

Press Kit Fall Program 2017

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

As of October 12, 2017 / Subject to change

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Press Release Berlin, October 12, 2017

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KW Institute for Contemporary Art announces Fall Program 2017:

KW Institute for Contemporary Art continues its examination of the political potential of communication by shifting the focus on notions of (cultural) representation, appropriation, and translation through the lens of the work of artists **Lucy Skaer** and **Willem de Rooij** as part of the fall season. Cultural authority, questions of authorship, and collaboration as a cross-cultural and cross-temporal strategy with all its moral and ethical consequences are guiding themes that unite the exhibitions and its accompanying program.

Lucy Skaer

October 13, 2017 – January 7, 2018

Opening: October 12, 2017, 7 – 10 pm

Press Preview: October 12, 2017, 11 am – 1 pm

For her exhibition at KW, British artist Lucy Skaer (born 1975 in Cambridge, GB) is presenting an ambitious new body of work embedded in a selection of existing works from the last ten years. The exhibition presents the most substantial survey of Skaer's work to date in Germany. Skaer draws on pre-existing imagery, narrative and forms shaped by biography, usage and industry standards shaped by mass production and global trade to make intuitive amalgamations of sculpture, film and print. Form, meaning, and value are traced in her work through various states of formal and allegorical existence.

For her new commission for KW, Lucy Skaer continues her scrutiny of the conventional classification of objects and production methods in critical exchange with art historical motives and references. Skaer aims to unite these leitmotifs that have long accompanied her work into one large-scale sculptural tableau. Here, she draws from her own oeuvre, reworking her existing sculptures to become representations of animals in a medieval hunting scenery referencing the famous *Livre de la Chasse*, a medieval transcript with miniature illuminations on Renaissance hunting techniques from 1331–91. Doing so, Skaer explores the mutable meaning of these works and playfully critiques their language of desire, their status as definitive works of art and their potential for self-reproduction. In line with her prevailing attitude she rejects the understanding of materials or works as finite things, recognizing every manifestation as only one latent version amongst many others. Skaer's sculptures function in that way more like idiosyncratic processes, which insert themselves into an already existing chain of material conversions and transformations, consuming one manifestation to give birth to another.

As part of the opening weekend, KW will screen *Why Are you Angry* (2017), the most recent film of the artists-duo Nashashibi/Skaer, embedded in a selection of their jointly made 16mm film works.

Willem de Rooij

Whiteout

September 14 – December 17, 2017

Willem de Rooij (born 1969 in Beverwijk, NL) investigates the production, contextualization and interpretation of images. His multifaceted practice includes photography, films, videos, sculpture, sound-recordings, and writing. Appropriated materials, such as found images, objects borrowed from art historical or ethnographic collections, or works by other artists play an important role. Willem de Rooij has been Professor at the Städelschule in Frankfurt am Main since 2006. In 2015, he founded BPA // Berlin Program for Artists together with Angela Bulloch and Simon Denny, and since 2016 he is a Visiting Advisor at the Rijksakademie in Amsterdam.

This fall, KW presents *Whiteout*—a selection of de Rooij's production from the last twenty years. The exhibition connects recent work with seminal pieces made together with Jeroen de Rijke (1970–2006), with whom de Rooij collaborated from 1994 to 2006 under the name de Rijke/de Rooij. Central to the selection of works that de Rooij installed at KW is the remote town Ilulissat in western Greenland. In 1997, Jeroen de Rijke and Willem de Rooij travelled to Greenland to produce the 16mm film *I'm Coming Home in Forty Days*, which depicts the circumnavigation of an iceberg in the bay of Ilulissat. The films of Jeroen de Rijke and Willem de Rooij center on the notion of "time". Images are often shot from a fixed perspective and are pared down in number. In 2014, Willem de Rooij returned to Ilulissat to record the howling of the thousands of sled dogs that inhabit the town. In a collective dialogue, these daily "briefings" connect different communities of dogs over distance and time. Recordings of their voices form the twelve-speaker sound installation *Ilulissat*, are presented in the main exhibition hall of KW. By presenting these two works together for the first time, de Rooij deliberately focuses on time, or more specifically on the presence of absence.

