

# Press Kit Summer Program 2019

## Content

Anna Daučíková  
Press Release  
Exhibition text  
Biography  
Public Program

Heike-Karin Föll  
Exhibition text  
Biography  
Public Program

Image Bank  
Exhibition text  
Biography  
Public Program

Education and Art Mediation  
Upcoming Exhibitions  
Partners

For image requests and text material, please contact Katja Zeidler at: [press@kw-berlin.de](mailto:press@kw-berlin.de)  
As of June 28, 2019 / Subject to change

## Press Contact

**KW Institute for Contemporary Art**  
Katja Zeidler  
Tel. +49 30 243459 41  
[press@kw-berlin.de](mailto:press@kw-berlin.de)

KW Institute for Contemporary Art  
KUNST-WERKE BERLIN e. V.  
Auguststr. 69  
10117 Berlin  
[kw-berlin.de](http://kw-berlin.de)

[facebook.com/KWInstituteforContemporaryArt](https://facebook.com/KWInstituteforContemporaryArt)  
[instagram.com/kwinstituteforcontemporaryart](https://instagram.com/kwinstituteforcontemporaryart)

# Press Release

## Berlin, July 5, 2018

### **Anna Daučíková honored with Schering Stiftung Art Award 2018**

Anna Daučíková has been selected as the winner of the Schering Stiftung Art Award 2018. The prize, which is awarded by the Schering Stiftung in cooperation with KW Institute for Contemporary Art in Berlin, is endowed with a prize money of 10,000 Euro and a solo exhibition at KW, for which a new artwork is created. Coinciding with the exhibition, a monographic catalogue will be produced. This is the seventh time that the prize has been awarded, and the fifth time in cooperation with KW.

The jury consisted of Ute Meta Bauer (Curator and Founding Director, NTU Center for Contemporary Art Singapore, Nanyang Technological University, Singapore), Rossella Biscotti (Artist, Berlin), Nikola Dietrich (Director, Kölnischer Kunstverein, Cologne), Anna Gritz (Curator, KW Institute for Contemporary Art, Berlin), and Charlotte Klonk (Professor of Art History and New Media, Humboldt-Universität zu Berlin, and Member of the Schering Stiftung Foundation Council, Berlin).

To support their choice out of the 15 nominated artists, the jury states:

*“Anna Daučíková’s video works innovatively combine reflections on the role and meaning of modernism in Eastern European societies with identity issues. By seamlessly moving between fiction and historical facts based on archival research, Daučíková deliberately practices a new form of history writing that subverts stereotypical ideas 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 revolutionary works by Tolstoy and Dostoevsky and their instrumentalization for Putin’s state ideology, always refracting the narrative through personal experiences without exposing them to the voyeuristic gaze. Anna Daučíková expresses this kind of intertwining of lived and narrated history through a unique artistic language, which will be presented and acknowledged for the first time in a large-scale monographic exhibition.”*

Anna Daučíková’s solo exhibition at KW Institute for Contemporary Art will be curated by Anna Gritz and Cathrin Mayer and will open on June 6, 2019 (on view until August 18, 2019).

Anna Daučíková was born in 1950 in Bratislava. She studied with Václav Cigler, who directed the Glass in Architecture Studio at the Academy of Fine Arts and Design in Bratislava. After graduating in 1978, she moved to Moscow, where she pursued conceptual paintings and photographs. In 1991, Daučíková returned to Bratislava and co-founded the feminist queer magazine *Aspekt*. Since then she has been working increasingly performatively and using the medium of video and also fighting for LGBTQ rights in Slovakia.

In recent years, individual works by Anna Daučíková have been shown internationally, including the Neubauer Collegium for Culture and Society, Chicago (US), 2018; documenta 14, Athens and Kassel (DE), 2017; Kyiv Biennale, Kiev, 2015; and Manifesta 10, Saint Petersburg (RU), 2014. Before that, her works were shown in the group exhibitions *Gender Check: Femininity and Masculinity in the Art of Eastern Europe*, Zachęta National Gallery of Art, Warsaw, and *mumok – Museum moderner Kunst Stiftung Ludwig*, Vienna, 2009, and *Ars Homo Erotica*, which was on display at the National Museum in Warsaw in 2010 and triggered vehement public protest. The following curators were invited to nominate artists for the award: Diana Campbell Betancourt (BD), Erin Christovale (US), Dorothee Dupuis (FR/MX), Mai Abu Eidahab (BE), Elena Filipovic (CH), Anna Gritz (DE), Virginija Januškevičiūtė (LT), Valérie Knoll (CH), Quinn Latimer (GR), Sarah Lehrer-Graiwer (US), Balthazar Lovay (CH), Kiki Mazzucchelli (BR/GB), Manuela Moscoso

(MX), Jenifer Pappararo (CA), and Pip Wallis (AU).

