

Press Kit Amelie von Wulffen Leonilson

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As of February 17, 2021 / Subject to change

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Press Release

Berlin, September 1, 2020

KW Institute for Contemporary Art presents Fall/Winter program 2020/2021

KW Institute for Contemporary Art is pleased to announce its Fall/Winter program 2020/2021, which focuses on two comprehensive solo exhibitions: German artist **Amelie von Wulffen**'s first institutional solo exhibition in Berlin and the first European retrospective of the late Brazilian artist **Leonilson**. While the **11th Berlin Biennale for Contemporary Art** takes over the premises of KW from September 5 to November 1, 2020, KW will open the Pickle Bar in collaboration with **Slavs and Tatars** as part of this year's Berlin Art Week and Gallery Weekend. In late Fall 2020, KW's program will continue with the conference **VILLEGGIATURA** which frames the role of contemporary art within rural gentrification and displacement. Furthermore, a podcast series by **Beatrice Gibson** and two new moving image productions by **Onyeka Igwe** and **Lin+Lam** will be presented online.

Beatrice Gibson

What's Love Got To Do With It?

September 4, 11, and 18, 2020

Curator: Beatrice Gibson

KW Production Series artist Beatrice Gibson pairs six contemporary poets to discuss the topic of love: CAConrad and LeAnne Howe, Alice Notley and Precious Okoyomon, and Ariana Reines and Sophie Robinson. This three-part podcast series makes sonic space for these poets to share, listen and respond to one another's work, and features unique compositions by Crystabel Riley and Seymour Wright.

11th Berlin Biennale for Contemporary Art

The Crack Begins Within

September 5 – November 1, 2020

Curators: María Berríos, Renata Cervetto, Lisette Lagnado, Agustín Pérez Rubio

The slow opening of the 11th Berlin Biennale began a year ago, and has since continued to explore the many cracks we carry, the fissures that keep us apart and those that bring us together. The epilogue, *The Crack Begins Within* inhabits KW, transforms the venue into an Antichurch, and asks: Can patriarchal violence be purged from our collective bodies?

KW on location:

Slavs and Tatars' Pickle Bar

September 11–13, 2020

Curators: Kathrin Bentele, Slavs and Tatars

In collaboration with KW, Slavs and Tatars will launch Pickle Bar—a Slavic take on the aperitivo bar. Pickle Bar invites artists Selin Davasse, Shalva Nikvashvili, and Ana Prvački to revisit the Georgian tradition of the Tamada, in which the Master or Mistress of Ceremony of a Georgian meal is well known for drinking rituals, spoken word, and performances. During the chamber drinking ritual, guests will be offered a selection of fermented drinks and bites.

VILLEGGIATURA

November 7–8, 2020

Curator: Tirdad Zolghadr in collaboration with Marion von Osten

VILLEGGIATURA discusses patterns of rural gentrification and the role of contemporary art within them. Histories of displacement differ from city to city, countryside to countryside. But for all the specificities, the common traits of latter-day land grabs may help plot a common way forward. If art and culture have a contribution to make—what can it be in terms of business as usual, and as a best-case scenario? VILLEGGIATURA addresses both historical backgrounds and strategies of visualization that might make better models possible—technologically, ideologically, financially speaking.

Amelie von Wulffen

– May 2, 2021

Curator: Anna Gritz

Berlin-based artist Amelie von Wulffen has long established herself internationally as one of Germany's most important painters. Since the 1990s, she has created a unique oeuvre that enquires into the historic, economic, and social conditions of painting. Highly self-reflexive, von Wulffen's practice expands to include the artist herself. She frequently appears in her own work in different guises, interweaving her family's past with national history and existential questions about a specifically German cultural heritage. The exhibition at KW marks von Wulffen's first institutional solo show in Berlin and presents a comprehensive body of new commissions among a survey of selected existing works.