Compound

With **Eric Bell & Kristoffer Frick, Richard Frater, Armin Lorenz Gerold, Keto Logua, Josef Tarrak Petrusson, and Mavis Tetteh-Ocloo**

September 14 – December 17, 2017

Compound is a series of new productions by artists that have been invited by Willem de Rooij. These commissions will result into different forms of presentation spanning the time period of three months, varying from performances, and screenings to short-term exhibitions.

Alongside its exhibition program, KW is continuously pushing beyond the confines of the physical building through its commission program. These commissions are produced in order to present a different temporality and dedication to art production, in which the environment and architecture of both institutions—KW and the Berlin Biennale for Contemporary Art—is challenged. New additions for this season are by **Julia Scher** and **Ian Wilson**.

Furthermore, the project *REALTY* focuses on the role of contemporary art in recent histories of gentrification. These days, it seems one artist, one venue, one model after another is being unmasked as being part of the problem. But *REALTY* will not be discussing art's shortcomings yet again. Instead, the project asks how art's international playing field can be put to better use. It insists on moving beyond critique, and towards an attempt at productive models, however vague or naive. The KW leg of *REALTY* kicked off in October 2017, with a series of public lectures,

workshops, and screenings. The project is conceived by Tirdad Zolghadr, KW's Associate Curator, and commissioned by KW and Sommerakademie Paul Klee Bern.

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

KW Institute for Contemporary Art
KUNST-WERKE BERLIN e. V.
Auguststraße 69
10117 Berlin

Opening Hours

Wednesday–Monday 11 am–7 pm

Thursday 11 am–9 pm

Closed on Tuesday

Admission

8 €, reduced 6 €

Admission free on Thursday evening from 6–9 pm

Combined Dayticket KW Institute for Contemporary Art / me Collectors Room Berlin

10 €, reduced 8 €

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 Katja Zeidler at press@kw-berlin.de.

Titles and exhibition dates are subject to change.

Lucy Skaer Available Fonts 13 October 17 – 7 January 18

Opening: 12 October 17, 7 pm

Available Fonts marks the first solo exhibition by British artist Lucy Skaer (born 1975 in Cambridge, GB) in Berlin. Comprising a large body of new works embedded in a selection of preexisting work, the exhibition reflects on what it is to survey one's practice. Lucy Skaer draws on preexisting imagery, both her own and others', to make combinations of sculpture, film, and print. Form, meaning, and value are traced in her work through various states of formal and allegorical existence, governed by usage, trade, memory, and mass production. The tension between systems of representation and the firsthand experience is central to her work. Skaer is interested in how different forms of meaning can be shifted and made to associate or disassociate themselves from objects, and how complexity can be conveyed to the senses through an immediate experience. The title of the exhibition, *Available Fonts*, is a nod to the key role language plays in this exhibition and in Skaer's work at large. Much of her work is reminiscent of an abstract syntax or a code that changes its meaning with each recombination of the available sculptural vocabulary.

The exhibition opens onto a constellation of works by Skaer from around the year 2010, which stood out as non compliant or resistant in some way, and which make and test the viability of visual language. *Thames and Hudson* (2009) is a large print on paper that displays the range of possible contact prints that can be taken from the surface of a common chair. Its bold shapes suggest typed language while refusing customary legibility. Interspersed with punctuation, the print masquerades as a text.

