

[00:01] **KATHERINE ADAMS**

Thanks to everybody for joining us tonight. You all know me, but my name is Katherine Adams, and I'm a second year master's student at CCS. I'm honored to be introducing speaker Krist Gruijthuijsen this evening for the event in the Speakers Series. I'll give just a brief introduction before we get started. Curator and art critic Krist Gruijthuijsen has been the director of the KW Institute for Contemporary Art since July 2016. He's curated exhibitions by artists such as Hanne Lippard, Ian Wilson, Adam Pendelton, Ronald Jones, Hiwa K, Willem de Rooij, David Wojnarovich, and Peter Friedl, among many others, and has also edited numerous publications. Krist was Artistic Director of The Grazer Kunstverein from 2012 until 2016, and held the position of course, director of the MA Fine Arts Department at the Sandberg Instituut from 2011 until 2016. He's one of the co founding directors of the Kunstverein in Amsterdam, and has organized many exhibitions and projects over the past 15 years, including at the Stedelijk Museum, Van Abbemuseum, Arnolfini, Project Arts Center Dublin, Museum of Contemporary Art in Bordeaux, the Reina Sofia, Institute of Modern Art in Brisbane, and many others. Krist's program as director at KW has often been described as highly artist-centered, focusing in particular on solo exhibitions that come out of extensive dialogues with featured artists. I got to know Krist this summer when I was a curatorial fellow at KW. I definitely experienced his openness to each artist's particular way of grappling with their own work and concerns, and it's a pleasure to be able to welcome him to CCS and to Bard tonight. So, if you'll join me in welcoming Krist.

[02:31] **KRIST GRUIJTHUIJSEN**

Thank you. Katherine, nice to see you again. Thank you, Lauren, for the invitation. Ann Butler acknowledged today when I visited her that it's been more than twelve years since I was here to give a talk. I feel like a dinosaur. And I think it was in a different room. So there's lots to be talked about, and I thought maybe it's fun now that we're in a curatorial course, that maybe it's actually a good thing because it is about self creating mythology, but sort of like walking back in steps of the stuff I did. I do have a lot of stuff in the PowerPoint. I will at one point just tell you. Okay, what should we talk about? This, this? Or this? So, the goal of this talk tonight is actually just to walk through my trajectory

as a curator, and my interests, and you'll see that seep through the institutional responsibilities that I took over the course of several years. I won't not really particularly look at, like, let's say, how I model KW, how I model the Grazer Kunstverein or any of those institutions. We'll talk briefly about it, but I thought that would be maybe something for potentially next year or so.

[03:46]

So, let me organize myself a little bit here. So, actually Lauren and I got to know each other when I was an artist. So, I thought it would be fun to start with my practice as an artist. I studied sculpture in Maastricht in 1999, and I graduated early two thousands. And I graduated with a piece that Lauren knows very well, which I only talk about when I am giving lectures. And it became kind of a little fun pun in my work, but actually, without making a joke out of it, it's a moment that made me realize what I wanted to do in the artistic field. In whatever capacity. Because, originally, I come from theater. I started acting when I was twelve and I never was really that much interested in visual arts, per se. So I did a lot of theater and photography and then all of a sudden I ended up in a sculpture department, because at the time you couldn't study fine arts, you had to choose painting or sculpture.

[04:47]

And I never made a sculpture in my life. But I nevertheless graduated with a piece. And if I talk about it, it's kind of cheesy. But at the same time, the complexities around this piece, it also says a lot about trying to understand forms of authenticity in certain systems that we operate in. This is a piece called "Ronald." You remember this one? And it's a piece that was my graduation work. It's kind of looking at Marcel Duchamp, particularly two characters, all known to all of you. Richard Mutt, which of course was a reference to the producer of the [inaudible 00:05:28], the original producer, the real manufacturer actually. And Rose Sélavy, which is sort of an attempt to leave the art world and come back with a new identity and question this idea of marketing of one itself. I don't have to explain this to you, but for me this was like an interesting starting point to see and understand where the borders of identity are, and what is the idea of

