

Program

August

September

October '14

KW

***KW Institute for Contemporary Art
Auguststraße 69, 10117 Berlin
www.kw-berlin.de***

Opening hours:

Wed – Mon 12 – 19 h

Thu 12 – 21 h, Tue closed

Admission:

6 € / 4 € reduced

Thursdays 19 – 21 h: 4 €, guided tour included

KW is a participant of Berlin Art Week 16. – 21. 9. 14

Combi-tickets available:

6-day combi-ticket: 30 € / 22 € reduced, 2-day combi-ticket: 20 € / 15 € reduced

Dear visitors,

After hosting the Berlin Biennale over the summer, KW reopens with a fall program focusing on four site-specific exhibitions, specifically conceived for our diverse spaces, and with a broad selection of public events.

We have expanded our program flyer to offer you detailed insight into all shows and events, as well as our educational activities, editions, and friends' circle.

A complementary interest in the potential, conventions, and restrictions of the institutional space in general, and of KW and its history in particular, link the various artistic positions and curatorial projects on view. For their solo exhibitions, the artists Ryan Trecartin and Kate Cooper challenge conventions of exhibition experience and bring other viewing modes into KW's BASIS and 1+2 spaces, while Ilit Azoulay and the Berlin-based curator Lukas Töpfer react to KW's site and programs with presentations in the Projektraum and 3 ½.

We are happy to pursue our regular performance and film evenings in CHORA, and welcome our partners' ARCH+ and FEED'S contributions. The STUDIOLO opens again as our semi-public space, with a current focus on language's living expressions.

We look forward to welcoming you at KW: a living space for exchanging ideas, debate, and enjoying new art together!

Exhibitions



RYAN TRECARTIN

*Opening: Saturday, 13.9.14, 17–22 h
14.9.14 – 11.1.15*

Exhibition venue: Basis

KW Institute for Contemporary Art is delighted to present the first institutional solo exhibition of Ryan Trecartin in Germany. The new site-specific work will broaden the artist's use of sound as well as challenge more conventional modes of viewers' engagement with media such as movies and television.

Trecartin's narratives are propelled by a cast of hyper-stylized characters, who are at once familiar and foreign. In both form and content, Trecartin's movies refer to the aesthetics and social codes prevalent in various realms of pop culture, including reality TV, gaming, and internet media. Heralded by the renowned American magazine *THE NEW YORKER* as "the most consequential artist to emerge since the 1980s," Trecartin's work is seen as a watershed for its visionary understanding of the profound shifts in culture and social interaction that define our current – and future – moment.

A multi-channel movie and sound installation form the centerpiece of this new project for KW. The exhibition explores sound's dual function: as a "soundtrack" comprised of dialogue and music, and at the same time as an independent

component that can be experienced three-dimensionally. His newest movie, a video work that situates various projection screens throughout the exhibition space, engages with the visual, sonic, and physical fields as a combined object.

The film was shot mainly in a former Masonic temple in Los Angeles, along with other locations in California. The exhibition architecture is resonant with the movie itself and include both material and digital reverberations of the film's content.

This new production continues Trecartin's creative partnership with Lizzie Fitch, his long-term collaboration with Rhett LaRue, and his work with a diverse group of collaborators, actors and performers.

Curated by Ellen Blumenstein and Klaus Biesenbach

Accompanying Program

Sunday, 14. 9. 14, 16h

Ryan Trecartin in conversation with Klaus Biesenbach

Hosted by Ellen Blumenstein

Venue: Chora, 3 € (English)

Ryan Trecartin, Excerpt from ANIMATION COMPANION (2014)





Kate Cooper **RIGGED**

Schering Stiftung Art Award

Opening: Saturday, 13. 9. 14, 17 – 22 h

14. 9. 14 – 11. 1. 15

Exhibition venue: 1+2

For her first institutional exhibition, Kate Cooper, winner of this year's Schering Foundation Art Award, has produced a new work of video and photographic production for KW.

Through an extensive use of CGI techniques, commercial photography and post-production, Kate Cooper's show **RIGGED** highlights the labor inherent in the creation of images, looking at the position the female body has occupied in the history of invention in digital image technology.

Cooper is interested in the fictional spaces of universally understood advertising images. She tests our experience of them and relationship to them, questioning our conceptions of gender and labor that they collectively generate. As digital images become our body doubles – expensive yet unpaid figures performing on our behalf – the labor inherent in these modes of production becomes re-focused in an economy of withdrawal. Our own bodies adopt strategies of refusal; camouflage as a survival technique.

As Cooper states: “In our post-representational world – where images are dislocated and free-floating across networks– how can we renegotiate an agency for images, imbue them with power, make them work for us?”