The Schering Stiftung Art Award honors international artists who can be considered as the most important positions in the last couple of years and who pursue an outstanding original artistic approach. Since 2005, the Schering Stiftung Art Award has been awarded biannually. Previous prize winners include Cornelia Renz, Nairy Baghramian, Renata Lucas, Wael Shawky, Kate Cooper, and Hiwa K.

The Schering Stiftung aims to promote science and art, with a special focus on the natural sciences and the contemporary visual and performing arts. In addition, the Foundation promotes the scientific and cultural education of children and youth and the dialogue between science and society. The Foundation puts particular emphasis on projects in frontier areas, especially at the interface of art and science.

The Schering Stiftung Art Award is assigned in cooperation with KW Institute for Contemporary Art.

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

# Schering Stiftung Art Award 2018: Anna Daučíková

Anna Daučíková (born in 1950, Bratislava, SK) is the recipient of the Schering Stiftung Art Award 2018, which is bestowed by the Schering Stiftung in cooperation with KW. Over the last five decades, the artist has developed a comprehensive oeuvre that comprises painting, photography, collage, film, and sculpture. Her approach is characterized by an extraordinary sensibility for the way overarching societal structures shape self-definition and personal expression. In her work Daučíková negotiates a space where linear authorship and customary rules no longer apply.

Daučíková moved to Moscow in the late 1970s and remained there for over a decade. During this time she started to develop a practice that explored the concept of the “mental body,” a result of her preoccupation with what she coined as “inbetweenness,” a term used to express her transgender identity. Her practice unfolded during the dissolution of Soviet modernism and was significantly shaped by a conceptual approach, which included documenting her surroundings and exploring numerical systems and the notion of abstraction as a way to find the personal in abstract orders. Since the 1990s and after the end of the bipolar Cold War era, the artist not only became an advocate for the LGBTQ community back in Bratislava but also turned her eye inwards, focusing increasingly on manifestations of her queer self-understanding within the profound changes of post-Cold War society.

The large-scale monographic exhibition at KW surveys work from the past four decades alongside a new commission, which reaches back to the artist’s early training in glass work as part of her fine and applied arts study as well as her fascination for glass and its ambiguous status between materiality and immateriality, craft and concept.

Upon entering the exhibition’s first room, viewers are introduced to the artist’s persona through one of the central pieces in the show: *Upbringing Exercise* (1996), a work consisting of eighteen black-and-white images, organized through the punctuation of horizontal and vertical lines, where the resulting grid mirrors the rhythmic movement of the images themselves. The images capture the artist’s various poses as she presses a big sheet of glass against her chest with great bodily tension. Her chest, in turn, is flattened into a two-dimensional surface. Hardly autonomous, the glass here serves as a tool for the performative act whilst simultaneously creating its image. The body is captured in a state of becoming, anticipating a yet to be constituted way of existing in the world. The newly designed exhibition architecture, consisting of large-scale glass panels, follows this trajectory by treating glass as the locus of image production.

Moving on to the second room, one encounters an early work entitled *Family Album* (1988), which was made during the artist’s Moscow years. While in *Upbringing Exercise* the moment of abstraction occurs through the scheme of flatness, here drinking glasses are abstracted from their original utilitarian reality, acting as substitutes for bodies. Representing various configurations of and relationships between family members, they comment on normalized gender roles within the domestic sphere, which in turn predetermine the overall organization of society. This is suggested by their placements in front of windows.