representation when it comes down to the artist, right? Not just in terms of the work, but also in terms of the look. So I took out a new identity. This is me. And I merged the two names, Richard and Rose, into one name, and I reapplied to the school I was graduating from. So that became the application form. And I used the exact same portfolio I did four years ago. And I had interviews with my tutors that didn't recognize me. So it was all about this idea of like, okay, who am I actually, speaking? Who actually knows me, if I take a new identity on? And then I was rejected. So it also said a lot about the way the system works, the moments of like, did I smile correctly? Did I say the right words? Or is my artwork really that good? Is it just the moment of the people? But, these are exactly the same people that hired me four years before. So of course, this is not a waterproof thing, but I was really interested in this idea of, like, what are the frames of value, basically. And also presenting this issue graduation piece, it was, of course, a bit of a scandal for the school because it also showed that there isn't really a fixed system to say yes and no.

[07:03]

And I'm bringing this up because if I look at my work as a curator, I always look at those kinds of framings. And I think that it also comes back to this theater interest, maybe even the photography, always looking at the edges of things, and trying to understand where we are talking about something that is of real life and something that is created, or is artificial. And when I was studying in Maastricht, there was a school which maybe you guys know, called the Jan van Eyck Academie, which is a postgrad school—there are three of those in the Netherlands that are actually quite extraordinary schools. I think they're amazing models that are always questioned. But at the time, Koen Brams was running it, and it was a mix between design and visual arts and theory. And there were really, I would say, freaks. There were [inaudible 00:07:59] freaks. And I loved it. They came up with the craziest ideas, and there was a platform for them in a white asylum in Maastricht, and I loved it. You know, they came with the craziest ideas. And Koen Brams himself was working on a book that became a project that I also got myself involved in, which is the "Encyclopedia of Fictional Artists."

[08:20]

And it was basically a project he worked for for ten years in which he, together with 46 researchers, did an encyclopedia of artists introduce in [inaudible 00:08:31] literature. So really like, you know, biographies of people introduced in various different books, many, many of them from the early 17th century until, in this case, 2004. The book was published as fiction, and actually, [inaudible 00:08:54] is a very famous Dutch fiction publisher. And it was a gigantic flop, only 600 copies sold, and they expected it to be a success, but there was absolutely zero interest in it. Then it was translated to German. There was a slightly better success. And then I approached them, and I said, actually, this is something that should be in the visual arts. This is not something that should be in the literature context. So we re-approached it, and then we did another one. So we then had it launched, we had it translated, which is an awful lot of work, and then we published it with JP Ringier. And then I did a second book called "The Edition," in which I questioned the notion of fiction and the sort of different parameters of how fiction can be created through art making and print.

[09:42]

Because I mean, bookmaking and publishing is half of my work. I'm not going too deep into that. But for me, a book is as much of a space of curating as physical space. So this is one of those projects. And this book immediately sold out. So, just to give you an idea of how there is an interest in the visual arts to kind of reflect back into literature, but vice versa, there seems to be a big gap in that. But it's also, again, for me, this idea of looking at identity and forms of reality, and trying to productively use it and even politically use it in a different sense. This is a long time ago. So I also like, I worked for a long time freelance, and it is on purpose. I worked freelance for twelve years. And I think I could do that because I was Dutch, and I could find grants to do so. So I really did use the system. I also use the system because I kind of was like a curator-artist. So whenever I was in a mood, I was an artist. And whenever I was in another mood, I was a curator.

[10:41]

And it's an exhibition that's funny to talk about, because I haven't talked about this exhibition in twelve years. It's from 2006. It's called "More stories on absence," and it's an invitation, where the the directors at the time at Extracity in Antwerp were like, "we don't know what you are, but we want you to do something, whether it's an artist or a curator." And I kind of did a whole exhibition about creating mythology around your own identity, and trying to understand what this idea of absence and presence is. And what I asked them to do is, I asked them to leave their office. This is their office. And then I did the exhibition in their office, and turned their main exhibition space into a cinema. So it was sort of questioning the idea of what are the moments where you start mythologizing your own set of practices, and what are the moments where you are present and absent? That's why I called it "More stories on absence." There were so many different variations on it.

