

Press Kit Spring Program 2017

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Press material

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

As of January 19, 2017 / Subject to change

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Press Release Berlin, January 19, 2017

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Ian Wilson

January 20–May 14, 2017
Opening: January 19, 2017, 7 pm

Hanne Lippard

January 20–April 9, 2017
Opening: January 19, 2017, 7 pm

Adam Pendleton

February 24–May 14, 2017
Opening: February 23, 2017, 7 pm

Paul Elliman

March 18–May 14, 2017
Opening: March 17, 2017, 7 pm

Pause: Anthony McCall

April 27–30, 2017
Opening: April 26, 2017, 7 pm

Prospectus: A Year with Will Holder

January 20–December 23, 2017
Opening: January 19, 2017, 7 pm

After the first period of renovation, KW Institute for Contemporary Art is thrilled to announce the inauguration of its new artistic program under the directorship of Krist Gruijthuisen and the celebration of its 25th anniversary. For this special occasion, KW's exhibitions are open free of charge throughout the weekend of January 20–22, 2017.

KW reopens with a series of exhibitions reflecting on the work of South African artist Ian Wilson. Through three corresponding solo presentations by **Hanne Lippard**, **Paul Elliman**, and **Adam Pendleton**, Ian Wilson's influential practice is revisited as a framework for exploring the roles of language and communication and the broader significance of interpersonal interaction. The exhibition is therefore in constant flux and changes gradually throughout the course of its duration.

Dialogue lies at the core of **Ian Wilson's** practice. Focusing on spoken language as an art form, he initially described his work as “oral communication” and later as “discussion”. Language replaces traditional representation as the quintessential vehicle for communication and knowledge. Wilson's interest in the concentrated moment in which ideas emerge and are formulated in language is a guiding framework for the season. KW views the artist's oeuvre as a reflection of its own mission: to explore relationships between the viewer and the viewed—or discussed—and the topical urgency of this interaction. To highlight the importance of Wilson's practice, artists have been invited to concentrate on different aspects of his body of work and either incorporate them in their exhibitions or take them as inspiration for the production of new work.

Norwegian artist **Hanne Lippard** kicks off the new program with a visually pared down yet spectacular new work entitled *Flesh* that takes its inspiration from Wilson's *Statements* and *Circle Works*. The immersive installation takes up the entire hall on the ground floor of the KW building and confronts the visitor with a singular element—a spiral staircase leading to a platform. From here the artist's voice resounds, completely encompassing the audience and opening up a world in which our experience of language as pure voice is explored, shaped, and broadened. Over the past few years, Lippard has focused on the production of language solely through the use of the voice. In her text-based works she employs daily speech and transforms the meaning of words through structural and syntactical repetition.

American artist **Adam Pendleton's** exhibition titled *shot him in the face* occupies one entire floor of KW with one large-scale gesture—a wall that diagonally cuts across the exhibition space. The shape of the wall resembles that of a billboard. The first sentence from the poem *Albany* by poet Ron Silliman functions as the exhibition's point of departure. Pendleton appropriates the opening words of the text—“If the function of writing is to ‘express the world’”—and transforms it into monumental work spanning the entirety of the constructed wall. Layers upon layers of Pendleton's works are also “pasted” onto the wall. These various arrangements, including posters, framed collages, and sculptural objects based on Pendleton's extensive archival material, incorporate images from various sources such as art history, African independence movements, display systems, poetry, and French cinema—all kept within a consistently black-and-white aesthetic. As a counterpoint to Pendleton's work, the exhibition includes one of Ian Wilson's monochromatic paintings, which were created with the conceptual aim of producing distilled, non-referential objects without metaphoric content.

British artist **Paul Elliman** has consistently engaged with the production and performance of language as a material component of the socially constructed environment. In a world where objects and people are equally subject to the force fields of mass production, Elliman explores the range of human expression as kind of typography. His exhibition *As you said* includes various works, both existing and new, that test the boundaries of our communication through letter-like objects, language-like vocal sounds, actions, and movements of the body. Whether concealed by clothing or techniques of mimicry, our gestures and the desire for language are always within easy reach of the violently communicative raw material of the city itself. *As you said* is structured around a set of vitrines devised by Ian Wilson, which Elliman considers as sculptures, objects of display, and sites for discourse. Alongside these vitrines Elliman presents two new bodies of work, one produced in collaboration with the dancer Elena Giannotti.

The constellation of exhibitions presented at KW is consecutively staggered across the different floors of the building. The format allows the exhibitions to be seen in unison but also as separate entities that expand upon each other, framing and interacting with each other through the work of Ian Wilson and through commonly shared sensibilities and concerns.

Punctuating the program will be the series *Pause*, envisioned as a platform for bridging relationships between the past, present, and future. Individual artworks will be presented for a short period of time, up to three times a year. **Anthony McCall's** iconic light work *Line Describing A Cone* (1971) is the first in the series, which is presented in immediate dialogue with Wilson's circle and disc works from the late 1960s.