Leonilson*Drawn 1975–1993*

– May 2, 2021

Curator: Krist Gruijthuisen

The late Brazilian artist Leonilson is recognized for his poetic vision during a period of social upheaval within his home country. His work is characterized by a turn to subjectivity, eschewing the rationality of Conceptual Art predominant in the 1970s and rediscovering a "joy of painting" in the years following the end of Brazil's military dictatorship. The exhibition at KW is the first major retrospective of the artist's work in Europe and presents a selection of over 250 works, encompassing a broad range of mediums and styles, from early paintings to the introspective embroidery of Leonilson's last years, providing an overview of his entire oeuvre.

KW Production Series 2020:**Onyeka Igwe and Lin+Lam**

December 12–30, 2020

Curator: Mason Leaver-Yap

For its third and final year of commissioning, KW Production Series will work with London-based artist and researcher Onyeka Igwe, who explores the physical body and geographical place as sites of cultural and political meaning; and New York-based collaborative duo Lin+Lam—Lana Lin and H. Lan Thao Lam—who draw on their backgrounds in architecture, photography, sculpture, installation and time-based media to grapple with incidents informed by past political narratives.

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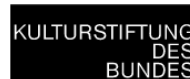
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KW Institute for Contemporary Art is institutionally supported by the Senate Department for Culture and Europe, Berlin.

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Senatsverwaltung
für Kultur und Europa



BERLIN BIENNALE

PROJETO **LEONILSON**

MODERNA MUSEET

MALMÖ KONSTHALL

SERRAVES
MUSEU DE ARTE CONTEMPORÂNEA



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GALERIA
MARILIA
RAZUK

Freunde
KW BERLIN BIENNALE

**SLAVS
AND
TATARS**

JULIA STOSCHEK COLLECTION

outset.



Titles and exhibition dates are subject to change.

Amelie von Wulffen

New dates announced soon

Berlin painter Amelie von Wulffen (*1966, DE) has forged an intricate, self-reflective body of work since the 1990s in which she is foregrounding the relationship of inner and outer world as the frontline of a struggle between fears, guilt, and traumata on the one hand, and longings and repressed fantasies on the other, frequently set against the backdrop of her own family chronicle and German history. Von Wulffen's often-melancholic paintings are imbued with a nervous, wistful air, as if torn between self-mockery and hysteria. Yet, despite their gloomy undertone they appear attentive to their viewers. They evoke unexpected and at times painful associations in which the position of the maker is opened up to question. Hybrid and mythical creatures conjured in fairy-tale-like landscapes act out dreamlike scenarios alongside historical figures. Elements from everyday life and art history are put on an equal footing as much as the clash of diverse painting styles and conflicting aesthetics is consciously sought.

Amelie von Wulffen's exhibition at KW Institute for Contemporary Art—which marks the artist's first institutional solo show in her hometown Berlin—presents a large number of new works alongside earlier ones in which Berlin is recurrently in the spotlight. This juxtaposition reveals interesting common threads and continuities and exposes central artistic concerns pervading her early oeuvre to newer ideas. The exhibition starts off with *Die graue Partizipation* (2001), a series of pencil drawings conjuring post-Wall Berlin life. By sketching the content of photographs that she had taken in clubs or at concerts the previous night, von Wulffen attempts to reappropriate these moments in her studio, stroke by stroke. Besides addressing subjective feelings of alienation from “others,” the drawings render palpable the disconnect of sight, thought, and sensation. What is seeing in relation to reality and personal experience, and where does that which is seen come to rest?

The adjacent room stages several self-portraits of von Wulffen, mostly from the series *Bitte keine heiße Asche einfüllen* (2009), showing the artist in various moods and with different attributes. This tentative play with forms of representation explores the constitution of one's self and identity. The (un)ability to draw is here put to creative use and the potential of technical aids to self-perception, a photo, say, or a mirror, are thereby examined. How does the world (the self) end up in the picture the artist seems to ask.