[11:43]

And then, for example, this is the exhibition space which I turned into a cinema. You'd have to go in here and get a ticket. And they had all these different films. About Annie Kaufmann, remember, and JT Le Roy, et cetera, et cetera. And I thought it was cute to bring this project back because it still feels very far away. But if I then look at what I'm doing today, then it feels actually very close. Especially, again, like theatricalization of the space itself. So this idea of, again, creating props, different ways of contact, different ways of readability and shifting, shifting these gears, going into the office instead of the gallery space, and vice versa, and asking those questions.

[12:38]

In 2006, I moved to Amsterdam. In 2008, there were the famous cuts in the Netherlands that we never got over. I'm Dutch, so I did feel very engaged in this. There were 200 million cuts and that cost into, for example, institutions like the De Appel Arts Center. It's still there, but it never managed to get at the same level as it was. And that applies to many other institutions. So Maxine Kopsa and I initiated an institution called Kunstverein, and we kind of questioned the old fashioned bourgeois model from the 19th century,

which is sort of a German model, in which mostly, in this case, women come together, and they wanted to learn more about art, and would ask someone of expertise to talk about it. And we thought that exactly at the moment where everything was about populism and nobody was allowed to do anything elitist, that we would do the opposite. We would make the most complicated, elitist conceptual program, and find members that would support that. So we kind of used this idea of exchange and language, and the display of language, in the most extreme sense. And used that as a new form of institution building. And we did it in the apartment of an artist called Germaine Kruij. She said, "I'm so excited. Here is the apartment." And our first show was Ian Wilson.

[13:55]

And Ian Wilson became like a continuous love letter, for me, because he's the ultimate artist, which the form of exchange and the format of a conversation is elevated to art. I would say he's the most dematerialized artist. And for me, this idea of looking at language as a form of production, and not just materialize in terms of letters, but actually materialize in terms of an exchange, in this case, a discussion. I don't know. Actually, let me ask, who does not know Ian Wilson? Hands up. Good. So I can explain this a little bit because it's really, for me, like an ongoing love letter that actually became like a routine in the institutions that I directed. I always start with Ian Wilson. Born in South Africa, and he, I would say in New York as a conceptual artist, was someone that at one point— this is the last physical artwork he did, which is chalk circle on the floor. From 1968, he made nine physical artworks. And after that, he decided that he would only make work as word conversations. And the chalk circle on the floor can be repeated whenever, however, when there's a certificate. And of course, it's a moment of time.

[15:15]

So the piece after that,, when he saw people in Soho on the streets, and they'd be like, "Ian, what are you doing?" He would say, "I'm spending time." And that will be then a piece of his. Later on, he would be known for something called the discussion. The

discussion would have a subject matter, so he would always mix it up between spiritualism and hardcore rationalism. He was someone that in terms of spiritualism at the time was dealing with Zen theory, the known and the unknown. So you would do a set of conversations in a gallery. You would have to be invited for it. You'd have the invitation cards, maybe it'd be twelve people that would be invited for it. And then you would have one hour conversation about the known and unknown, provoking and moderating and manipulating the conversation. And afterwards one potentially could buy the certificate that would say there was a discussion, and it would say the date at a time. And this became actually the language of Ian. And this became for me the language of running an institution—to start at ground zero, and then actually use this sort of quite strict format to discuss something, and then later on also time it and clock it. So this is the reason why we started here. We started with actually a painting that Germaine Kruijff bought of Ian Wilson. He made seven monochrome paintings which also work more like a wave, a body, and the monochrome trying to absorb by color. And she bought it to hang it on that wall, but she never hung it on that wall. So I said, well then, that should be the first show. We hang your piece on the wall, we add it.