In the spirit of Wilson's practice, an ambitious program of commissioned performances, concerts, lectures, and screenings titled *The Weekends* will take place at KW and throughout the city, with contributions by **Nils Bech**, **CA Conrad**, **Guy de Cointet**, **Paul Elliman**, **Coco Fusco**, **Will Holder**, **Germaine Kruij**, **Hanne Lippard**, **Adam Pendleton**, **Michael Portnoy**, **Trisha Brown Dance Company**, and **Miet Warlop**.

The aim of the inaugural exhibition season is to create a multifaceted program that understands dialogue and conversation as profoundly political acts that are the necessary basis for *all* creative activities and therefore an inherent part of exhibition making. The open-endedness and collaborative nature of dialogue renders an intrinsically inclusionary strategy, allowing for a plurality of voices and narratives to unfold. The notion of language will be continuously explored throughout the artistic program in order to emphasize the institution's goal of experimenting with communication and exchange—no longer as the stable common grounds of a traditional value system but rather as the articulation of many possible parallel narratives. Wilson's emphasis on dialogue, experimental uses of language, and the collective experience of art through spoken exchange between artists and audiences, in Berlin and beyond, is a significant aspect of the future program of KW, even beyond this season.

In parallel with its exhibition program, KW is continuing to push beyond the confines of its physical building through commissions, events, and its education program. Commissions take various forms: **Felix Gonzalez-Torres**' *"Untitled" (Chemo)* (1991), a curtain made of beads at the entrance into the exhibition spaces, invokes a generic form of hospitality that corresponds with **Philippe Van Snick**'s recent intervention *Dag/Nacht* (1984–ongoing) at the entrance gate but also a new sound commission by **Paul Elliman** and the reinstatement of the garden *Archipel* by **atelier le balto**. In addition, the legendary Pogo Bar is being re-established at KW with a new design by American artist and designer **Robert Wilhite**. It presents weekly, one-night-only events conducted by artists and creative individuals. *Bob's Pogo Bar* will open to the public on January 19, 2017 with a performance by the Netherlands-based artist **Nora Turato**. *Bob's Pogo Bar* follows the format of BOB's YOUR UNCLE, a bar that was hosted by the Kunstverein Amsterdam from 2014 to 2016.

In 2017, KW initiates the new series *A Year with* offering time for detailed investigations into design and publishing practices in the arts, developed over the course of a year. *Prospectus: A Year with Will Holder* takes place in 2017. When invited to reside and produce a year's public program, Holder proposed that the *public* nature of a program be deferred in the form of *publications*. The production-budget was passed on to pay invited guests to reside and work with him (Paul Abbott, Jeremiah Day, Linda van Deursen, Emmie McLuskey, Karolin Meunier, Christian Oldham, Bert Paulich, Falke Pisano, Cara Tolmie, Scott Rogers, and Lucy Skaer). *Prospectus: A Year with Will Holder* will commence on Saturday, January 21, 2017 with the launch of a new issue of Holder's serial publication *F.R.DAVID* co-edited with Riet Wijnen and with KW as its new co-publisher.

The public program of KW will be extended by *The Berlin Sessions*—a series of monthly public talks in collaboration with various Berlin institutions. The series will explore the fabric of cultural production in the city by inviting a Berlin-based speaker to give a presentation on another Berlin based cultural producer that he/she finds inspiring. The program for *The Berlin Sessions* kicks off at KW in February with **AA Bronson** and **Peter Wächtler**.

The exhibition series *Ian Wilson: Hanne Lippard, Adam Pendleton, and Paul Elliman* is funded by the Capital Cultural Fund, Berlin.

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

New 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 and every first Sunday of the month

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.

Ian Wilson

January 20 – May 14, 2017

Opening: January 19, 7 pm

KW Institute for Contemporary Art is delighted to announce a solo exhibition by South-African artist **Ian Wilson** (born 1940 in Durban, ZA). The exhibition inaugurates the first season of the new artistic program, which examines Wilson's work through three corresponding solo presentations by **Hanne Lippard**, **Paul Elliman**, and **Adam Pendleton**. Wilson's work will be physically embedded within each exhibition, serving as a framework for exploring roles of language and communication, and the broader significance of interaction between human beings.

The aim of the inaugural exhibition season is to create a multifaceted program that understands dialogue and conversation as profoundly political acts that are the necessary basis for all creative activities and therefore inherently a part of exhibition making. The open-endedness and collaborative nature of dialogue renders an intrinsically inclusionary strategy, allowing for a plurality of voices and narratives to unfold. The notion of language will be continuously explored throughout the artistic program in order to emphasize upon the institution's goal to experiment with communication and exchange as a no longer stable common grounds of a traditional value system, but rather the common articulation of many possible parallel narratives. The emphasis of Wilson's work on dialogue, experimental uses of language, and the collectively experience of art through spoken exchange between artists and audiences in Berlin, and beyond will be a significant aspect of the future program.

