview with Anna Gritz and essays by Orit Gat, Gary Zhexi Zhang and Anna Tsing provide theoretical perspectives on the subjects of his research and contextually frame the larger objectives of the exhibition.

Biography

Steve Bishop (born 1983, Toronto, CA) explores the tension between the mundane present in our everyday environment and the emotionally charged in our personal memories. Invested in questions of memory and association, he traces possibilities of preservation, of forgetting and decomposition; to create complex, surreal spatial structures, which demonstrate the way in which architectural spaces reflect on interior states. The conjuring of subtle emotional states through abstract, biographical, dream-like, and parallel worlds weaves through Bishop's artistic practice as common thread, finding its way into the creation of objects, films and installations.

Born in Toronto, CA, and growing up in Bristol, GB, Bishop now lives and works in London. He studied at the Royal College of Art and Kingston University, London. Recent solo exhibitions include *Seeing is forgetting what you're looking at or what it's called or something* at Frankfurt am Main, Berlin (2017), *What Would It Be Without You* at Talion, Tokyo (2017), *Insulated by the Boundary* at AND NOW, Dallas (2016), and *You'd Be So Nice to Come Home To* at Supportico Lopez, Los Angeles (2016).

Tamara Henderson

Womb Life

November 3, 2018 – January 6, 2019

Opening: November 2, 2018, 7 pm

The foundation for the exhibition *Womb Life* by Tamara Henderson is manifold. One strand can be traced back to an encounter at Gatwick Airport. At 10 am on Sunday, May 27, 2018, in a Tokyo-style hotel room capsule, the artist had an impromptu hypnotherapy session with the hypnotist Marcos Lutyens. The written account by Lutyens tells us that an inward-leading progression took place: "(...) into the mud, the clay, the slip. Dissolving downwards into the loam with an x-ray view of time and space and body."

Tamara Henderson's process of creation develops its own mythology out of an ongoing practice of writing, drawing, and making notations of everyday objects. She registers patterns in objects and atmospheric phenomena and logs their appearance in dreams in order to expand conventional registers of consciousness. The hypnosis session paved the way for a multitude of resulting evolutions that would eventually become the work for the exhibition in the form of a film and a body of sculptures—born from the language of the mud, matured in the body of the artist, decoded by the umbilical chord, and finally grounded by the pulse of the placenta.

For KW the exhibition takes the shape of a new five-channel film, also entitled *Womb Life* (2018), accompanied by a group of five characters masked as performative items of furniture and equipped with intrinsic sensorial instructions for the willing participant. Henderson works through an instinctive approach. Here, inanimate objects often become implicated in the act of storytelling as they shape-shift their way across different bodies of work, time zones, and spaces.

The film, shot on 16mm and edited in camera, chronicles the epic journey of the project, from its initiation under hypnosis at Gatwick Airport, the birth of its characters as part of the Kiln Residency at CASS Sculpture, a performance at the London Flower Market for Art Night 2018, to its final iterations as furniture sculptures at KW. Each of the five characters is conceived as a performative body that has a key role in the conception of the film—lighting its body, amplifying its voice, and recording its movement. The characters derive from aspects of the circadian life cycle of creation in nature: from the origins of life in seeds and from the interplay between the elements of light, earth, and water.

In the galleries the windows are shrouded in custom-made curtains culled from previous bodies of work, transforming the exhibition space into a cavernous viewing room that hosts the intricate interaction between the film and the sculptures. The new body of work is further accompanied by a selection of older works by the artist to illustrate the complex process of creating the pieces as something only partially under the artist's control, while also being outsourced to unconscious processes informed by hypnosis-, trance-, and dream-like states.

Biography

Tamara Henderson (born 1982, Sackville, New Brunswick, CA) invites us to escape from a world of conscious experience into surrealistic replicas of her dreams through writings, sculptures and 16mm films. Impressions left by dreams and hypnosis feed into her work as inspiration, such as her anthropomorphic, furniture-like sculptures that she has been creating since 2011. Her short, non-narrative films unfold in free associative imagery, often featuring long takes of haunting objects charged with a mythical emotive substance. Ever since her first hypnotherapy session, Henderson has developed her own methodology of carefully recording her experiences and imaginations emerging from a state of unconscious into sketches, notes, and journals, successively molding these into films, sculptures and immersive installations.

Tamara Henderson studied at the Nova Scotia College of Art and Design in Halifax, at the Städelschule in Frankfurt am Main and at the Royal Institute of Art in Stockholm. Her work has been included in exhibitions at Serpentine Galleries, London (2017), REDCAT, Los Angeles (2016), Glasgow International (2016), Moderna Museet, Stockholm (2016), Rodeo, Istanbul (2013), Western Front, Vancouver (2013) and at dOCUMENTA (13), Kassel (2012).

Sidsel Meineche Hansen

Real Doll Theatre

November 3, 2018 – January 6, 2019

Opening: November 2, 2018, 7 pm

For KW, London-based artist Sidsel Meineche Hansen presents the exhibition *Real Doll Theatre*, which includes collaborative works with filmmaker Therese Henningsen and musicians Asger and Holger Hartvig, as well as a live set by the London-based Music project *Ectopia* of Adam Christensen, Jack Brennan and Viki Steiri.

Sidsel Meineche Hansen's practice focuses on the industrial complex that connects virtual and robotic bodies with human labor in the pharmaceutical, pornographic, and tech industries. *Real Doll Theatre* continues this line of enquiry, with particular focus on the development of sex dolls and robots, as one derivative of automated reproductive labor, that creates a split in ownership between gendered products and embodied genders.