[16:44]

So I'm not going too deep into Kunstverein, but Kunstverein became this place that was all about thinking about language, thinking about radicality, displaying marginalized, overlooked positions. Everything that would always be not looked at, we would bring in. And we bring it in the most ambitious sense. Like in this case. Alexander [inaudible 00:17:03] was at the time a quite known performance artist. He did a lot of talks. We would always stuff it up, it would be around 70 people. And there was just a real hunger in Amsterdam. People really wanted this. They really wanted these complexities and they were not interested at all in these so-called accessible places. They said, "oh, just give us this visual discourse." Because in the end. It wasn't about discourse. It was always in the frame of art that will always be, for me, anyway, work. So when we have things, they will always be performative. They would always be visualized in a creative sense, I would say.

[17:42]

And then we moved. So we moved. And when we moved, we also adapted. So first it was an inaccessible third floor apartment in the South of the East of Amsterdam, where you had to ring the doorbell and make an appointment. I mean, how many thresholds would you have to cross in order to visit? Right? And then we went to a working class area, was heavily gentrified—everything in Amsterdam was gentrified—in which we turned the Kunstverein into a shop that is also retrospective. So every retrospective we did, we transformed the shop. So every three months, the shop, which is a storefront, would look completely different. And every three months, we'd have new people coming into another new shop. But we would use the material of these artists' practice to think about, okay, how can we transform this, and how can we activate this? But also, how can the subject matter of this artist be activated beyond the status of, like, a very static piece of work.

[18:42]

So, for example, this is a survey of the work of Ben Kimont, an American artist that I would say, from the early 90s was very much interested in socially engaged work, but mostly the notion of support structures and care, which is a subject that we all [inaudible 00:19:02] with a lot. But he is someone that was raised by a conceptual artist as a father who neglected him. So, he also always saw the backside of representation of the artist. Right? So we see the misery and the bitterness and how that would be then catapulted back into the family, and the mother, and all the frustrations around being a son of one of these artists fueled his practice. And I'm not going too deep in that, but they're all activated projects that happened on the street. For him, it was like he would go into people's houses and say, "can I do your dirty dishes?" And people would be really shocked by, like, why would you want to do my dirty dishes? Because people only allow strangers to come into the house if everything is clean. So now when you [inaudible 00:19:56] "actually, I didn't clean my house, could you maybe come tomorrow?" This is really the opposite. He'd say, "I don't care. I want to do your dirty dishes. And when I do your dirty dishes, I want you to talk about this as a sculpture, something that we mold together." So he really used this Beuys kind of like social

sculpture and pushed it a bit further.

[20:15]

One more example, because he's also a very important artist to me, and my thinking is, like, for example, during Art Basel, he trained himself to become someone that cleans the beds in the rooms. So he was trained, and that was the hotel where all the gallerists and collectors were staying. So he would go into their homes in the morning, and clean the rooms. So that's kind of like the flip side of things. And that's why we thought it was interesting to have that as a shop, right? So always people came in and be like, okay, so kind of like embodying this practice as an exhibition, as a curatorial and an institutional format. So all of these kind of experiments, they fueled me later as a curator.

[21:04]

But also here you see Richard Kostelanetz, a publisher, known, let's say, pioneer in visual poetry, but also music. So we turned the front house into all the publications that were sold by Richard. And then there was a door, a hidden door was like a poster of him in his shop. And as you pushed the door, you would come into a secret back room, where you have all of his unique editions, films he made, et cetera. But you'd have to push the door. We never explained it to someone. So you'd always have this playfulness. And this is, again, this sort of theatrical, prop-like element in my practice that comes in, but also this idea of how to embody someone's oeuvre in the most creative sense. Another one, Dennis Cooper, who may be familiar to some of you, is a renowned writer. And this is the George Miles cycle, that started in Amsterdam around the corner of this location. And those five books that form the cycle, they're actually diagrams, which nobody knows. There's, like, a whole visual diagram around that. At Fales Library, where actually, Ann used to work, and Marvin Taylor was someone that told me all of those things. So here's an exhibition that I curated around all the visualization of this writer and how that could be embodied as an exhibition. So I told you a little bit about Ian Wilson. Just to give you an idea. These are, like these are these certificates, right? There was a discussion in New York City in 1968 on the idea of time, signed by Ian Wilson.