Ian Wilson has been exploring the aesthetic potential of spoken language since the late 1960s. His ongoing body of work—beginning with *oral communication* and eventually including his signature *Discussions*— began in 1968 with the spoken word “time.”

“If somebody asked me what I was doing, I'd answer: I'm interested in the idea of time. I would insert the word 'time' into every conversation with whomever and wherever. It wasn't about the word itself but about the verbal communication that it stimulated,” Wilson said in 2002. The artist, who began as a painter, soon transformed the act of discussion into his sole artistic medium. Over four decades, the focus of these exchanges has shifted from “time” to the nature of knowledge and non-knowledge, Platonic conceptions of form and awareness of “the Absolute”. His works are not recorded or photographed in any way, and exist only as long as the conversation itself.

Wilson's desire for abstraction first manifested as paintings that explored and tested the limits of perception. His early works show the influence of late 1950s and early 1960s Minimalism, a movement that distilled painting to its most non-representational, self-reflective essence and sculpture to its fundamental physicality, most famously in the form of industrially-produced, geometric shapes. Although Wilson's early paintings and sculptures are clearly physical objects, they also signal an inclination to take reduction and abstraction one step further, to the point of ridding art of physical properties altogether. *Untitled* (1966, reconstructed in 2008) is an acrylic painting consisting of two L-shaped, pitch-black canvases hung in such a way that they form a rectangle, “framing” an empty space in the middle. The painting's matte-black surface appears alternately as either a dark parallelogram floating in front of the wall or a black hole framing a white space, depending on where the viewer is standing. Another untitled, also monochrome work from 1967 appears as a vaguely convex-curved form mounted on a circular surface, made entirely of fiberglass and white pigment. Its effect, like the black rectangle, lies in its visual ambiguity and uneasy relationship to typical, physical properties of a solid, such as casting a shadow. Hung on the wall at eye level, the physical relief of this “disc” is so faint that it is, in fact, shadow-less. By the time Wilson created his last material objects in 1968, the physical dissolution

of his work was nearly complete. *Circle on the Floor* and *Circle on the Wall* are almost entirely drained of matter, consisting solely of chalk and pencil outlines on the floor and wall, respectively. Wilson wrote painstaking instructions for reproducing these works in any exhibition situation, further differentiating them from the traditionally “original” art object and all but nullifying their actual material properties. The *Circles* are idea- and language-driven, contingent on communication, and virtually devoid of physical presence—it seems only logical that the next works Wilson created dispensed with the physical object altogether.

In 1968, Wilson’s visual abstraction shifted to the vocal, evolving from the physical tangibility of complex artworks to intangible, infinitely complex language. The spoken works began informally, with Wilson simply slipping words into conversations at various exhibition openings, in the street or in private residences (*Time*, 1968), and became more formalized over the course of the 1970s. Discussion groups were organized in institutional art settings such as galleries and museums, and a deeper discussion of time morphed into group discourse about “the known and unknown” (after Plato’s *Parmenides* dialogues), and—from the 1990s onwards—“awareness of the Absolute.”

Unlike traditional performance art, which implies both an active artist/creator and a passive audience/viewer, *Discussions* attendees play an operative role in realizing both the concept of “oral communication” and the reality it creates. Participants speak to their neighbor, initiate a dialogue, and engage in an act of sharing that goes beyond the artist’s concept or the artist himself. Wilson is fascinated by thoughts and the moment that ideas are articulated in words, and the only thing “left” of an ended *Discussion* is whatever lingers in the participant’s mind when all is said and done.

While the spoken word is crucial, Wilson’s radical abstraction of meaning and text extends to the written word as well. Early *Discussions* were announced in the form of specially-designed invitation cards informing potential participants of Wilson’s whereabouts at a particular time, and those who purchased a work would be given a signed, printed certificate acknowledging that a *Discussion* had been held on a particular date. These invitations and certificates of purchase are all that physically remains of those works.

In 1986, Wilson stopped holding *Discussions* to concentrate on the printed word. He began publishing a series of artist’s books on topics relevant to the *Discussions*, such as *The Set of 25 Sections: 90-114, with Absolute Knowledge* (1993), before returning to the *Discussion* group format in 1999. *Discussions* since that time have focused on ‘the Absolute’.

Ian Wilson is someone in whose work KW likes to see its mission reflected; to explore relationships between the viewed—or discussed—and the viewer and the topical urgency of such interaction.

The exhibition unfolds in various parts and is presented in dialogue with the other exhibitions. A *Discussion* will take place on the last day of the exhibition (May 14, 2017) between the artist and the previous directors and curators of KW.

