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KW Institute for Contemporary Art presents program 2019

KW Institute for Contemporary Art is pleased to announce its artistic program for 2019. Continuing our investigation of “the body” and its relationship to politics, identity, technology, and architecture, the program for 2019 extends the scope by digging deeper into the disintegration and constraints of the political and collective body.

A year with Renee Gladman **January – December, 2019**

In 2019 KW’s residency format *A Year with* will be held by American poet, novelist, artist, and publisher Renee Gladman (born in 1971, Atlanta, US). KW Institute for Contemporary Art and the Schwules Museum in Berlin have initiated a collaborative venture for 2019 to support a writer-in-residence for one year, starting on January 1, 2019. The residency will complement both institutions’ program and explore the substantial archive at the Schwules Museum, which remains unaltered over the past decades and highlights the history and culture of LGBTIQ communities in Berlin. Gladman, whose work has been associated with the New Narrative movement, composes prose and poetry that explores the potential of the sentence with map-making precision and curiosity. She has published prose works including *Prose Architectures* (2017), an interdisciplinary project investigating the continuum between sentences and drawings; and *Calamities* (2016), her first collection of essays; and the Ravicka novels, *Event Factory* (2010), *The Ravickians* (2011), and *Ana Patova Crosses a Bridge* (2013).

A year with Renee Gladman takes place in collaboration with the Schwules Museum, Berlin.

Pause: Jimmy Robert, Emma Hedditch, Every Ocean Hughes (After Ian White)

To launch the exhibition seasons, KW presents a three-part *Pause* series dedicated to the late Ian White (1971–2013). An artist, performer, curator, teacher and writer based in London and Berlin, White’s work responded critically to the role of institutional infrastructures in the production of art. His work often raised the question how the limits of these infrastructures could be exposed, tested and disrupted through moments of public performance. The 2019 *Pause* program is comprised of works of three of White’s friends and collaborative associates—Jimmy Robert, Emma Hedditch, and Every Ocean Hughes—and will explore how their shared work and White’s legacy continues to influence contemporary performance and durational collaboration.

The 2019 *Pause* series is part of *Reflect-Suspend-Dismantle*, a year-long program around the work of Ian White, which takes place at various locations in Berlin, and is delivered in collaboration with curator Kirsty Bell, Arsenal Institute for Film and Video Art, DAAD Artists-in-Berlin Program, and the Estate of Ian White.

Pause: Jimmy Robert (After Ian White)

Joie noire

January 19–20, 2019

Curator: Mason Leaver-Yap

Berlin-based artist Jimmy Robert (born in 1975, Guadeloupe, FR) presents *Joie noire*, an event that will unfold over two evenings. Using KW as a stage to investigate the worlds of disco and death, Robert's new work starts with an examination of two bodies in the context of the history of clubbing, and asks: What is the nature of a body's visibility? What is the role of desire? What and who remains when the party is over? And how will the show go on? Considering the nightclub as a space of rhythm and sensuality, as well as assessing its potential to host underground celebration, *Joie noire* dissects elements of club culture. It blocks out the white light of the gallery to embrace the vernacular of the dancefloor, and by this means opens up a critical meditation on the legacy of the 1980s with specific regard to AIDS, activism, gender and race.

Jimmy Robert's multidisciplinary practice encompasses performance, photography and film. His work often explores the politics of spectatorship, reworking canonical and avant-garde performances and hereby challenging their racial and gendered readings. Recent solo exhibitions include Jeu de Paume, Paris (2012); Museum of Contemporary Art, Chicago, (2012); Power Plant, Toronto, (2013); Museum M, Leuven (2015); La Synagogue De Delme, France (2016); Western Front, Vancouver, and Peer Gallery, London (both in 2017). Robert's performances have been presented at Tate Britain, London, (2004); MoMA, New York (2014) and Migros Museum, Zurich (2015). Robert's most recent performance work *Imitation of Lives* was co-commissioned by Performa17 and the Glass House, and took place in New York in November 2017. Robert lives and works in Berlin.