Von Wulffen works habitually beyond the canvas, often by directly referencing the context of the exhibition venue in the work. Frequently furnishings serve as painting surfaces such as school chairs, a rustic cupboard, and handmade furniture. Painting then represents a means to coalesce these otherwise disparate elements in a fictional space. *Der verkannte Bimpfi* (2016), a composite object made of a bed, a piano, and a confessional speaks to cultural and moral (self-)castigation, yet the way that it is adorned with paintings subverts its message and turns it into a teenager's den. Folksy landscape paintings and corny imitations of Impressionism collide here with starlets of '70s American TV series and fictional psychodramas. The title refers to the eponymous classic of educational children's literature, in which an anthropomorphic mushroom was used to school generations of German kids in aversion to prejudice, hate speech, guilt, and betrayal. A covert desire for rehabilitation shimmers through. Anthropomorphism stands for people's need to see themselves reflected in all things and is a recurrent motif in von Wulffen's oeuvre, as in her watercolor series *This is how it happened* (2011–2020) for instance, whose emblematic portraits call to mind children's books and advertizing graphics. Fruit, vegetables,

screws, and paintbrushes live through banal or dramatic adventures, in which the innocent visual vocabulary clashes with everyday cruelty.

Since 2011, comics have been an additional means for von Wulffen to explore her own place in the (art) world, her market value as an artist, and issues of inclusion and exclusion. The situations that ensue—be it a place at the literally cool table at an art opening dinner, a drafty reminder of personal status and of wide-spread careerist jockeying, or a sobering ego-downer in the form of falling popularity in a Google artifacts ranking—are the subject of the slide show *Am kühlen Tisch* (2013). Fear of failure, frustration, loneliness, competition, and other existential questions are juggled along with the highly superficial markers of the art scene, if only to refute its alleged relevance by pitting them against “real” crises in world history.

The architectural collages from 1998 are based on photographs of modernist buildings, mostly located in East Berlin, among them the former Palast Hotel, the Czech Embassy, and the Western Bar on Alexander Platz. Von Wulffen transforms photographed reality, expanding its scope by painterly means in a way such as to lend it a far stronger physical presence. What ensues are hybrid spaces of photography and painting, which allow the artist to inquire into the specific potential afforded by painting—that which distinguishes it from photography. Also, on show is the “claymation” film *Pedigree* (1996–1999, co-produced with Michael Graessner). Here, audio fragments from films by Michelangelo Antonioni and Andrei Tarkovsky provide the acoustic bed of politics and love in which a couple’s passionate encounter unfolds against a melodramatic technicolor sky.

Indexes and ordering systems have featured increasingly in von Wulffen’s work in recent years. A repainted antique rustic cupboard opens to reveal rows of ceramic gravestones, whose forms somewhat gruesomely mirror those in an ad for a popular German brand of popsicles featured elsewhere. Similarly, uncanny formal links can be found in the photographs of children on the Christmas greetings cards incorporated into another of her paintings, or in the “menu” of Netflix’s films and series where so-called free choice is limited to *Dexter* or *House of Cards*, *Nucki Nuss* or *Mini Milk*. Von Wulffen wraps the seemingly self-evident logic of the “list” and of commensurability into ever more complex uses of mise-en-abyme: objects within objects and paintings within paintings open windows onto more and more layers of reality and thus call into question the limitations of the image as well as its contribution in shaping reality.

