

# Exhibition program 2018

A Year with **Prem Krishnamurthy**  
January – December 2018

In January 2018, for the residency format *A Year with ...*, **Prem Krishnamurthy** will follow Will Holder's completed 2017 residency, *Prospectus: A Year with Will Holder*, by opening a space called K, ("K-Komma"). Located outside of KW Institute for Contemporary Art in Berlin-Schöneberg, this "exhibition-making workshop" proposes a space between "studio and cube". Framed by the work of the East German graphic designer Klaus Wittkugel (1910–85), *K*, will invite local and international artists, designers, and curators to actively consider the exhibition form anew through installations, talks, and pedagogical interventions.

Prem Krishnamurthy works at the intersection between art and design as a curator, designer, writer, and educator.

*Pause:* **Ericka Beckman**  
January 18–21, 2018  
Opening: January 17, 2018

To launch the first exhibition season of 2018, KW Institute for Contemporary Art presents the installation *Super 8 Trilogy* (1978–81) by the experimental filmmaker and artist **Ericka Beckman** as part of its *Pause* series. *Super 8 Trilogy* consists of the films *We Imitate; We Break Up* (1978), *The Broken Rule* (1979) und *Out of Hand* (1981), which defy classical narrative structures and follow a choreography developed through the artist's engagement with the Swiss psychologist Jean Piaget (1896–1980). Piaget shaped research on the cognitive development of children, primarily in the field of developmental psychology, and took the view that cognitive development is accelerated by interaction with the environment.

**Judith Hopf**  
February 10 –April 15, 2018  
Opening: February 9, 2018

Since the 1990s, Judith Hopf has been developing an independent artistic language that has consistently managed to stake out new ground over the years, be it in the form of sculpture, film, drawing, performance or even stage design. Her works are deeply rooted in the use of everyday materials, like brick, concrete, glass, packaging, and plausible manufacturing processes. For her exhibition at KW, Hopf will continue her engagement with the materiality of bricks. The masoned brick works succinctly occupy an intermediary position that fluctuates between sculpture and (exhibition) architecture, both dividing and augmenting the exhibition space. These pieces will be contrasted with older bodies of work in KW, including a reworked version of Hopf's laptop sculptures. Alongside these sculptural works, the exhibition also includes a new film, a permanent commission for the KW facade, and a comprehensive publication. The exhibition by Judith Hopf is coproduced with SMK (National Gallery of Denmark).

**Trix & Robert Haussmann**  
February 10 –April 29, 2018  
Opening: February 9, 2018

The Swiss architect and designer duo **Trix & Robert Haussmann** will occupy the first and second floor of KW Institute for Contemporary Art, within a scenography conceptualized together with the curators Fredi Fischli and Niels Olsen. The show at KW will be the first significant survey of their work in Europe and showcases highlights of their personal archive, the main works of the

collection at the Museum für Gestaltung in Zurich, works of the estate by Peter Röthlisberger and actual compartments of interior design. Trix & Robert Haussmann have been pioneers in breaking with the premises of modern, canonical orders and concepts, reinterpreting playfully the linguistic dogmas of architecture theories.

**Pause: AA Bronson**

April 26–29, 2018

Opening: April 25, 2018

The second edition of *Pause* is devoted to a constellation of works by Canadian artist **AA Bronson** and will only be on view during Gallery Weekend Berlin. The presentation surveys Bronson's cabin-like structures, which he has produced over the past years. The artist is known for his collaborative work in which he wove together elements from various religions, from Tibetan Buddhism and Shamanism to Ceremonial Magic and Santeria.

**Lynn Hershman Leeson**

May 25 – July 8, 2018

Opening: May 24, 2018

**Olaf Nicolai**

*Hier wird heute Abend ein Mensch wie ein Auto ummontiert / Ohne dass er irgendetwas dabei verliert. Brecht in der Auto-Werkstatt*

A production by Berliner Ensemble in cooperation with KW Institute of Contemporary Art  
June 28 – July 1, 2018

During the **10<sup>th</sup> Berlin Biennale for Contemporary Art**, KW will vacate its premises and shift its program into public space, with various events and exhibitions taking place across the city of Berlin. American artist **Lynn Hershman Leeson** will revisit and reimagine her iconic *Dante Hotel* installation—one of her site-specific works from the late 1960s that marked the beginning of her work around the character Roberta Breitmore. The artist developed this alter ego over many years in private and public performances, ultimately leading her to produce her visionary works that investigate the relationships between humans and technology, identity and surveillance.

In collaboration with the Berliner Ensemble, KW will present *Dienstwagen—Helene und Bertolt in der Autowerkstatt* by artist **Olaf Nicolai**. This learning play as workshop, which is centered around a Mercedes-Benz Ponton originally owned by Helene Weigel, the former director of the Berliner Ensemble and wife of Bertolt Brecht, not only poses questions about the character of performance or theater, but also about the meaning of work in relation to economics.

**Beatriz González**

October 13 – December 16, 2018

Opening: October 12, 2018

In the fall, KW will resume the exhibition program on its premises with a major survey of the Colombian artist **Beatriz González**. The exhibition marks the first presentation of this scale outside of Colombia and is produced in collaboration with the CAPC musée d'art contemporain de Bordeaux and Museo Nacional Centro de Arte Reina Sofía in Madrid. In the late 1950s, González established an artistic practice strongly influenced by icon painting, art-historical motifs, and local styles. Since then, González' work has been concerned with everyday scenes and public protest rituals in her home country, Colombia. This first extensive presentation of her works in Europe marks a turning point in the history of reception, which, although González has attracted broad attention in Colombia and Latin America since the 1960s and 1970s, only later became known beyond Latin America.

**Tamara Henderson**

**Steve Bishop**

**Sidsel Meineche Hansen**

November 3, 2018 – January 6, 2019

Opening: November 2, 2018

Alongside **González**' exhibition, three monographic exhibitions by the artists **Tamara Henderson**, **Steve Bishop**, and **Sidsel Meineche Hansen** will be presented. These three presentations will reveal subtle connections between the artists invited and González' own work.

**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 the movement patterns of these objects and protocols their appearance in dreams. 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. **Steve Bishop** focuses on creating complex, surreal spatial structures. He is invested 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, biographic, dream-like, and parallel worlds is a leitmotiv throughout Bishop's artistic practice. At KW, these aspects of Bishop's work will unfold through an engagement with an abandoned modern town in northern British Columbia. **Sidsel Meineche Hansen**'s work focuses on the process of subjectivity formation and its relationship to capitalism. Through an intensive focus on the micro-political mechanisms of this industrial complex, she pursues an investigation of the body as a site for institutional critique. To these ends, she examines the body's appearance in digital space as a parallel psychological world while scrutinizing how questions of patriarchy and technology play out in it.

Titles and exhibition dates are subject to change.