Rachel, Peter, Caitlin, John (2010) links three simultaneous 16mm films with a group of sculptures made of porcelain, pewter, bronze, copper, Burmese Blackwood, and plaster, which are positioned on tables outside the projection space. The work plays with the possibility of a bridge between the subjects of the films and the group of objects. The bridging element here derives from ticket punches used by railroad conductors on the Long Island Railroad in New York. Each conductor has an identifying shape to his or her ticket punch: round, crossed, square, eared, pointed, hexagonal. These punches have been used to clip individual frames of the film, leaving perforations in the film's substance. The holes puncture and punctuate our experience of the films; like the gaze of an animal, they separate seeing from understanding. While the punches detract from our ability to read the image, they also add something else. Here, a curious translation from flat space into the third dimension takes place—a strategy that has become characteristic of Skaer's work. The film is no longer an immaterial representation, but a physical object in situ that was cut and shaped, bearing a direct relation to the weighty shapes represented in the sculptures—a square hole punched into a red Rothko painting is 'healed' by the rich glow of a Square copper ingot, a cat's gaze is equated with pewter, and the creamy parchment of the Gutenberg bible pairs with pale porcelain form.

Questions of syncopation and variation reappear in various guises, such as in the work *One Remove* (2016). The work consists of interlinking tables, shadowed by an elongated Moroccan rug. The modern table is a reproduction of Skaer's kitchen table, multiplied to the point that it rids itself of any specific connotations or memories; the others are variations of an antique breakfast table inlaid with a band of lapis lazuli—perhaps an older equivalent of the modernist one. The constellation of once quotidian objects was made in response to the opening of *The Waves*, by Virginia Woolf, a novel which makes us aware of language as it is narrated like a play; the young

protagonists describe a dawn as if speaking in a vacuum at the start of language itself. Woolf noted in the margin of an early draft of *The Waves*, “I am telling the story of the world from the beginning, and in a small room, whose windows are open.”

For the new commission *La Chasse* (2017), the artist continues her scrutiny of the conventional classification of objects and production methods in critical exchange with art historical motifs and references. Skaer aims to unite these leitmotifs that have long accompanied her work into one large-scale sculptural tableau that occupies the 2nd floor galleries. Here, she draws from her own oeuvre, de-abstracting and reworking her existing sculptures to become representations of animals in a medieval huntngscene. The scenes are drawn from the *Livre de la Chasse*, a medieval manuscript with miniature illuminations on Renaissance hunting techniques written between 1331–91. Skaer chooses a selection of motifs from the illustrations and unfolds them back into three-dimensional space. A forest scene is made from several ‘flitches’ sculpted in aluminum, and a grid of cast terracotta lozenges mirrors the geometric backgrounds in the illuminations. These patterns traditionally suggest a space beyond the earthly realm, a gesture that sits in line with the metaphysical reflections prevalent in much of Skaer’s work and serve as abstract keys for the new sculptures. The artist explores the mutable meanings of these works and playfully critiques their language of desire, their status as definitive works of art, and their potential for self-reproduction.

The large black drawing *Untitled (Black Drawing)* (2015), that spans the upper and lower exhibition spaces, is an overlay of all the black drawings Skaer has made in this technique to date. Contrasting these constructions on the second floor, single offset prints are pulled directly from the plates that have recently been used to print the headline page of the *Guardian* paper.

Throughout the exhibition, various material insertions appear in the space and add to or alter the existing architecture of KW. Gum Rosin and frames that the artist clipped out from a film are set into one of the windows like young amber. Slices of slate are inserted into the exhibition walls like skirting boards, and synthetically grown quartz stones carry and prop up selected sculptures. These alterations correspond to the on-going series of transformations that the artist stages in her family home in Cambridge. There, she replaces, mends and alters the building’s core elements, leaving them charged in the process.

Skaer rejects the understanding of materials or works as finite things, recognizing every manifestation as only one latent version amongst many others. In this way, her sculptures function more like idiosyncratic processes, which insert themselves into a pre-existing chain of material conversions and symbolically charged transformations.

Lucy Skaer would like to thank Simon Harlow, Will Holder and Dr. Tahani Nadim.

Biography

Lucy Skaer (born 1975 in Cambridge, GB) is an artist based in Glasgow and London. Her sculptures, films, paintings and drawings often take found photographic sources as their starting point. Rooted in reality, yet subjected to a process of elaborate transformation, her images hover in the space between recognition and ambiguity, figuration, and abstraction. Skaer exhibited at the first Scottish presentation at the Biennale di Venezia in 2003, where she also presented in 2007. She was nominated for both the 2003 Beck's Futures prize and the 2009 Turner Prize. In addition to the Nashashibi/Skaer collaboration, Skaer is a founding member of *Henry VIII's Wives* artist collective.