For KW’s hall, Amelie von Wulffen’s has produced a new scenographic installation; a dramatic Wunderkammer that tackles the relationship between humans and nature, which is still mainly defined by romantic notions of landscape and scenery, even in the face of total environmental collapse. On the painted plinths, the artist raises an army of anthropomorphic object collages which, like *Wutbürger* (outraged citizens), confront the viewers with accusatory stares. These endearingly crafted monstrosities could well have been washed ashore. Their tiny bodies made of seashells, wood, and moss belong possibly in an ethnological museum—or are they perhaps a crossbreed of tacky souvenir art, trinkets, or Meissen porcelain figurines? They personify the clamor of a dying world that is no longer available for vacation, recreation, or daydreamed routes out of our daily routine. The wooden plinths painted with seascapes can be read not only as maritime *pittoresques* but also as apocalyptic visions: the murky water in the space is already knee-deep. Storm-driven, washed-out light, flotsam, and oil fields conjure the palpable consequences of environmental pollution and war. In their midst, one can see a painted old man who appears to be on his dying bed. A small figure made of seashells is perched on his chest. Will it accompany him to the grave as a funerary offering? At this point, the scenery shifts and we find ourselves in a pharaoh’s tomb. Accompanying the group, an excrement figure made of papier mâché is leaning warily against a tree trunk. A swarm of sea mussel and papier mâché bluebottle mutations herald ecological disaster, and the walls all around are partly smeared with brown. Naked but for a purse, the excrement figure, which may well epitomize the artist, appears to be offering the small artifacts for sale, as on a flea market. The figure is not least a reference to the comic *Die Findlinge* (The Boulders) (2017), in which von Wulffen reflected on the rusticity of

German painting and its tedious preference for brown. As in many of her works, German history features here as a heavy legacy.

Other new paintings hung around the installation address once again the abysmal depths of family, where leaden problems and all things repressed are handed down along with love and culture. Particularly emotional, they speak to a final farewell to the parents. The retreat into a logic forged by dreams characterizes these works, in which resurgent memories of infantile cruelty, vain attempts for atonement, and hopes to end the vicious circle of guilt mingle with the question as to whether human beings are, after all, wholly incompatible with their environment.

On the occasion of the solo exhibition at KW, Amelie von Wulffen has produced a limited edition of mutant bluebottles made of sea mussels and papier mâché, referencing the installation in the hall. Accompanying the show, von Wulffen's collected comics from 2011 to 2020 are published with Verlag der Buchhandlung Walther und Franz König.

Curator: Anna Gritz
Assistant Curator: Kathrin Bentele



The exhibition by Amelie von Wulffen is supported by the Senate Department for Culture and Europe, Berlin.

atb

The exhibition *Stadt und Knete. Positionen der 1990er Jahre* at after the butcher – exhibition space for contemporary art & social issues is taking place in collaboration with KW.



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

Biography

Born 1966, Breitenbrunn/Oberpfalz, Germany
Lives and works in Berlin

Education

2006–2011 Professor of Painting at the Academy of Fine Arts Vienna
1987–1994 Academy of Fine Arts Munich (studied with Daniel Spoerri and Olaf Metzel)

Solo exhibitions (2014–2019)

- 2019 *Hedwig's Betrayal. Paintings, Comics and a Cupboard*, Radio Athènes, Athen
Amelie von Wulffen, Kunsthalle Bern
- 2018 *Ragazze dietro le sbarre (Mädchen hinter Gittern)*, Gió Marconi, Mailand
hey damsels, do you want foxes?, Reena Spaulings Fine Art, New York
- 2017 *The misjudged Bimpfi*, Studio Voltaire, London
- 2016 *Der Tote im Sumpf*, Galerie Barbara Weiss, Berlin
- 2015 *Am kühlen Tisch*, Galerie Meyer Kainer, Wien
The lowest point of my childhood, Freedman Fitzpatrick Gallery, Los Angeles
Amelie von Wulffen. Bilder 2000–2015, Pinakothek der Moderne, München
- 2014 *Am kühlen Tisch*, Galerie Gió Marconi, Mailand
This is how it happened, Kunstforum Baloise, Basel

Group exhibitions (Selection 2017–2020)