Pause: Emma Hedditch (After Ian White)

May 18–19, 2019

Curator: Mason Leaver-Yap

Reflecting on the social act of participation and a legacy of consequences, New York-based artist Emma Hedditch (born in 1972, GB) presents an event that investigates its very constituency: What does it mean to bring people together, what are the expectations of interested parties which cannot attend, and what are the burdens of the attractor around whom an institution and an audience might gather? Echoing Ian White's own inquiry into the labor of provisional communities, Hedditch examines what is produced and negotiated within the format of a public performance, one that resists the standard protocols of a cultural institution.

Emma Hedditch is an artist and writer living in New York. She has published texts in Afterall, Mute Magazine, and Art Monthly, and contributed to the books *Rereading Appropriation* (If I Can't Dance, 2015) and *Anarchic Sexual Desires of Plain Unmarried Schoolteachers* (Selected Press, 2015). Hedditch's self-published work includes *A Political Feeling, I Hope So, Coming to Have a Public Life, Is it Worth it?* and the e-book of performance scripts, *I Don't Want you to Work as Me, I Want you to Work for Me*. Hedditch has worked at Cinenova, a feminist film and video distributor (1999–present), Copenhagen Free University (2001–2008), and *No Total*, a site for performance (2012–present). She has participated in recent exhibitions including Finesse, curated by Leah Pires at the Wallach Art Gallery in New York, Claim a hand in the field that makes this form foam at Outpost Gallery in Norwich (GB), and *Other Romances*, curated by Em Rooney at Rachel Uffner Gallery in New York.

Pause: Every Ocean Hughes (After Ian White)**August 24–25, 2019****Curator: Mason Leaver-Yap**

Stockholm-based artist Every Ocean Hughes (born in 1977, US) presents a new performance project—part concert, part theatre—addressing self-determination, the fantasy of continuity, and the abstractness of death. The first in a series of events exploring the idea of “queer death” through text, sculpture, photography, music and composition and performance, Ocean Hughes’s presentation explores the sociality and materiality of living and dying, survival, and palliative care.

Every Ocean Hughes is an artist and writer. Her working method is interdisciplinary and recent projects are accomplished in the form of performance, photographic installations, printmaking, text, video, curating and collaborating. She is editor and co-founder of the queer feminist journal and artist collective, LTTR. Her many collaborations include lyric writing for The Knife, and JD Samson & MEN; costume design for choreographers Levi Gonzalez, Vanessa Anspaugh and Faye Driscoll; and performance in Boris Charmatz’s *Expo Zero*. Recent solo projects include new commissions from Tate Modern, London; Secession, Vienna; Kunsthalle Lisbon; PARTICIPANT, INC, New York; If I Can’t Dance and Stedelijk Museum, Amsterdam; Portland Institute of Contemporary Art, Visual Art Center, Austin; and The Kitchen, New York.

David Wojnarowicz: Photography & Film 1978–1992**February 9 – May 5, 2019****Opening: February 8, 2019****Curator: Krist Gruijthuijsen**

David Wojnarowicz (1954–1992) came into prominence in the East Village art world of the 1980s, actively embracing all media and forging an expansive range of work both fiercely political and highly personal. Although largely self-taught, he worked as an artist and writer to merge a sophisticated combination of found and discarded material with an uncanny understanding of literary influences. First displayed in rough storefront galleries, his work already gained national prominence at the very moment. Diagnosed with HIV in the late 1980s his work became resolutely and fervently political defending the rights of queer people. The exhibition will be the first to solely concentrate on his photographic and filmic work. It will include, among other things, an immersive video installation featuring the works *A Fire in my Belly* (1986-87) and *ITSSOFOMO* (1989).

The exhibitions by David Wojnarowicz, Reza Abdooh and Frank Wagner are funded by the Senate Department for Culture and Europe, Berlin, and the KW Friends. The exhibition by David Wojnarowicz is generously supported by P·P·O·W Gallery, New York, and Coleção Moraes-Barbosa.