Biography

Ian Wilson, born in 1940 in Durban, ZA, works and lives in New York, US. Wilson's last physical works date from 1968. Initially working in a minimalist vein and concerned with ideas relating to the dematerialization of the art object and with the notion of time, his practice slowly shifted its field of exploration to oral communication as an art form. Today, Wilson's ideas are expressed as a series of philosophical discussions with the audience. Wilson has exhibited internationally since the mid-1960s, and has engaged in discussions including: *Daniel Buren. A Fresco*, Bozar Centre for Fine Arts, Brussels (2015); *There Will Never Be Silence: Scoring John Cage's 4'33"*, Museum of Modern Art, New York, US (2014); *The Pure Awareness of the Absolute*, Grazer Kunstverein, Graz, AT (2013); *Materializing Six Years: Lucy R. Lippard and the Emergence of Conceptual Art*, Brooklyn Museum, New York, US (2012); and Centre national d'art et de culture Georges Pompidou, Paris (2005), amongst others.

Hanne Lippard Flesh

January 20 – April 9, 2017

Opening: January 19, 7 pm

KW Institute for Contemporary Art is pleased to present the first institutional solo show by Norwegian artist **Hanne Lippard** (born 1984 in Milton Keynes, GB). Over the past several years, Lippard has focused on the production of language, solely through the use of the voice. Stemming from design, her practice utilizes the voice as a way to convey the discrepancy between *content* and *form*. Her text-based works employ everyday speech in which she alters compositions of words that are characterized by structural and syntactical repetition. Lippard's voice functions as a vehicle for short vocal sequences that play with pronunciation, sound, and rhythm. Her writing is manifested in different outcomes that vary from installation-based work, printed matter, and performances. In her performances her voice becomes a mechanical instrument of narration that transforms accumulated source material such as quotes, slogans, and text messages into melodic linguistic formulas.

Lippard inaugurates the new artistic program of KW with a visually reduced yet spectacular work that takes its inspiration from the *Statements* and *Circle Works* of South-African artist **Ian Wilson**. Known for working solely with oral communication, Wilson is the focal point of the opening season of Director Krist Gruijthuisen's program at KW, which investigates the notion of exchange and communication. Wilson's *Statements* were conceived between 1970–82, after his intensive preoccupation with the word "time" in the late 1960s, which also served as the catalyst for his infamous "discussions." The body of work that the artist referred to as his *Statements* emerged as Wilson started to accentuate the format of the discussion and began to develop his practice around such events, which became the framework for his immaterial art practice. Originally this approach consisted of four elements: *There was a discussion* (1970), *There is a discussion* (1972), *A discussion* (1977), and *Time (spoken)* (1982). Each of these pieces is represented through a typewritten sheet of paper referencing the title. The first three works reference the general idea of a discussion as an act in the past. They not only question traditional modes of representation in art but also suggest a shift in priority towards an aesthetic sensibility in speech. This purification and reduction of his practice to an immaterial act is related to the artist's concern with the so-called "Absolute." Since 1994, Wilson has started his discussions by talking about the "Absolute" as an all-pervasive premise that reflects an attempt to transcend the mundane. In 2014 he produced a new statement using the words *The Pure Awareness of the Absolute / A Discussion*.

In response to Wilson, Lippard has conceived a new production titled *Flesh*, which is the most ambitious presentation of her work to date. The immersive installation takes up the entire ground floor hall of KW and confronts the visitor with a single element—a spiral staircase. As a symbol representing transcendence, the staircase's winding form emphasizes the notion of a circle in motion and makes a direct link both to Wilson's principle of the "Absolute" and to his last physical works, *Circle on the Floor* and *Circle on the Wall*, created in early 1968. These are presented on the upper part of the ground floor of the KW. When ascending the stairs, one enters an awkwardly shaped space that incorporates the upper windows of the ceiling to offer a view to the outside. The color of the staircase references an earlier work by Lippard titled *Beige*. This film dating from 2010 evokes a sense of monotony, while reflecting on what is statistically considered the most ubiquitous color in the universe. Mirroring the mundane tone of the color, her voice narrates the social history of beige and its relation to routine part-time work from the perspective of someone who suddenly realizes that she possesses a strong affection for the color.

The experience of this newly created space is guided by the artist's voice, which slowly transports the audience into a world in which the meaning of language is being shaped, structured, and categorized. Lippard describes the voice as "being flesh without being physical." The bodily representation of this notion is reflected in the text as well as in the color of the carpet, on which the visitor can lie, sit or stand.

An engagement with the contemporary conditions of life is a reoccurring theme in Lippard's work. The artist is particularly interested in restrictions and formats that impact our daily lives. Like Wilson, Lippard uses her body and words to contradict the frameworks dictated by established standards of art production.

Important note on the installation:

Please take off your shoes when entering the installation.

Enter at your own risk.