- 2020 *1. COLOR 2. HOLE AND 3. JOKE*, Galerie Meyer Kainer, Wien
- 2019 *Feelings. Kunst und Emotion*, Bayerische Staatsgemäldesammlungen/ Pinakothek der Moderne, München
Liebe und Ethnologie, HKW Haus der Kulturen der Welt, Berlin
Trip Sitter, Freedman Fitzpatrick, Paris
Paint, also known as blood, MoMA, Warschau
In Restless Dreams I Walk Alone, Sommer Contemporary Art, Tel Aviv
- 2018 *Geld und Psyche*, Halle für Kunst, Lüneburg
Autofiktionen – Zeichnung der Gegenwart, Wilhelm-Hack-Museum, Ludwigshafen
Knock Knock: Humour in Contemporary Art, South London Gallery, London
Luliennale II: A Low Hanging Fruit, Lulu, Mexico City
The Art of Recollecting – Hildebrand Collection, G2 Kunsthalle, Leipzig
Papier. Salon., Wentrup Gallery, Berlin
- 2017 *Subterranea*, Florence Loewy, Paris
Llave Cadena (Transpositions), Alto Refugio, Buenos Aires
Der Schneckenraum, Suicidal Oil Piglet, Melbourne
Hütti, Ludlow 38, New York
Sputterances, Metro Pictures, New York

Public program

after the butcher – Exhibition space for contemporary art and social issues
Stadt und Knete. Positionen der 1990er Jahre

Artists: A-Clip, Gummi K / MicroStudio Surplus (Alice Creischer, Martin Ebner, Christoph Keller, Ariane Müller, Andreas Siekmann, Nicolas Siepen, Josef Strau, Klaus Weber, Amelie von Wulffen), Jaaaa (Alice Creischer, Ariane Müller, Andreas Siekmann, Josef Strau, Amelie von Wulffen) & Protzband Nicolas Siepen, Siegfried Koepf & Martin Ebner & Gunter Reski, Josef Kramhöller, NEID, Annette Wehrmann, Ina Wudtke, Amelie von Wulffen and others.

Venue: after the butcher – Exhibition space for contemporary art and social issues,
Spittastr. 25, 10317 Berlin

Appointments via: ina@after-the-butcher.de or +49 (0)178 32 981 06. Compliance with spacial distancing rules and wearing a mask is required when visiting the exhibition.

Funded by:

Senate Department
for Culture and Europe



Due to circumstances revolving around the COVID-19 virus, after the butcher will be closed to visitors until further notice.

Leonilson

Drawn 1975–1993

New dates announced soon

KW Institute for Contemporary Art is pleased to present the first retrospective in Europe of the Brazilian artist Leonilson (1957–1993). The exhibition comprises a selection of over 250 works in a broad range of mediums and styles, from early paintings to late introspective embroideries. It will later go on show at Malmö Konsthall, in collaboration with Moderna Museet, Stockholm (June–October 2021), and at Museu de Arte Contemporânea de Serralves, Porto (January–April 2022).

Leonilson was one of the major exponents of a generation of Brazilian artists known as *Geração 80* (80s Generation), to which belonged Leda Catunda, Beatriz Milhazes, and Luiz Zerbini, among others. After the overthrow of Brazil's military dictatorship in the mid-1980s, these artists celebrated their newly acquired freedom with a gestural, colorful, and expressive style of painting. While American Pop Art appropriated the symbols of a highly industrialized society in the 1980s, the *Geração 80's* art was firmly critical of society.

Born to parents from Northeast Brazil, Leonilson was the son of a renowned textile merchant. From 1978 to 1981, he studied visual art in São Paulo, but left university before graduating in order to dedicate himself fully to his artistic production. His first works, created even before his studies, demonstrate the very foundations of a practice that would later be characterized by a refined transformation of everyday materials into sensitive poetic objects. Presented at the beginning of the exhibition, *Óculos* (Eyeglasses; ca. 1974/75), *Untitled* (ca. 1975) and *Mirro* (ca. 1975) show, however, a rougher signature, with materials taken from his immediate surroundings; a pair of glasses with telephone wire rolled around it, a reworked piece of wood, and an assemblage including a piece of a pair of jeans and embroidery. The young Leonilson, not even twenty at the time, began searching for a language and material of his own, in order to artistically express himself.