Nashashibi/Skaer: Why Are You Angry?

Film screening

13 October 17, 7 pm

3rd floor

Admission: 5 €, reduced 3 €

Limited capacity

On the occasion of Lucy Skaer's exhibition *Available Fonts*, KW Institute for Contemporary Art is presenting a screening of films stemming from Skaer's long-term collaborative practice with the artist Rosalind Nashashibi. Nashashibi/Skaer have been making collaborative films since 2005. Their most recent production *Why Are you Angry?* premiered earlier this year at documenta 14. The film, which revisits Gauguin's vision of the South Seas while scrutinising the transformative power of the interplay of looking and being looked at, will be presented alongside a selection of jointly made films and films made individually by Nashashibi and Skaer. Nashashibi/Skaer's films often begin with an interpretative take on the creations of other artists to then unfold into a sequence of cryptic associations and loose references that expand on and complicate the initial inquiry.

The screening will be followed by a conversation with the artists and Anna Gritz, curator at KW.

Rosalind Nashashibi (born 1973 in GB) is a London-based artist working primarily in film, painting, and printmaking. Her films use the camera as an eye to convey moments and events, merging everyday observations with fantastical and mythological elements. Nashashibi represented Scotland in the 52nd Biennale di Venezia. Her work has been included in Manifesta 7, the Nordic Triennial, Sharjah Biennial 10, and documenta 14. She was the first woman to win the Beck's Futures prize in 2003 and is this year nominated for the Turner Prize. She is currently Senior Lecturer in Fine Art at Goldsmiths University, London.

Presented films:

Nashashibi/Skaer, *Flash in the Metropolitan*, GB, 2006, 16mm film, color, silent, 4 min.

Nashashibi/Skaer, *Pygmalion Event*, GB, 2008, color, silent, 16mm double screen projection, 4 min

Nashashibi/Skaer, *Our Magnolia*, GB, 2009, 16mm film, black and white and color, sound, 5 min

Lucy Skaer, *Leonora (The Joker)*, GB, 2006, 16mm film, color, silent, 1 min

Nashashibi/Skaer, *Why Are You Angry?*, GB / PF, 2017, 16mm film transferred to HD, black and white and color, sound, 18 min

Rosalind Nashashibi, *Vivian's Garden*, GB, 2017, 16mm film transferred to HD, color, sound, 30 min

Total: 62 min

Willem de Rooij

Whiteout

Sept 14 – Dec 17, 2017

Willem de Rooij (born 1969 in Beverwijk, NL) investigates the production, contextualization and interpretation of images. His multifaceted practice includes photography, films, videos, sculpture, sound-recordings, and writing. Appropriated materials, such as found images, objects borrowed from art historical or ethnographic collections, or works by other artists play an important role. De Rooij's works take the form of installations or temporary groupings that reflect on the physical and contextual qualities of the space they occupy. Willem de Rooij has been Professor at the Städelschule in Frankfurt am Main since 2006. In 2015, he founded BPA // Berlin Program for Artists together with Angela Bulloch and Simon Denny, and since 2016 he is a Visiting Advisor at the Rijksakademie in Amsterdam.

This fall, KW Institute for Contemporary Art presents *Whiteout*—a selection of de Rooij's production from the last twenty years. The exhibition connects recent work with seminal pieces made together with Jeroen de Rijke (1970–2006), with whom de Rooij collaborated from 1994 to 2006 under the name de Rijke/de Rooij.

Central to the selection of works that de Rooij installed at KW is the remote town Ilulissat, which is located 300 km north of the Arctic Circle in the Qaasuitsup municipality in western Greenland. Ilulissat (the Kalaallisut word for “icebergs”) borders the Ilulissat icefjord, one of the most productive glaciers in the northern hemisphere.