[22:54]

I moved from Kunstverein in Amsterdam to the existing Kunstverein, Grazer Kunstverein, which was founded in 1986, but it was also founded from founded by people in the art world, which is interesting because the 19th century model was founded by the bourgeoisie and by a hunger to learn. But actually, this one was also founded by a curator and a cultural politician. Like, we're in a very bourgeois rich town in the secondary city in Austria called Graz, so we should have something like that. So it was also about molding and thinking. But this was in 1986. So for me, it felt like a very logical step from where I kind of reconsidered the Kunstverein from 2009 to 2012, and then move into an institution that has established it, but also in a more critical sense, because I would say the Grazer Kunstverein is maybe one of the last real laboratories for young curators, where, literally, the board just says, do whatever you want, and you really, with your team of two people, figure out how to fundraise, how to make your shows. Who is your audience? How do you publish? How do you communicate? And all of those things are always done in the most experimental sense. And the fact that there's no one controlling you and says, here's €400,000. Good luck. At least for me, this was an incredible experience.

[24:22]

So one of them was, for example, an ongoing group show. For me, this idea of an art space is quite hostile. Often we're still in this very old fashioned idea that it's like it should be this. It should be white, it should be cold. Of course, we adapted it per show. But for me, as someone working in the space, it was also important that it felt like interior. Interior that's continuously surrounded by us, or changes and added. And I asked a lot of artists throughout these four years that it was director to add things. It could be from the pencil that would number the amount of visitors. There would be a poem that would be read to the visitor. Or it would be this piece. This piece, which is a piece by Pistoletto, called "Structure for Talking While Standing," where I asked Will Holder and Stuart Bailey, at the time they did a replica of that, and they said the "Structure for Talking While Standing," which is from the 60s, from Pistoletto, is permanently in the space.

[25:26]

Whenever you give speeches, you have to bring the structure, and you have to speak from it. Whenever you do talks, you bring the structure and you all hang around the structure. So they're all obstacles. Curatorial. They're obstacles that artists bring in, and I have to deal with. And then, of course, later on, other artists have to deal with it as well. So it was like a little game. It's the same with this piece by Nina Beier, which started with a carpet that I had to purchase and I had to work with a dog trainer and the dog every day, whenever the dog was in a mood, the dog would come in and play dead for 30 minutes. So it had visitors coming in the gallery and they'd be like, Is this a sculpture? Is this real? And then it would be [snaps] and the dog would go up and leave. So the dog would be part of the interior, but the carpet would also be inhabited. So this was like the beginning in which more and more of these crazy things happened, and constrained the institution further and further.

[26:15]

Felix Gonzalez-Torres would be there. You have to go through Felix to see the shows. Because it's a member based organization, we had the member's library where I asked all the members to submit one book that changed their lives. And then there would be an exchange. And this is a structure from Celine Condorelli. Really feels funny to talk about this. It's like so long ago. It's interesting nevertheless. So, you know, people will be sitting on it. It would also be a stage and it would be embodying the Pistoletto minus objects because Pistoletto, for those who don't know what I'm talking about had a whole series, which I think is really important series called "the minus object," which is about inhabiting the mirror. Because he was so renowned about these mirror paintings, like including you into what he painted. It would be like, what would the mirror actually see? You know, how would it observe certain social behavior? So this was like a new minus object where, you know, you would sit and you look at the gallery, and the gallery you'd look at was the members Library exhibition space, which is all about publishing.

[27:23]

For example, this was all of Seth Siegelaub's publishing. Seth Siegelaub, for those who do not know Seth Siegelaub— anyone does not know him here? Good. We're in a curatorial program. Very good. So Seth Siegelaub was a very, very dear friend of mine, and I've worked a lot with him. And I just wanted to do an exhibition on all the political publishing that he did and all the things on social history and textiles. And you see the carpet again from Nina Beier. You see the "Structure for Talking While Standing," just that as a consolation to look at some book, or you'd have a more elaborate thing. This is an exhibition on the publications of Guy de Cointet, who was a French artist that lived in Los Angeles that embodied soap opera aesthetics, and cryptography and mixed it up in the most banal sense. Really incredible body of work. I'm not going too much in detail with this, but then, for example, we had a piece from one of the collectors of our board, which is a Franz West. And on Franz West, there will be a book lying, which is a piece from 1760. Something called "Le Sofa" which is about a woman that turns into a sofa in order to be close to the man she loves but the man then makes out with another woman on the sofa.