Reza Abdooh**February 9 – May 5, 2019****Opening: February 8, 2019****Curators: Bidoun (Negar Azimi, Tiffany Malakooti, Babak Radboy), Krist Gruijthuijsen**

Alongside Wojnarowicz, KW presents an exhibition around the work of the late Iranian theater director Reza Abdooh (1963–1995). Over a career that spanned twelve years, Abdooh pushed his actors—and audiences—to their limits. His aesthetic language was relentlessly, recklessly inventive, borrowing from fairy tales, BDSM, talk shows, raves, video art, and the history of avant-garde theater. The hallucinatory dreamscapes he produced spoke forcefully and eloquently to the ugly political realities of his time—from government-sanctioned racism to the Reagan administration’s refusal to acknowledge the AIDS crisis to war mongering at home and abroad. He was already one of the most compelling figures in American avant-garde theater when he died of AIDS in 1995 at the age of thirty-two. Near the end of his life, Abdooh insisted that he didn’t

want his plays to be restaged. Traces of his work were to be found on videotapes passed around experimental theater circles, many of which serve as the basis of the exhibition at hand. This exhibition around Abdoh's work is co-produced with MoMA PS1, where it was on display from June 3 to September 3, 2018.

The exhibitions by David Wojnarowicz, Reza Abdoh and Frank Wagner are funded by the Senate Department for Culture and Europe, Berlin, and the KW Friends. The exhibition by Reza Abdoh is co-produced with MoMA PS1 and generously supported by the Marina Kellen French Foundation, Coleção Moraes-Barbosa, and Casper.

TIES, TALES AND TRACES. Dedicated to Frank Wagner, Independent Curator (1958–2016)

February 9 – May 5, 2019

Opening: February 8, 2019

Curators: RealismusStudio of nGbK (Christin Lahr, Isabelle Meiffert, Ulrike Riebel, Vincent Schier, Susanne Weiß)

KW has invited RealismusStudio to curate an exhibition and study center based on the extensive remains of the late curator Frank Wagner (1958–2016). Wagner often was the first person showing artists in Berlin long before their international breakthrough, such as Félix González-Torres, Cady Noland, Marlène Dumas, Alfredo Jaar, Barbara Kruger, and Nan Goldin. Wagner also was one of the first curators in Europe to address the topic of AIDS. In 1992 Wagner created a memorial room for David Wojnarowicz on the occasion of a show at KW dealing with sexual rebellion and resistance. For nearly 40 years, Wagner was involved with RealismusStudio, a curatorial working group of neue Gesellschaft für bildende Kunst (nGbK) in Berlin. The memorial show for Frank Wagner will be based on a selection of artworks and documents from his estate providing an insight in his curatorial work, which includes 10.000 books and catalogues as well as about 350 artworks. The project will explore his work within the larger context and history of Berlin. Public events and tours by curators, artists and other companions will contextualize the exhibition.

TIES, TALES, AND TRACES. Dedicated to Frank Wagner, Independent Curator (1958–2016) is an exhibition by KW Institute for Contemporary Art, curated by RealismusStudio of the neue Gesellschaft für bildende Kunst (nGbK) in cooperation with Between Bridges. The nGbK project group RealismusStudio consists of Christin Lahr, Isabelle Meiffert, Ulrike Riebel, Vincent Schier, and Susanne Weiß. The complementary exhibition at the project space Between Bridges (February 1 – March 16, 2019) will be curated by Wolfgang Tillmans and Eugen Ivan Bergmann.

The exhibitions by David Wojnarowicz, Reza Abdoh and Frank Wagner are funded by the Senate Department for Culture and Europe, Berlin, and the KW Friends.

Schering Stiftung Art Award 2018: Anna Daučíková

June 7 – August 18, 2019

Opening: June 6, 2019

Curators: Anna Gritz, Cathrin Mayer

Anna Daučíková (born in 1950, Bratislava, SK) is the recipient of the Schering Stiftung Art Award 2018 bestowed by the Schering Stiftung in cooperation with KW. In her work the Slovakian artist links reflections on the role and aftermath of modernism in Eastern European societies with notions of the political body. By seamlessly moving between fiction and historical data retrieved through in-depth archival research, Daučíková deliberately practices a new form of history writing that subverts stereotypical usage of narratives and images. She trains her eye on tiled facades, like they can be found on Soviet government buildings in Ukraine, as much as on the influential writings of Russian writers Tolstoy and Dostoevsky and their subsequent instrumentalization for Putin's state ideology while always refracting the narrative through personal experiences without exposing them to the voyeuristic gaze. Daučíková expresses this kind of intertwining of lived and narrated history through a unique artistic language which will for the first time be presented and

acknowledged in a large-scale monographic exhibition that will also showcase new works by the artist. For the exhibition at KW Daučíková will revisit her early training in glass and produce sculptures and a film installation that analyze her ongoing fascination with glass as both a transparent and refractive material, probing its theoretical and physical implications.