And even though these works are determined by the vagaries of the ratio, they equally come into being through an all-pervasive poetic sensibility. The latter surfaces in the three-channel video work *On Allomorphing* (2017), which testifies to the artist’s literary attitude in combining autobiography, history, and philosophy. This attitude is also manifested in the style of filming, in

which the “camera as prosthetic”<sup>1</sup> acts like a viewer’s or reader’s eye wandering over a book page or screen. The motif of the prosthetic also reappears in the jewelry works which Anna Daučíková made while studying at the Academy of fine Arts in Bratislava. Shown within a newly conceived glass display alongside self-made polaroids that show the artist cutting her nails in an overly sexualized manner, the jewelry’s shiny surfaces and stylized shapes come to signify a playful sense of desire which is also echoed in the large scale installation in the KW’s hall.

The newly commissioned work *Expedition for Four Hands and Accompaniment* (2019) consists of a three-channel film projected onto screens, engraved glass sheets positioned on the floor, and an accompanying publication available in the space. The work sets out on the journey of trying to articulate oneself without relying on secure, finalized notions of identity. The artist therefore introduces the scenery of a cave, which, with its psychological and metaphorical connotations, functions as the film’s visual and symbolic backdrop. In front of the blurry, dark imagery, schematic drawings of hands repeatedly appear, showing long-lost folkloristic dance instructions originally from the Caucasus. The screens on the left and right side show two hands performing two different actions. While on the left side the artist cuts glass, supposedly male hands handle cloths on the right, both playfully navigating traditionally gendered movements. Both the installation of glass sheets on the floor and the publication aim to transcend this theatrical realm. They address the contemporary political situation by commenting on the highly precarious situations of transgender people throughout the world. The publication is especially dedicated to the Greek human rights activist and drag queen Zak Kostopoulos,<sup>2</sup> who was tragically murdered in 2018. Thus the work shifts away from a single autobiographical perspective, towards a shared one.

<sup>1</sup>Paul B. Preciado, *documenta 14 Daybook*, Prestel Publishing, Munich 2017.

<sup>2</sup>Zak Kostopoulos died as a consequence of brutal beatings in Athens, 2018. Zak was a queer human rights activist, who also raised awareness by performing as the drag queen Zackie Oh. After the incident, mainstream media constructed the narrative of a junkie trying to rob a jewelry store. After it became known that it was Kostopoulos who died, civil society agents, the LGBTQ community, and their lawyers began openly questioning the version provided by the media and denounced the lack of a police investigation.

## Biography

Anna Daučíková was born in former Czechoslovakia in 1950. After graduating from the Academy of Fine Arts in Bratislava, she moved to Moscow in the 1980s. In Moscow, she worked with glass, in painting, and in photography. Since her formal language radically differed from predominant ideas, however, she largely kept apart from the local art scene and rarely exhibited her work. In the 1990s, Daučíková’s work underwent a major change as she turned to video-art and moved back to Bratislava. There, she co-founded *Aspekt*, Slovakia’s first feminist journal, and became very active in the country’s LGBTQ-community. At the same time, queer and feminist themes became central to her art. Anna Daučíková currently teaches at the Academy of Fine Arts in Prague. In recent years, her work has been exhibited in Prague, London, Vienna and Venice.

# Public Program

Artist talk with Anna Daučíková, moderated by curator Cathrin Mayer

June 8, 2019, 5 pm

Venue: KW Studio

In English

Screening and talk with Sharon Hayes

*Ricerche: three* (2013)

*In My Little Corner of the World, Anyone Would Love You* (2016)

Followed by a talk with Sharon Hayes, Mason Leaver-Yap and Cathrin Mayer

June 26, 2019, 7 pm

Venue: Pogo Bar

Admission: 5 € / reduced 3 €

In English

Curator's tour with Cathrin Mayer

June 27, 2019, 6 pm

In English

Reading and talk with Quinn Latimer and Anna Daučíková

July 4, 2019, 7 pm

Venue: KW Studio

In English

*... Because you appear in it, and so does she, and she.*

Performance by Katharina Aigner

July 9, 2019, 7 pm

Venue: KW Studio

Admission: 5 € / reduced 3 €

# Heike-Karin Föll

## *speed*

# June 22 – September 1, 2019

Opening: June 21, 2019, 7 pm

Berlin-based artist Heike-Karin Föll (born 1967, DE) works on the materiality and mechanisms of drawing, painting, and writing. The exhibition *speed* at KW Institute for Contemporary Art is her first institutional solo show and presents an overview of various groups of work. Her work interacts with everyday media reality and styles, analogue and digital texts and displays. Föll works “post-post” – emerging from no longer solid, former postmodernist strategies such as appropriation, quotation, and repetition. Drawing, and therefore also its smallest unit, the line, are prominent in this context. From here, different artistic formats unfold: a page of a book, a sheet of paper, a canvas, all becoming seemingly translucent towards digital screens. The individual works are embedded in a structure of correlation that blurs their respective boundaries.