In 1997, Jeroen de Rijke and Willem de Rooij travelled to Greenland to produce the 16mm film *I'm Coming Home in Forty Days*, which depicts the circumnavigation of an iceberg in the bay of Ilulissat. The films of de Rijke/de Rooij center on the notion of “time.” Images are often shot from a fixed perspective and are pared down in number. Concentrating on culturally driven readings of phenomena and their affects and on formal parameters questioning the medium itself, these works allow for an immediate aesthetic experience. This performative investigation into light, space, time, scale, and movement is particularly evident in *I'm Coming Home in Forty Days*. The calm, slight pan across the landscape results in what at times appears to be a frozen image. When in the final minutes the focus shifts onto the deep blue surface of the water, a monochrome plane is revealed. Like all of de Rijke/de Rooij's films, *I'm Coming Home in Forty Days* is screened at fixed times in a dedicated room. Since the film does not loop, the absence of the image in between screenings becomes an integral element of the installation. Along with the projected image, the exhibition space itself is on display. This analytical approach to image production and consumption is representative for the work of de Rijke/de Rooij, in which the experience is defined by the presence of the body.

In 2014, Willem de Rooij returned to Ilulissat to record the howling of the thousands of sled dogs that inhabit the town. During his first visit in 1997, the artist was struck by the intense level of communication taking place between the dogs at night. In a collective dialogue, these daily “briefings” connect different communities of dogs over distance and time. Recordings of their voices form the twelve-speaker sound installation *Ilulissat* are presented in the main exhibition hall of KW. Similar to *I'm Coming Home in Forty Days*, the information in this work is reduced to a minimum, focusing the experience only on vital elements. Whereas *I'm Coming Home in Forty Days* concentrates on the image, *Ilulissat* is centered on sound. The two works each have a duration of fifteen minutes. They are installed so that the spectator can experience one installation at a time. By presenting these two works together, de Rooij deliberately focuses on

time, or more specifically on the presence of absence. In the seventeen-year gap between both productions, the iceberg depicted disappeared, and de Rooij's long-time collaborator Jeroen de Rijke passed away. In 2009, Greenland gained greater autonomy from Denmark, after centuries of colonial rule. The remote location of Ilulissat thus could be seen as a metaphor for withdrawal and contemplation but also as a mirror of the disintegration that is caused by global warming.

When *Ilulissat* was first installed at the Gemeentemuseum in The Hague, de Rooij included one of Piet Mondrian's studies of the lighthouse in Westkapelle in the southern Netherlands' province of Zeeland. Mondrian painted this motif in various stages of abstraction. Shortly after, the artist left the Netherlands for Paris and, in the final stages of his life, New York. In the Gemeentemuseum installation, Mondrian's painting thus provided a historical example of the relationship between abstraction, (be)longing, distance, and departure.

Whiteout presents three further works by de Rijke/de Rooij, all derived from *I'm Coming Home in Forty Days*. *Dead Seal* (1996–99) is a close-up portrait of a seal, moments after it was shot by a hunter. Its gruesomeness is overcome by its aesthetic representation. *I'm Coming Home in Forty Days* (2001) is a monochrome photograph. Originally a production still of the film, this image was used by de Rijke/de Rooij to represent the film in print media. The work *Blue Table* (2004) combines a number of reproductions of the same image from magazines and catalogues, each "incarnation" succinctly different in tone and grain. *Blue Table* thus exemplifies de Rijke/de Rooij's questions concerning the (still) representation of moving image and the acceleration of reproduction in contemporary image culture.

Presented alongside these works is a weaving made by de Rooij in 2012. *Blue to Blue* (2012) was hand-woven at Handweberei Henni Jaensch-Zeymer in Geltow. In the same way that the collective song of sled dogs unites individual voices, this weaving merges threads in ten different shades of blue into an unstable unity of colors. De Rooij's weavings appear differently from various angles, encouraging viewers to move around the work and to become aware of their physical presence in the space. Reminiscent of the movement of water, these surfaces seem to be in constant flux.

By presenting works that span decades, *Whiteout* addresses subjects related to climate change and geopolitical shifts as seen through a subtle personal lens. The reduction of representation enables the spectator to concentrate on its core substance.