Biography

Hanne Lippard, born in 1984 in Milton Keynes, GB, lives and works in Berlin. Lippard's practice explores the voice as a medium. Her education in graphic design informs how language can be visually powerful; her texts are visual, rhythmic, and performative rather than purely informative, and her work is conveyed through a variety of disciplines, which include short films, sound pieces, installations and performance. She has performed and exhibited at ars viva 2016; Index—The Swedish Contemporary Art Foundation, Stockholm (2016); *AUTOOFFICE*, *KURATOR, Rapperswil, CH (2016); *Fluidity*, Kunstverein, Hamburg, DE (2016); Galerie für Zeitgenössische Kunst, Leipzig, DE (2016); 6th Moscow Biennale of Contemporary Art, Moscow (2015); *The Future of Memory*, Kunsthalle Wien, Vienna (2015); Transmediale, Berlin (2015); Bielefelder Kunstverein, Bielefeld, DE (2015); Unge Kunstneres Samfund, Oslo (2014); Berliner Festspiele, Berlin (2013); Poesía en Voz, Mexico City (2012). Hanne Lippard is the recipient of the ars viva prize 2016, awarded by the Association of Arts and Culture of the Germany Economy at the Federation of German Industries.

Prospectus: A Year with Will Holder January 20 – December 23, 2017

In 2017, KW Institute for Contemporary Art is initiating the new series *A Year with* offering time for detailed investigations into design and publishing practices in the arts, over the course of a year. *Prospectus: A Year with Will Holder* takes place from January 19 to December 23, 2017 and follows the exhibition *Sorry! NO We Don't Do REQUESTS* held at Kunstverein, Amsterdam, in the fall of 2016.

Typographer **Will Holder** (born 1969 in Hatfield, GB) produces oral and printed publications with artists and musicians. He is preoccupied with conversation as model and tool for a shared set of publishing conditions—whereby the roles of commissioner, author, subject, editor, printer, and typographer are improvised and shared, as opposed to assigned and predetermined.

When KW invited Holder to reside and produce a year's public program, he proposed that the public nature of this program be deferred in the form of publications. Considering the conditions of private preparation and rehearsal necessary to make something public, Holder passed on his given time and production budget for invited guests to reside and work with him (**Jeremiah Day, Linda van Deursen, Emmie McLuskey, Karolin Meunier, Christian Oldham, Bert Paulich, Falke Pisano, Cara Tolmie and Paul Abbott, Scott Rogers, and Lucy Skaer**).

This invitation is based on two premises:

1

Driven by the demands of public display and performance, we are impelled to automate representations of work, live. Very little time is available to consider how the work might otherwise be re-presented, or reworked in a published situation; while the work exists for and is understood by a public, predominantly in a published form.

2

Artists are expected to produce immaculate work, often exhibited under immaculate conditions; while the artist's personal conditions are often ill-considered. Together with first guest, **Bert Paulich**, Holder has built and furnished a living space with suitable working conditions—including with his book collection (as public lending library for 2017). The focus is on the coming together of speaking-bodies-as-documents, and how these might be transcribed. During this time, work evolves, and is accessible through oral or printed productions of meaning. At KW, public events adapt to each guests' practice, encompassing talks, presentations, or performances; while the predominantly public part of the work will be published and distributed through 2017 and beyond by a *uh books*— an initiative of Will Holder with Emmie McLuskey.

Holder is editor of *F.R.DAVID*, a journal concerned with reading and writing in the arts published by De Appel Arts Centre, Amsterdam, (2007 to 2016; and as of 2017 co-published by *uh books* and KW).

Opening hours library

The library can be visited upon request. Please send a text message to the following number:
+49 176 87425067

F.R.DAVID

Inverted Commas

January 21, 2017, 4 pm
In English

Launch of the 13th issue of the journal *F.R.DAVID*, with reading and song by editors Will Holder and Riet Wijnen

Inverted Commas' starting point is *The Registry of Pseudonyms*, an online database of pseudonyms which accounts for who is who and why who is who. This issue of *F.R.DAVID* focuses on the term 'pseudonym' through aspects of names and naming, bodies, brains, the self, audiences, authorship, and all their mutual relations.

Co-published in 2017 by *uh books* and KW Institute for Contemporary Art – *F.R.DAVID* is a typographical journal, dealing with the management of reading and writing in contemporary art practices. The launch is part of the project *Prospectus: A Year with Will Holder*.

Free entry, limited capacity

The Weekends

January 19 – May 14, 2017

In the spirit of Ian Wilson's practice, an ambitious program of performances, concerts, lectures, and screenings entitled *The Weekends* will take place at KW, and throughout the city until May 2017. Each part of the program is driven by a larger interest in dialogical formats and the roles of the voice, sound and dematerialized practices in art.