Every two years, the Schering Stiftung awards the Schering Stiftung Art Award in cooperation with KW Institute for Contemporary Art. The award is endowed with 10,000 Euro. It honors international artists who have gained recognition in the fine arts during the previous years.

Image Bank

June 22 – September 1, 2019

Opening: June 21, 2019

Curators: Krist Gruijthuijsen, Maxine Kopsa, Scott Watson

Image Bank was a term coined by Michael Morris and Vincent Trasov in 1970 to describe and define an artist's network. During the early 1970s there was a real need for personal, direct contact and communication among artists in Canada and abroad. Morris and Trasov used the postal system to create a network by regularly sending out image-request lists to artists and friends. This exchange soon expanded to include publishing directories and collaboration on events which brought artists together. The possibilities inherent in this kind of activity are limited only by the imagination so it is not hard to draw parallels between the pioneering work of the Image Bank and the later development of e-mail and the internet. The exhibition will be the first survey of the network which operated from 1970–1977.

The exhibition is co-produced with the Morris and Helen Belkin Art Gallery, Vancouver.

The Making of Husbands: Christina Ramberg in Dialogue

September 14, 2019 – January 5, 2020

Opening: September 13, 2019

Curator: Anna Gritz

“Containing, restraining, re-forming, hurting, compressing, binding, transforming a lumpy shape into a clean smooth line,” is how American artist Christina Ramberg (1946–1995) once described the drawings of corsets in her sketchbooks. Ramberg was one of the most intriguing painters to emerge within a generation of Chicago Imagists. She left a significant body of comic, formally elegant, erotically sinister paintings. Operating under the influences of Surrealism, her cropped torsos, sharply delineated and bound in bizarre variations of corsets, bandages, and textures exude an unnerving calm burdened with a conflicted desire. Ramberg’s understanding of the body as an environment that is closely intertwined with its surrounding, shaped by corsets, hairdos as well as behavioural conventions is central to the thesis of this exhibition that summons an analysis of conduct based on her approach as something constructed by the structures that externally and internally determine our existence. A selection of works by Christina Ramberg will form the core of the exhibition, alongside of which a group of other artistic positions will expand the conversation and extend the understanding of the type of framing devices that can be identified as having an impact on performance, behaviour and physical expression.

Hreinn Friðfinnsson

September 28, 2019 – January, 5 2020

Opening: September 27, 2019

Curators: Krist Gruijthuijsen, Andrea Bellini

As one of Iceland’s leading artists, Hreinn Friðfinnsson (born in 1943, Bær Dölmur, IS) is celebrated for his inspirational and poetic use of everyday objects. His vocabulary, underscored by a delicate sense of humour, playfully implements storytelling and perceptual ploys.

Friðfinnsson's work could be characterised as conceptual, it investigates our understanding of time and the world around us. He is truly a natural storyteller; hence most of his works often ask for a narrative, or the fabrication of a story, even if there isn't one. As explained by the artist himself: "Notions of time are always compelling. I read what comes my way about physics and mathematics, but I read as one who is uninitiated. The feeling and the interest in the essence of time is serious, but my dealing with time is not knowledge-based; it is more exploratory and feeling-based".

The exhibition at KW surveys Friðfinnsson's practice from the mid-60s till today and is co-produced with the Centre d'Art Contemporain Genève. An catalogue raisonné accompanies the exhibition.