Biography

Willem de Rooij (born in 1969 Beverwijk, NL), lives and works in Berlin. Central in his work is the selection and combination of images in a variety of different media, ranging from sculpture to photography, film and texts. De Rooij analyses conventions of presentation and representation and constructs tensions between historical, political and autonomous sources. His early film installations, made with Jeroen de Rijke, already had a sculptural character. Recent solo exhibitions include *Entitled* at MMK2, Frankfurt am Main (2016); *The Impassioned No*, Le Consortium, Dijon, FR (2015), *Character is Fate*, Witte de With, Rotterdam, NL (2015); *Crazy Repelled Firelight*, Friedrich Petzel Gallery, New York (2011); and *Intolerance*, Neue Nationalgalerie, Berlin (2010). De Rooij has been Professor at the Städelschule in Frankfurt am Main since 2006. In 2015, he founded BPA // Berlin Program for Artists together with Angela Bulloch and Simon Denny, and since 2016 he is a Visiting Advisor at the Rijksakademie in Amsterdam.

Compound Sept 14 – Dec 17, 2017

Compound is a series of new productions by artists that have been invited by Willem de Rooij. These commissions will result into different forms of presentation spanning the time period of three months, varying from performances, and screenings to short-term exhibitions.

Richard Frater *Sedum hakonense;* *Sempervivum* *arachnoideum;* *Sedum* *spathulifolium;* and more ...

September 14–17, 2017, and ongoing
Rooftop of the main hall, 3rd floor

The visitors enter an empty gallery space; one window at the backside is left open, offering a view onto the rooftop of the exhibition hall. On top of the roof, Berlin based artist Richard Frater has constructed a garden, which is covered with a range of wild flowers, succulents, and endangered local plants. The garden enhances the existing plant diversity and grows over the duration of the exhibition. The garden functions as a spatially closed system where economics and maintenance issues have already been aesthetically tested. Frater works together with a gardener, wildlife photographer and an experimental composer to include their means of production. In their various ways, these collaborations expand upon the ecology of the visit.

Richard Frater (born 1984, NZ) lives and works in Berlin. He studied at Elam School of Fine Arts—University of Auckland (NZ). He graduated with a Postgraduate Diploma in 2006, and has a Master of Fine Arts from the Glasgow School of Art (GB). Frater exhibited at Robert Heald Gallery, Wellington (NZ); Sue Crockford Gallery, Auckland; Glue Factory, Glasgow; and at Kunstraum Kreuzberg/Bethanien, Berlin.

Eric Bell & Kristoffer Frick *Vanitas/Healing*

September 14 – December 17, 2017
Stairway, Café Bravo, counter desk

Artist duo Eric Bell & Kristoffer Frick present a new series of photographic works, that engage with the genre of the still life. Shown sequentially in multiple locations within the premises of KW, the works depict symbolically charged objects, ranging from tools specifically designed or repurposed to function in survival scenarios to healing implements associated with the New Age movement. Staged within constructed, cinematic environments, the objects themselves reflect a sense of crisis and embody contemporary anxieties.

Eric Bell (born 1985, CA) and Kristoffer Frick (born 1985, DE) have worked collaboratively since 2007. They have exhibited at Frankfurt am Main, Berlin; Reisebürogalerie, Galerie Nagel Draxler, Cologne/Berlin; MAK Center for Art and Architecture, Los Angeles; Galerie Cinzia Friedlaender, Berlin; Kunstverein München; and Stedelijk Museum, Amsterdam. They live and work in Berlin.

Armin Lorenz Gerold *Scaffold eyes*

November 2, 2017

3rd floor

For the series *Compound*, Austrian artist Armin Lorenz Gerold presents a format, which is situated between an installation, a performance, and a radio play. The work *Scaffold eyes* consists of two spatially separated areas, which are created by the installing of a semi-translucent canvas into the middle of the gallery space. Behind the screen, spoken texts are reproduced, which together with recorded and live sounds creates a backdrop and traces the movements in Berlins' urban space. Voices, sounds, and musical elements serve to navigate the visitors and to explore the interweaving of analogous as well as virtual spaces, and identities.