KW's existing architecture forms the artist's response, with internal walls and light filters on the front windows especially designed for the show. In the space, seemingly neutral modes of presentation such as tables of contents and lists become part of Föll's praxis. The categories are terms like *painting*, *money*, and *seconds of liberation*. Subcategories are formed by constellations such as *social ivy* or *warm bodies*, which hold the entire oeuvre together in a network of references. Despite its discontinuity, this structure is linked in all directions, subject to acceleration and deceleration, and provides information through linguistic images. Föll's books are a material that excludes a restricted meaning: everything is edited, cut, time is organized elastically. Concepts are introduced through additive procedures or extended in meaning; entries are paraphrased, or undergo further editing processes years later.

The 45-part series *my brain* (2010–) is installed in the first part of the room. Here, the conceptual gesture of selection and constellation is central to its drawings and notations, as is their emphasis and objectivization in the form of a grid. The drawings are related to research matters, and thus to something exterior that can be named and accessed. Their delicate line, taken from the realm of art and introducing an early historical reference to the visual media of the magazine and the book page, also indicates minor genres such as fashion drawing. The style of 1980s fashion illustrator Antonio Lopez is a reference point for these works, along with visual materials taken from the first internet live stream of a fashion show, Steve McQueen's collection *Plato's Atlantis*, with its scaly “armadillo” shoes, and iPad gestures of scrolls and swipes. In this context the line is deprived of its assumed autonomy; it dissolves into something that is no longer only a line, but also a sign, an *in between*.

Apart from digital indices, Föll has an extensive compendium of typescripts in the form of hand-bound books. These numbered volumes are arranged thematically, not chronologically, and Föll's artistic and academic areas of work and occupation intersect within them. The material ranges from texts by the artist to art-historical references, fashion photography, and gestural markings that criss-cross or overlay complete pages. On the diagonal wall, a selection of thirteen of the artist's books with titles such as *n° 55 Übergangsobjekt*, *n° 68 fame*, or *n° 70 to hide and to expose* at the same time are installed as part of a visual register in several acrylic glass cases with only their covers visible. The content and display of the books – in themselves an interconnected system of references – depict the provision and simultaneous withdrawal of information.

Although in it *paintings* (2014–), an ongoing series of large-format paintings on canvas, the works do not emerge directly from the books, they have their counterpart in them. Their overlapping layers of ink, gouache, and oil paint are completely absorbed by the only partially grounded canvas, and the aesthetic reflection of the painting process questions the categories and constraints in which this practice is embedded. In these 140 x 160 cm paintings, Föll questions how expressive dimensions of the body can be coded, formed, and transferred in painterly gestures and poses.

The 11-part drawing series *spatial concepts* (2017), shown here in excerpts and enlargements, features reproductions of Lucio Fontana's iconic paintings entitled *Concetto Spaziale* with the addition of text passages, status updates, and short statements in simple fonts. The use of monochrome copies of Fontana's paintings is a reference to a painterly concern with space, which for centuries was simulated through perspective and chiaroscuro. Cutting the image carrier literally gives the canvas a new dimension, turning the paint itself into a spatial element. In transferring these artifacts back into two-dimensionality through their simple reproduction onto an A4 page, Föll reassesses and comments on the monumentalizing ambitions of the medium of painting. If being a painter means expressing a certain self conception, in *linguistic operations/spatial concepts* this is primarily directed at the dimension of emancipatory confrontations.

The work *Anita Pallenberg* (2013) is installed on the narrow acrylic glass wall at the rear of the exhibition. Taken from the nine-part series *Kafka's Gymnastics*, its lettering is made up of urban plants. The materiality of the flowers and grasses seems to resist the rigid sequence of an alphabet. Names play the leading roles in these works: elective affinities and the presence of specific muses, such as Anita Pallenberg, indicate a possible counter-canon—are there other models of relations not based on inclusion or exclusion, or that overwrite binary and heteronormative systems?