Weekend #1

Guy de Cointet
Trisha Brown Dance Company
Miet Warlop
January 19–20

Weekend #2

Germaine Kruij
January 28–29

Weekend #3

Nils Bech
February 3

Weekend #4

Adam Pendleton
February 24

Weekend #5

CAConrad
March 4–5

Weekend #6

Coco Fusco
March 11

Weekend #7

Paul Elliman
March 17–18

Weekend #8

Hanne Lippard
March 31–April 1

Weekend #9

Michael Portnoy
May 5–6

Weekend #10

Will Holder
May 12

Further information on the program and tickets are available online at our website:
www.kw-berlin.de/en/the-weekends

The Berlin Sessions

From February 2017 onwards, KW Institute for Contemporary Art will organize a series of monthly public talks in collaboration with various institutions and organizations located in Berlin. The series entitled *The Berlin Sessions* will explore the fabric of cultural producers in the city by inviting one Berlin-based speaker to give a presentation on another cultural producer that he/she finds inspiring.

The goal of the lecture series is to highlight the work of Berlin-based creatives from the perspective of their peers; to map connections between the various producers and fields and to strengthen the existing networks between locally based artists, authors, musicians, performers, researchers and other creative producers. Every month, a series of lectures will be hosted and co-organized in collaboration with a different institution in Berlin, such as DAAD Galerie, Berlinische Galerie, Haus der Kulturen der Welt, among others.

The series will travel and will be hosted by the partner organizations at their premises and at KW. The first iteration of the series will take place at KW.

AA Bronson on Elijah Burgher

Lecture, in English

February 8, 2017, 7 pm

Free entry, limited capacity

Peter Wächtler on Hans-Christian Lotz

Lecture, in English

February 21, 2017, 7 pm

Free entry, limited capacity

Upcoming Exhibitions

Adam Pendleton

shot him in the face

February 24 – May 14, 2017

Opening: February 23

Paul Elliman

As you said

March 18 – May 14, 2017

Opening: March 17

Pause: Anthony McCall

April 27–30, 2017

Opening: April 26

Enemy of the Stars: Ronald Jones in dialogue with **David Hammons**, **Helmar Lerski**, **Louise Lawler**, and **Julia Scher**. Curated by Jason Dodge and Krist Gruijthuijsen.

May 19 – August 6, 2017

Opening: May 18

Addendum

with **Jenna Bliss**, **Sidsel Meineche Hansen**, **K.r.m. Mooney**, **Luke Willis Thompson**

May 19 – August 6, 2017

Schering Stiftung Art Award: Hiwa K

June 2 – August 13, 2017

Opening: June 1

Nicholas Mangan

June 2 – August 13, 2017

Opening: June 1

Commissions

Robert Wilhite Bob's Pogo Bar, 2016

Robert Wilhite (born in 1946 in Santa Ana, US) is a Los Angeles based artist. His multi-disciplinary work includes sculpture, painting, drawing, design, and theatrical and sound performances. Marked by a continuous questioning of the accidental and the calculated, the conceptual and the tangible, Wilhite's work displays a readiness to move freely amongst mediums and disciplines. In the late 1970s, Wilhite collaborated on four plays with Guy de Cointet and he remains, as of today, involved in the re-staging of these plays. In his artistic practice Wilhite has always been interested in set design and in creating theatrical situations for events to take place. For KW, the legendary Pogo Bar will be re-instated with a new design by Wilhite. It will function as a framework for artists to take over and orchestrate one-night experiences every Thursday evening.

Philippe Van Snick, Dag/Nacht, 1984–ongoing

In the 1970s, Philippe Van Snick (born in 1946, in Ghent, BE) developed an interest for systematic methodologies, which lead him to formulate a consistent color and numeral system. This allowed him to create a steady body of work in the following decades. For Van Snick, light and color are both scientific, objective descriptions and subjective codes inspired by our everyday experience. The concept of time, more specifically the dualism of day and night and the lightness and darkness that signifies its passing, is often explored in his work, which also aims at underlining the experiential relationship between the viewer and his/her surroundings. By finding itself in the realm between painting and sculpture, the predominant concerns of modernism are invoked by questioning the autonomy of the artwork and geometric abstraction as a universal language. For KW, Van Snick will continue his investigation of the dualism of day and night and implement a black and white color scheme onto the entrance gates of the institution.

New Entrance by Kühn Malvezzi

The incremental change to the spaces at KW Institute for Contemporary Art and its exhibition choreography has started. By re-orienting the path of arrival within the historic courtyard, Kuehn Malvezzi's project alters the visitors' perception of and entrance to the KW: opposite the Café Bravo, visitors are greeted at a new foyer housing wardrobe and ticket desk as well as offering selected publications and a seating area. Further interventions, to be carried out in spring, will create a stronger link between the new reception and the courtyard, the garden installation *Archipel* designed by atelier le balto, and the outdoor gastronomy of the Café Bravo. The exhibition space of KW will be enriched by adding new exhibition areas that are freed up by moving the foyer to the side-wing of the building.

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kuehnmalvezzi.com

Partners



The exhibition series *Hanne Lippard, Adam Pendleton, Paul Elliman* and the event series *The Weekends* is funded by the Capital Cultural Fund, Berlin.