Vogue Ideal (Fanzine) (1976), an appropriated zine version of the magazine *Vogue*, affirms his fascination for fashion, albeit while conveying a discernably critical stance on its traditional construction of gender and the gap between poor and rich. Included in the zine are drawings and photos of people from marginalized communities, whom Leonilson could identify with. Coming from the northeast of Brazil, he always struggled with a sense of belonging, and suffered, too, from the discrimination against homosexuals widespread at the time. Although he was well aware that “Leo can't change the world”—multiple works carry this title—he continuously demanded that attention be paid to the less privileged. Yet regardless of this critique, high-end, well-manufactured clothing never ceased to inspire Leonilson; he would often undertake close studies of fine fabrics and haute couture techniques for the sake of his own work.

Traveling is a vital motif in Leonilson's work. From 1981 onwards, he would often visit Europe, where he frequented Milan, Madrid, Bologna, Paris, and Amsterdam, among other places, as well as many German cities. These trips turned out to be fruitful in multiple ways, as his work came to be presented in a variety of group exhibitions and gallery shows. Besides that, he became close friends with fellow artist Albert Hien, as the personal and intimate correspondence with whom, exhibited here, tangibly attests. Apart from Eva Hesse and Blinky Palermo, both of whom he met

during his travels in Europe, a first major influence was the Italian *transavanguardia* movement. Formed in the late 1970s, *transavanguardia* turned to figuration, ancient mythology, and expressive coloration. Similarly, Leonilson's paintings and drawings from the 1980s show an eclectic subjectivism and an emblematic visual language.

A visit to an exhibition of textiles produced by the Shakers in New York in 1986 would become a key moment in Leonilson's early career. This Christian American sect focused on labor and craftsmanship embroidered maps of its estates, and further decorated them with symbols referring to nature, life on earth, and a spiritual realm. This approach influenced the artist profoundly in two intertwining ways. On the one hand, it convinced him to embrace fabric as a central medium and embroidery as a technique. On the other, it inspired him to consider the body adorned with embroidered images as a map of a vulnerable territory, which in Leonilson's eyes would be the self. His adventures abroad and these creative ventures may have sprung not only from curiosity but possibly also from his experience of displacement and discrimination, and loneliness in the wake of failed romantic relationships. Cartographic references in *Norte* (North; ca. 1988) and *A ruas da cidade* (The city streets; ca. 1988) not only refer to time spent elsewhere but also symbolize self-reflective forms of mapping. The approach of mapping one's own universe through embroidery was only to be amplified after an encounter with the work of Arthur Bispo do Rosário (1909–1989, BR) a couple of years later. As a psychiatric patient, Bispo do Rosário lived in a mental health institution for 50 years, where he made richly-textured textiles for himself that meticulously articulate his everyday life observations of a world in isolation from the mainstream, oscillating between reality and delirium.

When Leonilson was diagnosed with Aids in 1991, his visual language changed significantly. His last years were shaped by his declining health and a preoccupation with death. In *O apaixonado, o zig zag, 5 minutes* (The enamored one, the zigzag, 5 minutes; 1991) his struggle with life and the ephemerality of love become apparent. The works convey a sense of melancholy, as is the case with *Puros e duros* (The pure and the hard; 1991), where the hard material of the stones becomes an antithesis of the deteriorating human body. The seven drawings of the series *O perigoso* (The dangerous one; 1992), on whose first drawing Leonilson trickled a drop of his HIV-positive blood, were a subversive public declaration of his sexual orientation and his personal struggle—a conceptual emancipation that was considered exceptional within Brazilian art at the time. At a later stage, Leonilson was physically able to work only with fabric, needle, and thread. Embroideries from this phase are less autobiographical in comparison to his earlier paintings and drawings, but can be understood as self-portraits, with the lightweight fabric predominantly used embodying a life fading away.

In that same year, Leonilson started to make drawings illustrating a weekly column in the *Folha de São Paulo* newspaper. They are satirical and poignant reflections on the major political, social, and cultural upheaval wrought in a period of Brazil's recent history by student movements, the HIV/Aids crisis, the freshly reinstated democratic system, and the expansion of globalization. From today's perspective, the drawings serve as a parameter for reflection on similarities and differences between the sociopolitical realities of then and now. Although closely related to the content discussed in the weekly columns, the drawings depict Leonilson's unfettered imagination, rife with symbols of globes, volcanos, towers, fires, and geometric shapes.