Between the digital screen, canvas, and (book) page, the exhibition continually recontextualizes examinations and confrontations of styles, possible spaces for action, and the dialectic of readability and refusal.

Parallel to the exhibition *speed*, Montez Press is publishing an artist's book of the same name that includes a specially composed selection of pages from the artist's books central to the exhibition at KW.

## Biography

Heike-Karin Föll is professor for drawing and critical digitality at the Berlin University of the Arts (UdK). After studying Fine Arts at the Academy of Fine Arts Stuttgart and UdK Berlin, she contributed to several exhibitions, both as artist and curator, including documenta X in Kassel, DE (1997) and the exhibition *When tekkno turns to sound of poetry* at KW in 1995. She taught at Academy of Fine Arts Karlsruhe, Merz Academy Stuttgart, Freie Universität Berlin (FU), and UdK Berlin as a guest professor. After having degreed in Art History she worked at the *Collaborative Research Center 626 – Aesthetic Experience and the Dissolution of Artistic Limits* at FU Berlin. From 2007 on, Föll taught History, Theory, Criticism and Practice of Contemporary Art at the Institute for Art in Context at UdK. In 2008, a DFG research fellowship took her to New York. She has contributed to several catalogues with texts on Felix Gonzalez-Torres, Rirkrit Tiravanija, Michel Majerus, and others. Her articles have been published in journals such as *Texte zur Kunst*, *Mousse*, and *Artforum*.

# Public Program

Book launch and reading with Dean Kissick

June 22, 2019, 3 pm

Venue: KW Courtyard

In case of bad weather, the event will take place at KW Studio, front building, 1<sup>st</sup> floor

# Image Bank

## June 22 – September 1, 2019

Opening: June 21, 2019, 7 pm

Image Bank was founded in 1970 in Vancouver (CA) by artists Michael Morris (born 1942 in Saltdean, UK), Vincent Trasov (born 1947 in Edmonton, CA), and Gary Lee-Nova (born 1943 in Toronto, CA). Derived from William S. Burroughs's novel *Nova Express* (1964), the name Image Bank refers to a mode of disruption or a "mirror displacement" of a dominant ideology, which enables unlikely juxtapositions to create new meanings – similar to Burroughs "cut-ups" – and cites a shared mythology or collective creative consciousness. While its main mode of operation constituted an international exchange of images and correspondence by mail, Image Bank can be characterized as a fleeting body of various modes of production that drew from an ever-growing international network of artists who interacted through performance, political campaigns, festivals, mail, and many other activities. Besides Morris, Trasov, and Lee-Nova (who left the group in 1972), artists frequently taking part in the group's initiatives included Dana Atchley, Anna Banana, Robert Cumming, Dick Higgins, Geoffrey Hendricks, Glenn Lewis, Eric Metcalfe, Kate Craig, Willoughby Sharp, General Idea, and Ant Farm. Image Bank maintained close ties with Ray Johnson's *New York Correspondence School* as well as with Robert Filliou and his concept of the *Eternal Network*, who both worked on similar practices involving networks that emerged from a moment of collaborative production and fundamentally questioned the boundary between art and life.

*Image Bank* is presented in collaboration with the Morris and Helen Belkin Art Gallery at the University of British Columbia (Vancouver, CA) and marks the most comprehensive institutional survey of the work of Image Bank to date. It presents hundreds of files of ephemera from the Morris/Trasov Archive, including correspondence, postcards, stationery, notes, collages, and concept drafts as well as photography, videos, and props.

Arranged in sections, the archival materials are presented in a large vitrine, giving an overview of the collective's most important mailings and image requests. These encompass postcard exhibitions, the Annual Report, correspondence with Ray Johnson and Robert Filliou and related stationary, stamps, and envelopes. Image Bank started its mail-outs in 1970 with an appropriated offset image of a bathing suit model sitting on an inflatable swan, stamped as "Image of the Month." This was accompanied by a list of artists, their addresses, and image requests. Initiating a system of sending and receiving, subsequent mailings provided a thematic framework such as "1984" – a call for images of a future world taken over by totalitarianism – or "A Cultural Ecology Project" which asked for so called "Piss Pics." While such activities placed absolute value to the ephemeral moment, the existence of the archive reveals a significant paradox in the work of Image Bank: the diligent archiving, filing, and cataloguing transported their projects into the future even as they, as with "1984," invoked the future into the present. Image Bank's interest in the archive is connected to its interest in ritual and fetish as affirming the mythological and libidinous power of a culture obsessed with images and celebrating a continuity of mythic tropes within mass culture. In this framework, camp and masquerade were implemented as aesthetic strategies offering a way out of normative modes of image production and visual representation.