[28:45]

And we would read from that book every day, 50 minutes. You notice it was a very performative space, very intense. Because this, for example, is a portfolio by Guy de Cointet, that was performed by an actress every day. Right? So you can imagine, you come into this crazy, weird place—and this is just the entrance of the institution— already having this kind of stuff happening while paying your for year ticket, or whatever it was. Or here, Heman Chong, where you have to walk on these black business cards. This is Agnieszka Kurant. This is Alexander Apóstol, which is all about the phantoming of distribution, forms of embodying fiction and distribution. You'd have to go in and walk and get your ticket. And there'd be more of those peacock things. Right. So here you'd have the room dividers from different artists, and then they would then finally lead you into the solo shows. So the first solo show was obviously Ian Wilson, which was a permanent solo show, which was a discussion where I invited all the previous directors to come over to Graz and to talk about the absolute, which was the

last subject matter that Ian was engaged with, before he passed away. And then we had the piece purchased by one of the collectors and had it permanently on display.

[30:05]

Mierle Laderman Ukeles was my first show, which was a survey of her first ten years of work. Someone that also at one point said, enough with the sidetrack thing. Like, I'm an artist, I'm a mother, I'm a husband. Enough. It's all art. So the embodiment of all the pragmatism of life as an art form. Again, if you look back at what I told you before, for me, these are like really crucial elements where I kind of stop these divisions of this or this or this. And she's also one of the key figures for me in my work. Someone that just radically said, no, this is all art, and I'm going to embrace it, and I'm going to look at the world in general, and how things are maintained in the most ambitious sense. Starting from changing diapers into my apartment, up to the whole sanitation system in New York City. So this is also, like, really quite a unique introduction in Europe. Nobody knew that, right? So this show, as my first opening show, also traveled the globe afterwards. There was so much interest at the time in Mierle's work. But also here you see, again, the Peacock, it was called Peacock, the ongoing show. This is Robert Wilhite, chairs he made for a Guy de Cointet performance in the 70s. This is Dexter Sinister, carpets in which you have the videos from Mierle.

[31:20]

So I really push the boundaries of how far I could go as a curator. But you could do those things in Graz, you know? And here is an exhibition on the textiles of Seth Siegelaub, in which I kind of brutally said to Seth, "I don't know anything about textiles. I don't even want you to tell me about every piece of fabric. I'm just going into your collection. I'm selecting what I like and I'm going to juxtapose it with contemporary art." And it was a very formal exercise. We had Lucy Skaer, Willem Oorebeek and Christopher Williams juxtaposed with all these textiles from his collection. Actually a pretty fabulous show. And then I'm going to go into not every show. I'll go into this one because he recently passed away. I also would have done, and this is also very much part of my work, is this research about overlooked positions.

[32:11]

This is a concrete poet, a visual poet from Austria that, because he didn't move to Vienna, he was from Linz. He was not recognized properly in the 60s. His name is Josef Bauer. I did this first survey show, and then it traveled. And then after that, in Austria, there were all the articles, like, "why did we not recognize this practice?" I did a big book, and then afterwards, he got picked up, and then he died in the end. And like many of these artists, they get, like, four years of recognition, then they die. So this was, like, one of those moments where I went to visit him in Linz, this crazy house with all this amazing stuff, and we were able to introduce it. Look at this stuff. How amazing.

[33:26]

Then we did the Robert Blanchon and David Wojnarowicz show, which I won't go into detail now. And then I'll dive into KW. I see I'm already 30 minutes in. 10 minutes?

[33:45] **KATHERINE ADAMS**

Can you cover KW?