Königreich der Niederlande



Norwegische Botschaft

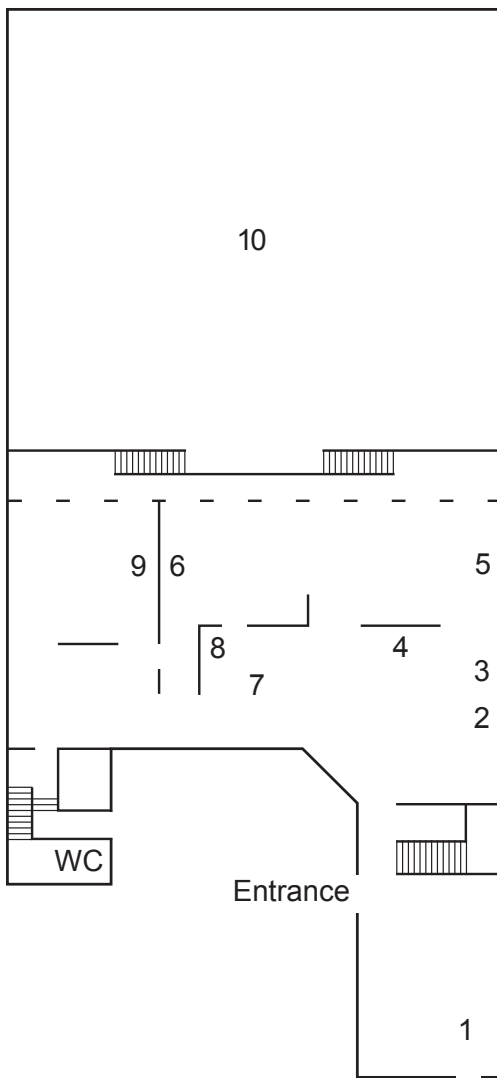
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The workshop *Mapping Dimension 27* of CAConrad takes place in the framework of Corpus, network for performance practice. Corpus is Bulegoa z/b (Bilbao, ES), Contemporary Art Centre (Vilnius, LT), If I Can't Dance, I Don't Want To Be Part Of Your Revolution (Amsterdam), KW Institute for Contemporary Art (Berlin), Playground (STUK Kunstencentrum & M-Museum, Leuven, BE), and Tate Modern (London). Corpus is co-funded by the Creative Europe Program of the European Union.

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Ian Wilson

1
Sections 1–57, 1971–1990
 Collection of 13 publications entitled *Sections*,
 published between 1982–2005, box made by the
 artist
 Courtesy the artist and Jan Mot, Brussels
 Collection: Pedro Barbosa

2
 Vitrine designed by Ian Wilson

Selected Invitation cards (1970–1999):

Discussions
 Friday evening, November 13, 1970, Cologne, DE
 Saturday evening, November 14, 1970, Krefeld, DE
 Sunday morning, November 15, 1970, Kunsthalle
 Düsseldorf, DE
 Monday evening, November 16, 1970, Restaurant
 Zur Uel, Ratinger Straße 16, Düsseldorf, DE
 Or by appointment until November 17
 Organizer: Konrad Fischer, Düsseldorf, DE
 Individual and group discussions (informal)

Can Something be 'Made' Clear?
 May 25, 1972
 John Weber Gallery, New York, US
 Organizer: John Weber
 Group discussion

A discussion in context of an exhibition
 (topic announced in the gallery)
 March 26, 1973
 Jack Wendler Gallery, London
 Organizer: Jack Wendler
 Group discussion

Discussion
 April 4, 1974
 Organizer: Michel Claura
 A discussion with Ian Wilson, the topic will be read by
 Michel Claura
 Group discussion

A discussion in context of an exhibition
 May 2–4, 1976
 Galerie Rolf Preisig, Basel, CH
 Organizer: Rolf Preisig
 Individual discussion

A discussion in context of an exhibition
 June 1–3, 1976
 John Weber Gallery, New York, US
 Organizer: John Weber
 Individual and group discussions

A discussion in context of an exhibition
 March 8, 9 and 10, 1978
 Galerie Rüdiger Schöttle, Munich, DE
 Opening Hours: Tuesday–Friday 2–7 pm,
 Saturday 11 am–2 pm
 Organizer: Rüdiger Schöttle
 Collection: Galerie Rüdiger Schöttle, Munich, DE (1978)
 Individual and group discussions

A discussion in context of an exhibition
 May 12–13, 1979
 Van Abbemuseum, Eindhoven, NL
 Organizer: Rudi Fuchs
 Individual and group discussions

A discussion in context of an exhibition
 June 3, 1983
 Van Abbemuseum, Eindhoven, NL
 Organizer: Rudi Fuchs
 Group discussion