Lists and directories were pivotal to the structural workings of Image Bank, whose interest in banks and corporate as well as bureaucratic identity predated institutional critique by several years. The *Annual Artists' Directory*, consisting of more than 1000 names and addresses of artists involved in Image Bank, was published in two issues of General Idea's *FILE Magazine* and as a stand-alone book in 1972 (by Talonbooks, Vancouver, CA). The directory, in large part reproduced as wallpaper for the exhibition at KW, works as a strong visual emblem of the

collective's objective to create new social forms and a new economy of creation, operating outside the dominant modes of market distribution and the museum's cultural gatekeepers (despite the museum's world interest in it). The network and networking formed a central axis of Image Bank's radically distributive practice, anticipating topics relevant today such as tagging, collective authorship, and user-generated content. Image Bank's use of frequently changing, gender-crossing aliases – a nod to Marcel Duchamp's rendering of identity as fluid and circumstantial – and the collective's reworking of images and texts from mainstream media suggests a queering of popular imagery and a questioning of individualist authorship and autonomy: Eric Metcalfe and Kate Craig were alternately known as Dr. and Lady Brute; Michael Morris performed and corresponded as Marcel Dot, Forget Maoist by Chairman Dot, Forget Dadaist by Marcel Idea; and Vincent Trasov as Mr. Peanut and Marquis d'Arachide.

Gathered in its own section of the exhibition, the research Image Bank undertook as "Color Bar Research" emerged from a painterly practice transposed from the canvas onto the world. In 1972, Morris and Trasov bought a 6.25-hectare property with cabin, creek, forest, clearing, and kiln, which was referred to as "Babyland." The location served both as an idyllic getaway for visiting artists and as a set to photograph props, naked people, and small pieces of wood, painted in all the colors of the spectrum – the "color bars" – or alternating "color dots". The resulting photographs, videos, and performances were explorations of depth of field, perception and psychedelics, essentially removing painting and sculpture of their autonomy and turning them into props for extended performances. *Light-On* (1972), a black-and-white projection presenting naked people in Babyland "drawing" on each other by directing light onto each other's bodies via mirrors, is a play on the intersection of painting, drawing, nature, and the "natural" human body. Accompanied by a score from Canadian electronic composer Martin Bartlett, the three-channel projection by Michael Morris in the back room is strong visual testimony to the colorful, experimental project, which lasted for about four years. Used in various photographs but essentially a state of mind, the transparent "hands of the spirit" mounted on the wall imply a gesture of camp and assign a moment of extreme artificiality to the real world – an image that most aptly describes Image Bank's general ideology.

In 1974, Vincent Trasov campaigned as Mr. Peanut for Mayor in Vancouver's municipal election. "Peanut," a highly generic and cheap snack, was yet another Duchampian abbreviation for: "**P**erformance – **E**legance – **A**rt – **N**onsense – **U**niqueness – **T**alent." William S. Burroughs endorsed the candidacy in a public speech, stating in almost dadaistic fashion that "the inexorable logic of reality has created nothing but insoluble problems," and therefore demands an illogical candidate—Mr. Peanut. The peanut column presented at the beginning of the exhibition presents the prop as a recurring trope for Image Bank: Mr. Peanut appears throughout the exhibition not only as a synonym for politics infused by art and humor but also as frequent guest in Babyland's psychedelic experiments, bathing for example with naked Granada Gazelle.

Included in the exhibition are interviews and documentaries, giving a more in-depth sense of the historic moment and the social structures of Image Bank that would lead to the founding of Western Front in 1973 by Michael Morris and Vincent Trasov together with Kate Craig, Glenn Lewis, Eric Metcalfe, and others. *The Art Stars Interviews* (1974), conducted by Willoughby Sharp and Ant Farm, was shot in Los Angeles on the occasion of *Decca Dance*—an event with 1,000 guests from the network that was inspired by Robert Filliou's idea of celebrating art's birthday. The video consists of interviews with participants who reflect on their roles in the event and in the network in general. *Byron Black* (1974) juxtaposes different video material and photography related to Color Bar Research, Ant Farm, and a staged TV show, superimposed by the voices of Byron Black, Morris, and Trasov, who comment nonchalantly on the images, events, and ideologies of the network.