Rigged displays the human being as a commercial good, the billboard-sized figures mirroring visitors as uncanny reminders of their own bodies. Moving beyond the highly-produced surfaces installed throughout the space, it focuses on the body as a place for communicating ideas and recoding definitions. As the rendered images become disturbingly realistic, Cooper’s doppelgangers surround the observer in their muted formations, narrating their own illusionary potential, mounting a tension between presence and invisibility.

The Schering Stiftung Art Award is awarded in cooperation with KW Institute for Contemporary Art, Berlin. The award includes a prize of 10,000€, a solo exhibition with a new production and a catalog.

Curated by Ellen Blumenstein

Accompanying Program

Saturday, 20.9.14, 16h

*Conversation with Kate Cooper and Fatima Hellberg,
curator at Cubitt, London, and next Artistic Director,*

Künstlerhaus Stuttgart

Introduction by Ellen Blumenstein

Venue: 1+2, (English), entrance with exhibition ticket





Ilit Azoulay, Exhibit 83: STUFFED GIRAFFE (detail from SHIFTING DEGREES OF CERTAINTY, 2014), inkjet print

Ilit Azoulay **SHIFTING DEGREES OF CERTAINTY**

Opening: Saturday, 13. 9. 14, 17 – 22 h

14. 9. – 16. 11. 14

Project venue: Projektraum

During her residency at KW in 2013, Ilit Azoulay deepened her interest in the archeology of cities, focusing on public sites in Germany, particularly those with a history of conservation and reconstruction. The 85 objects she portrays underwent a photographic scanning process, which Azoulay often uses, and are presented as an installation relating the selected objects with the stories and research Azoulay assembled around them in a spatial installation.

Final Presentation, KW residency 2013

Accompanying Program

Tuesday, 21. 10. 14, 19 h

*Book launch and artist talk: Ilit Azoulay's first comprehensive artist publication, with texts by Michal Ben Naftali, Dr. Joseph Cohen, Sarit Shapira and Dr. Raphael Zagury-Orly
Venue: Projektraum, free entrance (English)*



Unknown Photographer: Hans, late 1930s

3 ½

THE RETRACTION OF THINGS # 1: THE UNHAPPY ELITE

14. 9. – 14. 10. 14, daily at 19.30 h

Venue: 3 ½, free entrance (German)

By appointment only,

for reservations please contact lt@kw-berlin.de

3 ½ is a room in the middle story between the third and fourth floor of KW dedicated – for the next few months – to a series of exhibitions entitled THE RETRACTION OF THINGS [DER RÜCKZUG DER DINGE]. The series begins with THE UNHAPPY ELITE, a small exhibition about another exhibition, which consists of a public “installation” and 31 private conversations with one guest at a time. The dates are assigned in advance via e-mail.

THE UNHAPPY ELITE surrounds the following curious incident: “A few years back, an exclusive exhibition took place at a former apartment of Roman Malinovsky, a prominent Bolshevik politician and companion of Lenin (who secretly worked as an undercover agent for the falling Russian Empire’s Department for Protecting the Public Security and Order). The exhibition consisted of works that dealt with the seemingly (sadly) unsolvable problem of a circle of Marxist modernists who – gradually but determinately – stopped making public shows...”

Curated by Lukas Töpfer

VENUES

Studiolo

The Studiolo is conceived as a semi-public space, which facilitates informal discussions, and develops differing presentation formats as a means for sharing the outcomes with a broader public. The Studiolo teams up with educational organisations, artists, and institutional partners. The space holds a growing library of books by all artists and collaborators of KW and the Berlin Biennial since their founding, with flexible display-furniture designed by the Dutch architecture studio EventArchitectuur, and ready-to-use working and presentation facilities. The Studiolo is open to the public by appointment and on specific occasions. Each season, a thematic focus connects a broad range of approaches and genres – from internal workshops to public talks, and from ephemeral to exhibition-like presentations at the Studiolo itself or in the Projektraum in the institution's courtyard. The Studiolo is related to KW's new curated residency program and collaborates with each invited guest to generate an output in the form s/he would like to share their work with the audience.

Garden

KW is proud to open the garden behind the main exhibition hall to the public. The garden was redesigned by Atelier le Balto and will be open to the public by appointment and for special events.