A discussion with Ian Wilson: *That which is both
 known and unknown* (on the occasion of the printing of
Sections 35 and 36)
 June 15, 1986
 Van Abbemuseum, Eindhoven, NL
 Organizer: Rudi Fuchs
 Group discussion

A discussion in context of an exhibition
 January 13, 1985
 Van Abbemuseum, Eindhoven, NL
 Organizer: Rudi Fuchs
 Group discussion

Discussion on the Absolute
 May 9, 1999
 Palais des Beaux-Arts de Bruxelles, Brussels
 Organizer: Galerie Mot & Van den Boogaard, Brussels

in collaboration with Palais des Beaux-Arts, Brussels
Group discussion

Collection: Bruno van Lierde, Brussels (1999)

Invitation cards on loan from Jan Mot, Brussels

3

There is a discussion

A typewritten sheet of paper, signed and numbered by the artist, date of conception: 1972
(unlimited edition)

On loan from Jan Mot, Brussels

Collection: John Weber (1972), Jack and Nell Wendler, London (1975); Konrad Fischer (1979), Urs Raussmüller and Christel Raussmüller Sauer (1979); Musée national d'art moderne, Paris (1979); Manon de Boer, Brussels (2005); Yves Gevaert, Brussels (2005); Jan Mot, Brussels (2005); Jonathan Monk, Berlin (2005); Paul Goede, Amsterdam

4

Vitrine designed by Ian Wilson

Instructions to publish an advertisement with the words 'Ian Wilson' in a newspaper or magazine

Certificate signed by the artist, including instructions

First realisation in *New York Times* (art section), Sunday, June 16, 1968

Courtesy the artist and Jan Mot, Brussels

Instructions to include the words 'Ian Wilson' within the artists' list of a group exhibition and its catalogue, and announcement card

Certificate signed by the artist, including instructions

First realisation in the catalogue *One Month*, 1969, New York, US (curator Seth Siegelaub)

Second realisation in the catalogue *Arte de Sistemas*, 1971, Centro de Arte y Comunicación (CAyC), Buenos Aires (curator Jorge Glusberg)

Courtesy the artist and Jan Mot, Brussels

Catalogue *18 PARIS IV. 70*, 1970, curated by Michel Claura, published by Seth Siegelaub

The idea of oral communication as artform

Section 34, 2nd Set, 1983

Edition: 500

Art Metropole / David Bellman

Section 53, 1989

Edition: 500

University of British Columbia Fine Arts Gallery, Vancouver, CA

Art & Project, Amsterdam

Bulletin 30, 1970

Art & Project, Amsterdam

Bulletin 59, 1972

5

Circle on the Wall, 1968

Grey pencil (drawn on the wall by means of a thin wire and nail with the centre at eye level), unlimited edition

Courtesy the artist and Jan Mot, Brussels

Collections: AGO Art Gallery of Ontario, Toronto, CA; Yves Gevaert, Brussels; Jonathan Monk, Berlin; Paul Goede, Amsterdam, Raymond Verbouwens, Brussels; Mario Garcia Torres, Mexico City

6

Untitled (Disc), 1967

Moulded fiberglass coloured with white pigmented resin

Courtesy the artist

Collection: Van Abbemuseum, Eindhoven, NL

7

Circle on the Floor (Chalk Circle), 1968

White chinagraph chalk (drawn on the floor by means of a thin wire and nail), unlimited edition

Courtesy the artist and Jan Mot, Brussels

Collections: Carl Andre, New York, US; Lucy R. Lippard, New Mexico, US; AGO Art Gallery of Ontario, Toronto, CA; Van Abbemuseum, Eindhoven, NL;

Annick and Anton Herbert, Ghent, BE; Bruno van Lierde, Brussels; Marc and Josée Gensollen, Marseille, FR;

Musée d'art moderne et contemporain de Genève, Geneva, CH; Anne-Shelton Aaron, Geneva, CH;

Patrick Charpenel, Mexico City; Axel Haubrok, Berlin; FRAC Lorraine, Metz, FR; Massimo Minini, Brescia, IT;

Nicolas Cattelain, Paris; Guy Verstraete, Hulste, BE

8

The Pure Awareness of the Absolute / A Discussion, 2014

Typewritten sheet of paper, signed by the artist

Courtesy the artist and Jan Mot, Brussels

On loan from Jan Mot, Brussels

9

Time (spoken), 1982

A typewritten sheet of paper with the text:

This work is installed when the word 'Time' is spoken.

Signed and numbered by the artist, date of conception: 1982 (unlimited edition)

On loan from Jan Mot, Brussels

Collections: Frac Lorraine, Metz, FR; Kröller Müller

Museum, Otterlo, NL; Raymond Verbouwens, Brussels; Jean-Philippe et Françoise Billarant, Paris;

Yves Gevaert, Brussels

Hanne Lippard

10

Flesh, 2016

Audio Installation

Mixed Media

Duration: 11' 37"

Courtesy the artist and LambdaLambdaLambda, Prishtina