Armin Lorenz Gerold (born 1981, AT) lives and works in Berlin. His artistic practice is focused on sound, voice, and performance in various formats. He participated in the Moscow International Biennale for Young Art. He performs as a singer and musician with his alter ego *wirefoxterrier*. He performed at Bob's Pogo Bar at KW, and parts of his open series *ellipticallife* have been airing on Berlin Community Radio in 2015. Gerold is a fellow of this year's BPA / Berlin Program for Artists. Previously he was nominated for the Prize for Emerging Artists at Academy of Fine Arts, Vienna.

Mavis Tetteh-Ocloo *Seat/Sit*

November 9–10, 2017

3rd floor

Seat/Sit is a video work that forms part of a series of works titled *Coming of the morning*, in which the Ghanaian artist and curator Mavis Tetteh-Ocloo shows recordings of the sun rising at dawn. Observing the barely noticeable changes within the color spectrum, the black image reveals a chair located in an unfinished building. Just as the object appears, it quickly vanishes back into the dark and reappears again. In the process of editing, an illusion of reversed time is created by means of reordering forward moving segments. Additionally, the display suggests a looping and simultaneity of a non-linear conception of time, since each of the two projections start at different points in time.

Mavis Tetteh-Ocloo (born 1991, GH) has been part of the curatorial team for the annual exhibition held by blaxTARLINES KUMASI—a project space for contemporary art at the Department of Painting and Sculpture, Kwame Nkrumah University of Science and Technology (GH). Tetteh-Ocloo has played a curatorial role in *Orderly Disorderly*, *The Gown Must Go Town* and *Cornfields in Accra*, both held at the Museum of Science and Technology in Accra (GH). Her solo exhibitions include *ABSENCE IS PRESENCE, PRESENCE IS ABSENCE* at Städelschule Frankfurt am Main, among others.

Keto Logua *How Survival Works*

November 22–24, 2017

3rd floor

Reflecting on topics of ecology, popular culture, and social media, Georgian artist Keto Logua uses found and constructed objects, as well as self-produced and online appropriated visual media. In the work *How Survival Works*, especially developed for the series *Compound*, Logua deals with tool making and tool employment and how these evolutionary skills are reflected in the digital era. The video work displays recordings that originate from Logua's personal environment, superimposed with video material that she appropriates from the Internet.

Keto Logua (born 1988, GE) lives and works in Berlin. She studied fine arts at the Tbilisi State Academy of Arts and Universität der Künste in Berlin. Group shows include Stedelijk Museum Amsterdam, 's-Hertogenbosch (NL), Wiensowski & Harbord, Berlin, Kunsthalle at Hamburger Platz, Berlin, Piramida, Tirana, and Museum Wiesbaden (DE). Logua is a fellow of this year BPA / Berlin program for artists. In 2016, she was nominated for the Open Frame Award at goEast Festival in Wiesbaden and in 2014, she was part of the Artist In Residency Program at TICA A.I.R. in Tirana.

Josef Tarrak

in November 2017

NORDWIND / SAAVY Contemporary e. V.

In 2016, the Greenlandic rapper Josef Tarrak Petrusson released his first album *FxGxSx* (Free, Good, Stand), dealing with his personal relationship to Greenland and its history. The track *Tupilak*, in which he criticizes the conformity of language and discrimination in Greenland, caused a public outcry.

Tarrak is a rapper, photographer and sheer force of nature, who has been active in the up and coming music scene in Greenland. Tarrak performed at the Berlin Film Festival in 2017 together with Uyarakq, and presented recently an installation and performance at documenta14 together with the Norwegian artist Joar Nango.