August '14

				Page
20. - 21.8.14	Wed - Thur	14 - 19 h	FREQUENCIES: ROBERT HEINKE	22
21.8.14	Thursday	20 h	FREQUENCIES: ROBERT HEINKE	22
27.8.14	Wednesday	21.30 h	SPECIAL EVENT: ARI BENJAMIN MEYERS, TINO SEHGAL	23

September '14

13.9.14	Saturday	17 - 22 h	OPENING ALL EXHIBITIONS	7, 11, 15
14.9.14	Sunday	16 h	ARTIST TALK: RYAN TRECARTIN	8
20.9.14	Saturday	19 h	CONVERSATION KATE COOPER AND FATIMA HELLBERG	12
25.9.14	Thursday	19 h	ARCH+FEATURES 29: ANDRÉS JAQUE AND ANNA-MARIA MEISTER	24

October '14

2.10.14	Thursday	19 h	PERFORMATIVE MINUTE: HANNE LIPPARD	25
9.10.14	Thursday	19 h	ONE NIGHT STAND # 2	28
16.10.14	Thursday	19 h	FREQUENCIES	22
21.10.14	Tuesday	19 h	BOOK LAUNCH: ILIT AZOULAY	15
30.10.14	Thursday	19 h	ARCH+FEATURES 30: MONADNOCK	24

FREQUENCIES

The series is organized by FEED, a Berlin-based channel for exploring the outer limits of sound art and new media technology through an integrated platform for direct experience.

20. – 21. 8. 14

Robert Henke

FEED 082114:

DESTRUCTIVE OBSERVATION FIELD

Installation: 20. – 21. 8. 14, 14 – 19 h

Venue: Chora, 5 €, 4 € reduced

Performance: Thursday, 21. 8. 14, 20 h

Venue: Chora, 10 €, Combi-ticket 12 €

For FEED's first installation in their event series, Robert Henke creates an experiential space with laser beams, light, heat, and sound. The randomly concentrated light and color form organic random visions, and combine with a parallel sound experience.

22

16. 10. 14, 19 h

Venue: Chora

Final line-up TBC, please check our website for further information

Frequencies are monthly sound art evenings animating the institution's silent space during the evening with music and audio-visual performances.

SPECIAL EVENT

SYMPHONYX

Ari Benjamin Meyers with Tino Sehgal

featuring Redux Orchestra

Venue: Chora, 15 €, 12 € reduced

Please note that tickets are limited in each category, for reservations please contact

register@kw-berlin.de

27. 8. 14, 21.30 h

This musical-spatial composition for 14 musicians suggests a refreshing contrast to the concert format, which has remained virtually unchanged over centuries despite drastic changes in the music it represents. Meyers and Sehgal create a “choreographed space”, as dynamic as the music itself, which allows the audience to move freely and experience the musicians from different perspectives, postures, and distances.

23

ARCH+ FEATURES

Hosted by the Berlin-based magazine, ARCH+ FEATURES is a series of guest presentations by leading architects, urban planners, and architecture scholars focusing on discourses on contemporary architecture and urbanism.

25. 9. 14, 19 h

Andrés Jaque and Anna-Maria Meister
ARCH+ FEATURES 29:
ARCHITECTURE'S AGENCY
Venue: Chora, 3 € (English)

Jaque's OFFICE FOR POLITICAL INNOVATION sees architecture as "technologically produced societies", analyzing urban phenomena as manifestations of political structures. The talk will focus on the potential of architecture in challenging social structures and their agency in its redefinition.

24

30. 10. 14, 19 h

ARCH+ FEATURES 30: MONADNOCK
Venue: Chora, 3 € (English)

The firm takes its name from the Chicago Monadnock building, completed in 1893, although no nostalgia hides behind its programmatic name. Rather, the firm's principals see the timeless aspects of the building as aspiration for their current work; the presentation and perception of architecture's history and contemporaneity.

PERFORMATIVE MINUTE

THE PERFORMATIVE MINUTE takes place every first Thursday of the month and records a current development in the performance art scene. The format is flexible, and invites an artist to devise a site- and time-specific evening for KW and to explore the boundaries and possibilities of performance today.

2. 10. 14, 19 h

Hanne Lippard
THE PERFORMATIVE MINUTE
Venue: Chora, 3 € (English)

Berlin-based Hanne Lippard's practice explores the voice as a medium. Her education in graphic design informs the way language can be visually powerful; her texts are visual, rhythmic, and performative rather than purely informative. She often works with musicians or poets, and at KW she presents a new piece, her first in an institutional setting

25

ONE NIGHT STAND

9.10.14, 19h

The collaboration between KW and the Network of Berlin Independent Project Spaces and Initiatives aims to make the variety and quality of Berlin's project spaces accessible to a wider audience. The partners regularly invite projects to react to the institutional context and engage in conversation with it: interventions, performances, lectures, talks, and screenings are conceptualized in relation to this collaborative framework, and the series is conceived as an experiential, open meeting point.