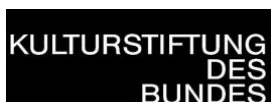
Christian iconography recurs throughout Leonilson's practice, partly because of his education at a religious school. This becomes ultimately clear in his *Instalação sobre duas figuras* (Installation on two figures; 1993), conceived for his last exhibition at the Morumbi Chapel in São Paulo. It consists of pieces of his own shirts and bed sheets, which he placed on chairs or hung on a clothes rack like anthropomorphic figures. The embroideries on the pieces fuse ideas of wholeheartedness, the hypocrisy of the Church, desire, and Lazarus—the Biblical figure who symbolizes resurrection.

Along with the exhibition *Leonilson: Drawn 1975–1993*, the extensive eponymous catalogue is launched, which brings together new reflections on the work and life of Leonilson. It includes writings by Leda Catunda, Albert Hien, Yuji Kawasima, Lisette Lagnado, Ivo Mesquita, and

Adriano Pedrosa. In addition, curator Krist Gruijthuijsen has written a letter to Leonilson, as well as having conversations with the artist's closest friends, Jan Fjeld and Eduardo Brandão. Together the texts offer new perspectives on a compelling artistic practice, positioning it in the context of today.

The catalogue is initiated by KW Institute for Contemporary Art, and is produced in collaboration with Moderna Museet (Stockholm, Sweden), Malmö Konsthall (Sweden) and Museu de Arte Contemporânea de Serralves, Porto (Portugal). The catalogue is published by Hatje Cantz Verlag.

Curator: Krist Gruijthuijsen
Assistant Curator: Léon Kruijswijk



The exhibition *Leonilson: Drawn 1975–1993* is funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation).



With generous support by the Projeto Leonilson and the Galeria Almeida e Dale



The publication accompanying the exhibition is supported by Itaú Cultural and Galeria Marília Razuk and is published by Hatje Cantz Verlag.



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

Biography

Born 1957, Fortaleza/Ceará, Brasil
Died 1993, São Paulo, Brasil

Leonilson's multilayered oeuvre represents one of the most relevant queer latin-american artists of his time: As a participant in the generation defining exhibition, *How Are You, Generation 80?*, working with socio-critical approaches and connection to local traditions and forms of art, he contributed to the process of Brasil being repositioned as an international center for art. He has emerged as a seminal figure of the Brazilian contemporary art world during this decade.

Solo exhibitions during his lifetime (selection 1980–1993)

- 1993 *Instalação sobre duas figuras*, Capela do Morumbi, São Paulo
- 1989 *Não há de temer*, Galeria Gesto Gráfico, Belo Horizonte
Bombeiros não são corruptos, Galeria Espaço Capital, Brasília
- 1987 *Moving Mountains*, Kunstforum, Munich
O Pescador de Palavras, Galeria Luisa Strina, São Paulo
Usina de Arte, Usina Arte Contemporânea, Vitória
- 1983 *Leonilson – Desenhos Pinturas*, Galeria Luisa Strina, São Paulo
Leonilson – Pinturas e Desenhos, Galeria Thomas Cohn Arte Contemporânea, Rio de Janeiro
Leonilson, Galeria Tina Presser, Porto Alegre
- 1981 *Cartas al hombre*, Galeria Casa do Brasil, Madrid
- 1980 *Cartas a um amigo*, Museu de Arte Moderna da Bahia (MAM BA), Salvador

Group exhibitions (selection 1984–1993)