Kris Lemsalu

September 28, 2019 – January 5, 2020

Opening: September 27, 2019

Curators: Maurin Dietrich, Cathrin Mayer

Estonian artist Kris Lemsalu (born in 1985, Tallinn, EE) creates sculptures, installations, and performances that fuse the animal kingdom with humankind, nature with the artificial, beauty with repulsion, lightness with gravity, life with death. She combines animal bodies and porcelain objects with found (natural) material such as furs, leather, seashells, wool, or paper in theatrical installations that whisk us off into a world of fantastic imagination. Endeavoring to erase any distance between herself and her objects, the artist also uses her installations as stages for performance pieces in which her sculptures become an integral part of her attire. Her works carry the memory of local mythologies onto the surfaces of objects that resemble artifacts and byproducts of contemporary civilization. In addition to abstract sculptures, her work also includes self-portraits and photographs, many of which depict her as a character of her own constructed self-sufficient narratives. Combining fabrics, makeup, wigs, and other props, she creates short-lived identities for herself and her collaborators that occupy and share the exhibition space with the viewer.

KW Production Series: Andrea Büttner & Rachel O'Reilly

Fall 2019

Curator: Mason Leaver-Yap

Organised in collaboration with the Julia Stoschek Collection and OUTSET Germany_Switzerland, the KW Production Series is inspired by KW's founding principles as a place of production, critical exchange, and thoughtful collaboration. The series seeks to identify and serve artists that 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 the Series to significantly contribute towards the depth and rigor of their moving image practice.

For its second year of commissioning, KW Production Series engages the work of two Berlin-based artists: **Andrea Büttner** (born in 1972, Stuttgart, DE) and **Rachel O'Reilly** (born in Gladstone, AUS). Already in development, these new moving image works will be premiered in the fall of 2019.

Andrea Büttner's new moving image work considers how Western European traditions of craft have been infused with models for life and ways of being. The artist questions whom these models are serving, and how craft is deployed to "heal the wounds of Modernism". The film considers craft's ongoing relation to reactionary political movements, its role in national narratives and religious identities, as well as its solutions for societal discontents. Andrea Büttner lives in Berlin and London. She has had recent solo exhibitions at Bergen Kunsthall; the Hammer Art Museum, Los Angeles; Museum Ludwig, Cologne; MMK, Frankfurt am Main; Kunsthalle Wien;

and the Walker Art Center, Minneapolis (US). Her work has also been included in Documenta 13, Kassel and Kabul, and the 33rd and 29th São Paulo Biennial. In 2017 Büttner was nominated for the Turner Prize. Her book *Beggars* was recently published by Koenig Books, and includes texts by Anne Carson and Linda Nochlin. In 2019, her forthcoming book *Shame* will be published by Koenig Books in collaboration with KW.

The story of “managing” and conceptualising land and water in Australia—the driest continent on earth—comes with complex cinematic, algorithmic, linguistic, legal and translation challenges. Rachel O'Reilly's new work considers material connections of living, dead and “at-risk” archives of land, memory, activism and research that connect to describe the territory of the North of Australia. “What does it mean to trace the mediocre languages and images of any ongoing colonial development industry,” asks O'Reilly, “as it participates in the larger project of exhausting material entanglements?” Impasses and gathered intimacies within the gaps left by increasing value uniformity, neutral branding, and singular vocabularies of “best practice”, mark out rifts that query the category of the infrastructural itself. Rachel O'Reilly grew up in Goreng Goreng country in the settler colony of Australia and lives and works in Berlin as an independent artist, poet, researcher, and curator. Her work has been shown at Van Abbemuseum, Eindhoven (NL); David Roberts Art Foundation, London; the Museum of Yugoslav History, Belgrade; If I Can't Dance, Amsterdam; and BAK – basis voor actuele kunst, Utrecht (NL). Recent curatorial collaborations include Ex-Embassy, Berlin and Planetary Records: Performing Justice Between Art and Law, Contour Biennale. Her book with Jelena Vesic and Vlidi Jeric, *On Neutrality* was published by the Non-Aligned Modernisms series, Museum of Contemporary Art, Belgrade. She writes with Danny Butt on artistic autonomy in settler colonial space. O'Reilly's writing has been published by Cambridge Scholars Press, The MIT Press, Postcolonial Studies, and e-flux Journal. She currently teaches the theory seminar *At the Limits of the Writerly* at the Dutch Art Institute, Arnhem (NL).

KW Production Series is curated and produced by Mason Leaver-Yap, KW's Associate Curator and is made possible with generous support by the Julia Stoschek Foundation and OUTSET Germany_Switzerland.



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Titles and exhibition dates are subject to change.