The exhibition at KW includes new video work, laser-cut drawings, sound and sculpture and unfolds through the notion of reproductive labor as animation. Reminiscent of Gregorian chanting the song *Neo-libertine* (2018), made in collaboration with Asger and Holger Hartvig, will be playing at regular intervals in the gallery. The space is divided into two by a scenographic element, entitled *Hellmouth (To Madame)* (2018), a double-sided latex orifice that references the magical play of medieval theatre and functions as the stage-set for the performance by *Ectopia*. The division forces the visitor to approach the exhibition from two separate vantage points, that problematize the inbuilt hierarchies of what is "man-made" in service of desires.

One side features the sculpture *Daddy Mould* (2018). Made from fiberglass, it reflects the industrial standardized production of female forms that dominates the design of sex robots and dolls. On the other side *Untitled (Sex Robot)* (2018), which takes the form of a ball-jointed, life-size wooden doll, is accompanied by the video *Maintanancer* (2018), made in collaboration with Therese Henningsen. The video explores sex work and the maintenance of sex dolls in the context of a German (doll) brothel. It documents the initial transitions into post-human prostitution, where sex work shifts from the physical body of the sex worker onto the sex doll or robot, with the doll as an interlocutor, whose dead weight demands regular lifting, disinfection and repair.

Along different but parallel veins, the exhibition explores art's consumption, questioning the implication of the artist's role as both producer and product, and the limited control they have over their market value. The presentation at KW is part of a developing body of work called *PRE-ORDER I-III*, which unfolds across three venues: Kunsthal Aarhus, the National Gallery of Denmark – Statens Museum for Kunst, and KW. The three exhibitions share the same conceptual framework and economy, with each of these institutions contributing towards the development of the sculpture *Untitled (Sex Robot)*. To the adult market of frictionless silicon bodies, the sculpture *Untitled (Sex Robot)* adds an abject and institutionally financed prototype, with consequent new replicas to be made on demand. This association between sex and art as commodities is not posed as metaphorical one, but positions the art object in parallel to the sex robot, as a result of instrumentalised desire, embedded within their production, distribution, and sale.

Biography

Sidseleine Meineche Hansen (born 1981, Ry, DK) focuses on the industrial complex that connects virtual and robotic bodies with human labor within the pharmaceutical, pornographic, and tech industries. Through an intensive focus on micro political mechanisms, she pursues an investigation of nervousness as a kind of institutional critique and examines digital space as a parallel psychological world while scrutinizing how questions of chauvinism and capitalism reflect themselves in it. With recent work she continues this line of enquiry, with focus on the concept and marketisation of sex robots, as one derivative of automated reproductive labour. Along different but parallel veins, Meineche Hansen explores art's consumption and the services that artists are expected to provide.

Sidseleine Meineche Hansen lives and works in London. Meineche Hansen studied at the Royal Danish Academy of Fine Arts in Copenhagen, Städelschule in Frankfurt am Main and Goldsmiths, University of London. She is a professor at Funen Art Academy in Odense. Recent solo exhibitions include *End-user* at Kunsthall Aarhus (2018), *SECOND SEX WAR* at Gasworks, London and Trondheim Art Museum, Trondheim (2016), *NO RIGHT WAY 2 CUM* at Transmission, Glasgow (2016), and *ONE-self* at Temporary Gallery, Cologne (2015).

Public Program

Guided tours with mushroom expert Sylvia Hutter through the exhibition by Steve Bishop

November 10, 2018, 3 pm

December 6, 2018, 6 pm

Venue: 2nd floor

Please RSVP at reservation@kw-berlin.de.

Talk and publication launch with Steve Bishop

January 5, 2019, 5 pm

Venue: Pogo Bar

Please RSVP at reservation@kw-berlin.de.

Double Bill – Films of Tamara Henderson & *Cry Dr. Chicago* by George Manupelli

November 4, 2018, 7 pm

Venue: 4th floor

Admission: 5 € / 3 € reduced

Advanced tickets can be purchased online on KW's website.

Cry Dr. Chicago is preserved by Anthology Film Archives with support from the National Film Preservation Foundation

Real Doll Theatre by Sidsel Meineche Hansen presents *Ectopia*

with Adam Christensen, Jack Brennan, and Viki Steiri

November 28, 2018, 8 pm

Venue: 3rd floor

Admission: 5 € / 3 € reduced

Advanced tickets can be purchased online on KW's website.

Mediation

Free guided tours

KW offers free guided tours through the exhibitions during regular opening hours. For further information on tours for large groups (over 10 people), please contact Duygu Örs at do@kw-berlin.de or +49 30 243459-132.

Upcoming Exhibition

10th anniversary Videoart at Midnight

Christian Friedrich

December 8–16, 2018

Opening: December 7, 2018, 7 pm

The exhibition by Christian Friedrich at KW takes place in the framework of Videoart at Midnight Festival '18.

Videoart at Midnight Festival '18 (VAM) celebrates 10 years and 100 artist with a two-day artist film and video program at Kino Babylon, accompanied by a symposium at Hamburger Bahnhof – Museum für Gegenwart, Neuer Berliner Kunstverein (n.b.k.), and Akademie der Künste; the VAM-Campus event with students of the Academy of Fine Arts Leipzig (HGB), the Kunsthochschule Kassel, and the Berlin University of the Arts, as well as exhibitions at Berlinische Galerie, Galerie Pankow, and KW Institute for Contemporary Art.

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