- 1993 *Arte Moderna Brasileira na Coleção Gilberto Chateaubriand*, Museu de Arte Moderna do Rio de Janeiro (MAM RJ), Rio de Janeiro
- 1989 *Estampes et Revolution, 200 Ans Après*, Fondation Nationale des Arts Graphiques et Plastiques, Paris
- 1988 *Albert Hien/Leonilson und Seven Artists on Invitation*, Pulitzer Art Gallery, Amsterdam
Brasil Já, Museum Morsbroich, Leverkusen, Galerie Landesgalerie, Stuttgart and Sprengel Museum, Hanover
- 1985 *XIII Nouvelle Biennale de Paris*, Paris
XVIII Bienal Internacional de São Paulo, São Paulo
Droits de l'homme et liberté, Paris
Nueva pintura brasileña, Centro de Arte y Comunicación, Buenos Aires
- 1984 *Como vai você, Geração 80?*, Parque Lage, Rio de Janeiro

Education and Art Mediation

KW Institute for Contemporary Art's education and art mediation program engages with the institution's wide-ranging exhibition and event program and develops ways to extend the topics raised within through the lenses of the broader public. Throughout the year, members of KW's education team collaborate with high schools, universities, artists, art mediators, researchers, educators, neighborhood coordinators, and representatives of different communities from all over Berlin in various formats such as workshops, guided tours, classes, reading groups, and long-term investigations. The aim is to create space in which different perspectives meet for critical exchange by using artistic, experimental and pedagogical methods and eventually build a common ground for action that appreciates diverse bodies of knowledge and experiences. In doing so, the educational projects add new questions to the program and re-contextualize it with an interdisciplinary approach.

Collaborations

KW's mediation program is driven by the needs generated through long-term collaborations with different stakeholders such as artists, art mediators, schools, universities as well as diverse communities from all over Berlin. This has meant moving beyond the institution's own context of ambitious exhibitions and events, and exploring aspects that are touched upon in these programs through educational settings. To enable such a process, KW organizes individual workshop and project settings with each collaborator. Current collaborators include: Alfred-Nobel-Schule, Berlin-Neukölln; Netzwerk Berlin Mondiale; Berlinische Galerie–Museum für Moderne Kunst; Europa-Universität Viadrina, Frankfurt-Oder; Heinz-Brandt-Schule, Berlin-Weißensee; Hemingway-Schule, Berlin-Mitte; Kreativhaus e.V., Berlin-Mitte; Kulturagenten für kreative Schulen; Ruth-Cohn-Schule für Sozialwesen, Berlin-Charlottenburg; Universität der Künste Berlin; Young Arts Neukölln, Stammplatz Begegnungsarchitektur.

Tours with KW Guides

During regular opening hours, 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 through the exhibitions

Every Saturday at 4 pm in English

Every Sunday at 4 pm in German

Participation only after prior registration with Museumsdienst Berlin. Limited capacity.

Individual guided tours

Group tours can be organized on request. A guided tour for a group up to 25 people (or class size for school classes) takes approx. 60 minutes and can be offered in German or English. Please contact Katja Zeidler at kaz@kw-berlin.de or by phone at +49 30 243459 132.

Costs: regular 70 € / reduced 55 € / plus reduced entrance fee of 6 € per person (free admission up to and including 18 years)

Contact

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General Information

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Tel. +49 30 243459-0
info@kw-berlin.de
kw-berlin.de

Opening hours

Due to circumstances revolving around the COVID-19 virus, KW Institute for Contemporary Art and Café Bravo will be closed to visitors until further notice. We are thus following the decision of the Senate Department for Culture and Europe, Berlin, of 26 November 2020.

Admission

8 € / reduced 6 €

berlinpass holder 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 to 9 pm

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Museumsdienst Berlin

Tel.: +49 (0)30 247 49 888 (Mo–Fr: 9–15 Uhr, Sa–So: 9–13 Uhr)

museumsdienst@kulturprojekte.berlin

Hygiene measures

Due to circumstances revolving around the COVID-19 virus, please visit KW's website for current information on the public program of the exhibition.

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 exhibition floor is limited, so that the minimum distance of 1.5 m can be maintained.

Wearing a nose-mouth protection 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!