# Biography

Founded in 1970 by artists Michael Morris (born 1942 in Saltdean, GB), Vincent Trasov (born 1947 in Edmonton, CA), and originally Gary Lee-Nova (born 1943 in Toronto, CA), Image Bank helped facilitate the exchange of ideas, images and information between artists through the use of the postal system. Image Bank sent out regular mailings, soliciting artists' image requests, addresses, and research information. In close collaboration with other artists, they continued this practice throughout the 1970s, building up a collection of more than 10,000 items of ephemera consisting of correspondence, postcards, stationery, notes, collages, and concepts. The collection forms the Morris/Trasov Archive, which is now situated in the Morris and Helen Belkin Art Gallery at the University of British Columbia (CA). The archive also contains material from several exhibitions, projects, and events, as well as documents from Mr. Peanut's mayoralty campaign and numerous publications, including FILE Magazine.

# Public Program

Guided tour through the exhibition with curator Scott Watson and artists Michael Morris and Vincent Trasov  
June 22, 2019, 2 pm  
In English

Guided tour through the exhibition with assistant curator Kathrin Bentele  
July 25, 2019, 6 pm  
In German

ZAPP Magazine  
Screening and talk with Corinne Groot, Rob van de Ven and Kathrin Bentele  
August 14, 2019, 9 pm  
Venue: KW Courtyard  
In English

*Networks as Structural Models for Art – Distributive Practices since 1960*  
Lectures by Prof. Dr. Julia Gelshorn, University Freiburg (CH) and Hanna Magauer, University of the Arts Berlin  
August 27, 2019, 8 pm  
Venue: KW Studio, front building, 1<sup>st</sup> floor  
In German

Guided tour through the exhibition with curator and director Krist Gruijthuisen  
August 29, 2019, 6 pm  
In English

# Education and Art Mediation

## **Free guided tours**

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 counter. Participation is free of charge.

## **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 Duygu Örs at [do@kw-berlin.de](mailto:do@kw-berlin.de) or by phone at +49 30 243459 132.

Costs: regular 70 € / reduced 50 € / plus reduced entrance fee of 6 € per person

## **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.

Please contact Katja Zeidler at [kaz@kw-berlin.de](mailto:kaz@kw-berlin.de), if you would like to receive more information on KW's mediation program.

# Upcoming Exhibitions

**Pause: Every Ocean Hughes (After Ian White)**

August 24 – 25, 2019

**Berlin Art Week:**

**STATISTA**

September 12 – 15, 2019

Opening: September 11, 2019

**The Making of Husbands:**

**Christina Ramberg in Dialogue**

September 14, 2019 – January 5, 2020

Opening: September 13, 2019

**Heinn Fridfinnsson**

September 28, 2019 – January 5, 2020

Opening: September 27, 2019

**Kris Lemsalu**

September 28, 2019 – January 5, 2020

Opening: September 27, 2019

**KW Production Series:**

**Andrea Büttner and Rachel O'Reilly**

Fall 2019

# Partners



The Schering Stiftung Art Award is awarded by the Schering Stiftung in cooperation with KW Institute for Contemporary Art. It honors international artists who can be considered as the most important positions in the last couple of years and who pursue an outstanding original artistic approach. The award is endowed with a prize money of 10,000 Euro and a solo exhibition at KW, for which a new artwork is created. Coinciding with the exhibition, a monographic catalogue will be produced. Since 2005, the Schering Stiftung Art Award has been awarded biannually.

Previous prize winners include Cornelia Renz, Nairy Baghramian, Renata Lucas, Wael Shawky, Kate Cooper, and Hiwa K. This is the seventh time that the prize has been awarded, and the fifth time in cooperation with KW.



Canada Council  
for the Arts

Conseil des arts  
du Canada

THE | **AUDAIN** FOUNDATION



Botschaft von Kanada

The exhibition of Image Bank is generously supported by the Canada Council for the Arts, the Audain Foundation and the Embassy of Canada in Berlin.

Senate Department  
for Culture and Europe

**be**  **Berlin**

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