Partners

Senatsverwaltung
für Kultur und Europa



HENRY MOORE
FOUNDATION

Willem de Rooij and Lucy Skaer is funded by the Senate Department for Culture and Europe, Berlin. The exhibition by Willem de Rooij is kindly supported by the Embassy of the Kingdom of the Netherlands, Berlin and the Mondriaan Fund. The exhibition by Lucy Skaer is generously supported by the Henry Moore Foundation and will travel to Salzburger Kunstverein in February 2018.



Botschaft von Kanada

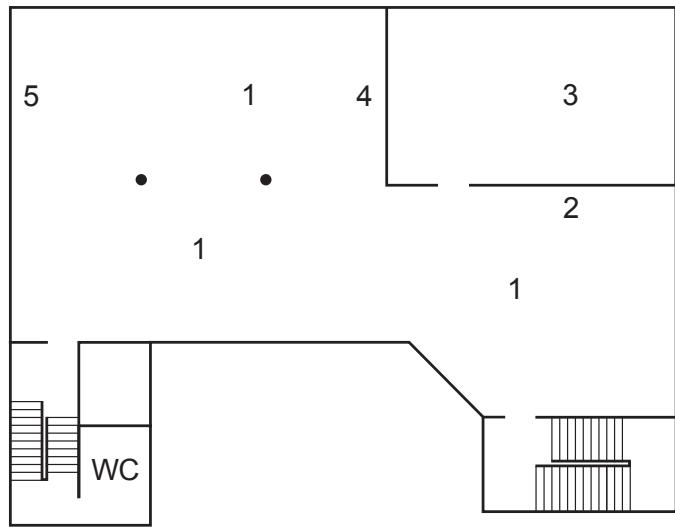


Compound is part of the project *Willem de Rooij and Lucy Skaer* and is funded by the Senate Department for Culture and Europe, Berlin. The project by Eric Bell & Kristoffer Frick is kindly supported by the Canadian Embassy, Berlin. The project by Josef Tarrak Petrusson is realized in cooperation with NORDWIND Festival.

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

Lucy Skaer

Available Fonts



1st Floor

1
One Remove, 2016

Five jesmonite table tops on Eames table bases,
five antique wooden tables inlaid with lapis lazuli,
one hand woven wool rug
with nine objects belonging to *Rachel, Peter,*
Caitlin, John

2
Thames and Hudson, 2009

Contact print
Collection Peter Freeman, New York

3
Rachel, Peter, Caitlin, John, 2010

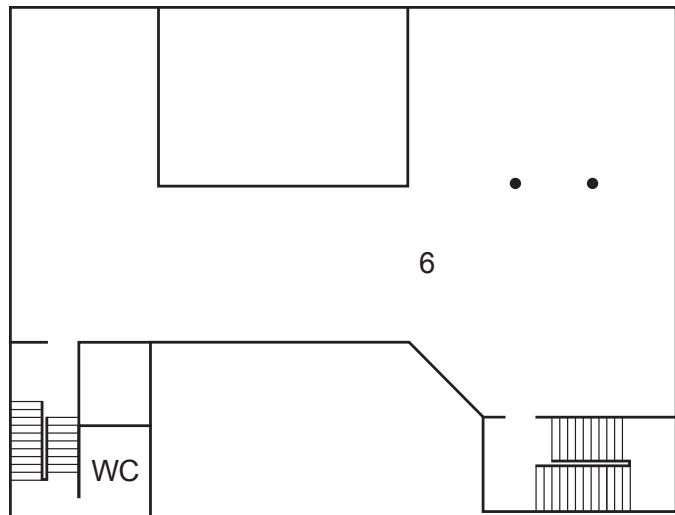
Three 16mm films and nine objects
4 minutes and 40 seconds, 6 minutes, 5 minutes
Wood, porcelain, plaster, tin, bronze
Collection Centre national des arts plastiques (France)

4
Untitled (Black Drawing), 2015

Pencil and permanent marker on paper in three parts
Private Collection Rotterdam

5
Untitled, 2010

Screen print with aluminum leaf, ink on paper



2nd Floor

6
La Chasse, 2017

Aluminium, copper, bronze, stainless steel, clay,
lab grown crystals, film, gum rosin, vacuumed slate,
plastic, yew wood