[33:52] **KRIST GRUIJTHUIJSEN**

So this is KW. Do I need to do an introduction to KW or not? You know it, right? If not, don't be embarrassed. So, anyway, I took over KW in 2016, and was asked to restructure the whole institution. And this, on its own, is already really a lecture, because it's all about also the interior of the whole institution that was literally handed over on a blank page, because KW had the Berlin Biennial and the institution, and they were intertwined with each other. They were dependent on each other, and this was a restructuring in which they were two different entities. And I was asked to become director of the KW Institute. And Gabriele Horn, who was running both, continued only directing the Berlin Biennial. So, again, I started with Ian Wilson, so I don't have to go into that anymore. So again, it was an Ian Wilson survey, but I asked three artists to respond to the work. So, for example, Hannah Lippert, a young artist, mostly works with her voice, responded by closing the main hall at KW and building the staircase that was based on the circle that

you saw on the floor, but encircling into the spiritual, because that was his interest. Right? Spiritualism. And then going up into the a very small room where she made a twelve minute audio work about the mundaneness of daily life. Adam Pendleton responded to Ian, and then Paul Elliman.

[35:29]

And then, I would say, within many different shows I curated, one of the continuous threads in my work is the fight for marginalized positions. I wouldn't say that David Wojnarowicz is a marginalized position, but it's an exhibition that was concentrating on the photography and film of Wojnarowicz, which is, I think, an overlooked element. And it's also part of my sort of longer series of exhibitions that I dedicate myself to artists that have been wiped away by AIDS. It's a generation—many, many practices that are not only in the US, but looking globally at artists that have left a significant body of work. And that simply, if we don't continue talking about and showing them, will disappear.

[36:20]

One of the threads which was already mentioned to Katherine, it's sort of the thing that I made even bigger, is this idea of the artist being the center of focus, the lens, to look at social and political issues and to use that sort of artist lens format to build a whole program, basically. So also like, who speaks to who, which artist looks at which artists? And building the whole sort of fabric around these different parts. When you look at the globe, which kind of characters in different parts of the world do we look at, and how to bring them, and how we can introduce those practices using Berlin as a certain center. Because Berlin can also just be a portal to a conversation, not only locally, but also as an introduction.

[37:09]

And we did the whole show around a relationship between the three different characters. So Wojnarowicz. This is just to give you a bit of an insight into conversations that happened. This is the [inaudible 00:37:26]. And then together with MoMA PS1, we produced Reza Abdoh, Iranian theater maker, who also died of AIDS. And they also got

to know each other in Los Angeles, and simultaneously were in an exhibition by a curator who introduced all those characters in Berlin, Frank Wagner, who in the end also died. Not of AIDS, but he was positive. But he was someone that I would say is one of the first curators in the mid 80s that did exhibitions on AIDS.

[37:57]

He bought Wojnarowicz, but he also introduced Feliz Gonzalez-Torres, and the list is very, very long. He died on the day I started at KW. And it was my goal to give a platform to this curator. So we really went all out in this archive and did a lot of work. And those three were brought together in a different lens. And then there are more of those characters, and one of them is Leonilson, who is a Brazilian artist that also died of AIDS in 1993. Very renowned in Brazil, not at all been shown in Europe. So I initiated his European survey, and showed over 250 of his works. With him, it's always very biographically linked, but it was also, again, the gaps between how certain characters in specific parts of the world—

[39:12]

So, anyway, for example, what also really changed is that we really became like a conversation partner with big museums. So this show, for example, went to Serralves in Porto, because, of course, it's just a humongous amount of work to get this together, to finally bring this kind of practice that is so widely recognized in Latin America. Leonilson's in over 500 collections globally. And still I can introduce that name, and still people walk into KW, and be like, "who?" You know?

[39:43]

A and the same happened to the show that opened two weeks ago, which is Martin Wong, maybe more known to some of you, but it's also the very first time Martin Wong will have a show, traveling for the next year and a half in Europe. Just to give you a little bit of an idea of how the show looks. And I'll close it at that. Thank you, guys.