ONE NIGHT STAND # 2

*A Trans, Galerie Kurt im Hirsch,
Institut für Alles Mögliche
Venue: Chora / Court entrance, 3 €
(German / English)*

The Institute für Alles Mögliche opens its new space "Kunst-Werke" in Mitte, and together with the other two spaces hosts a range of works – screenings, performances, and interactive installations – exploring research and analysis as a mode for expanding knowledge and aesthetics. The new space "Kunst-Werke" functions as a social, historical, and institutional framework for a diskursive evening that explores the autonomy of artistic research when it negotiates objects, observations, and definitions.

LAB FOR ART EDUCATION

KW is a place for the production and presentation of contemporary art, where the pressing questions of our time can be openly formulated and discussed. Moreover, it works together with various educational facilities and social institutions, testing new constellations in order to challenge limits and hierarchies and to rethink the traditional exhibition conception process in a flexible, feedback process.

Working closely with the artistic office on this aspect, artist and culture agent Mona Jas develops various mediation formats, in connection to the changing exhibitions. Her LAB FOR ART EDUCATION is involved in the program's conception and development phases, and can therefore expand ideas, themes, and its own presentations in advance.

We are happy to announce that beginning this season, a permanent space in the KW building has been dedicated to the LAB FOR ART EDUCATION. The space represents KW's cooperation with the Heinz-Brandt-Schule, which began through the "Culture Agents for Creative Schools" program, and will now be co-funded by "Künste öffnen Welten" for the next three years. It will develop projects for adults and students, and work with refugee communities.

If you are interested in learning more, please contact mona.jas@inter-views.org.

EDITIONS

KW collaborates with selected artists in relation to their work at KW to produce limited edition artworks. Collecting KW editions is a perfect way of supporting the institution, since all revenues are reinvested in new productions, while building your own art collection.

KW Friends receive significant discounts on their purchases.

Available editions include:

Ilit Azoulay, 2014

Nedko Solakov, 2014

9 PLUS 1 (8th Berlin Biennale) 2014

Christoph Schlingensiefel, 2010/2013

Cyprien Gaillard, 2012

Ricarda Roggan, 2008

Olaf Metzel, 2005

For more information: kw-berlin.de/en/editions



Nedko Solakov, Motive #1, KWLOVER, 2014

Courtesy Nedko Solakov



Ilit Azoulay, SECOND OPTION, 2014

Courtesy Ilit Azoulay

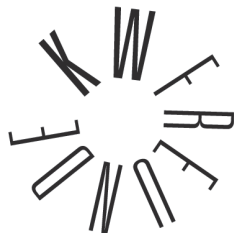
KW FRIENDS

The KW Friends were founded in 1996 with the aim of supporting the cultural programs of KW. They annually support an exhibition at KW, as well as other projects and initiatives in the house. KW Friends closely follow the program of the institution and enjoy exclusive previews and access to the artists, curators, and special events. As a member you are invited to join them on group outings to custom artist talks, studio visits, collections, and to the annual international art trip.

The KW Friends invite you to join their community and support KW!

Become a KW Friend today:

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Colophon

August–October Public Program
KW Institute for Contemporary Art
Director: Gabriele Horn
Chief Curator: Ellen Blumenstein
Project manager: Jan Sauerwald
Assistant curator: Verena Platzgummer
Curatorial assistant: Adela Yawitz
Interns: Julius Lehmann,
Emma Siemens
Director of installation: Matten Vogel
Installation team: Kartenrecht
Editor: Ellen Blumenstein
Texts and editing: the artists,
Friederike Krentz, Judith Krick,
Verena Platzgummer, Anne Rüdiger,
Adela Yawitz
Design: Studio Quentin Walesch

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The cultural programs of KW Institute for Contemporary Art are made possible with the support of the Governing Mayor of Berlin – Senate Chancellery – Cultural Affairs.

RYAN TRECARTIN is funded by the Capital Cultural Fund



KATE COOPER is funded by Schering Stiftung



Ilit Azoulay's Residency was awarded by schir, the Shpilman Institute for Photography and KW



The special event with Ari Benjamin Meyers and Tino Sehgal, featuring Redux Orchestra, is kindly supported by Esther Schipper, Berlin

The evening with MONADNOCK in the series ARCH+ FEATURES is kindly supported by



Königreich der Niederlande

THE LAB FOR ART EDUCATION is co-funded by the "Culture Agents for Creative Schools" program, and "Künste öffnen Welten"



«Kulturagenten für kreative Schulen» ist ein Modellprogramm der gemeinsamen Aktion K&S GmbH, gefördert und gefördert durch:





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