

Press kit

**Käthe-Kollwitz-Preis 2011
Janet Cardiff & George Bures Miller**

Selected: Gina Burdass

Both exhibitions:
29.6. – 14.8.2011

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Exhibition information “Käthe-Kollwitz-Preis 2011”

Title	Käthe-Kollwitz-Preis 2011. Janet Cardiff & George Bures Miller
Exhibition dates	29.6. – 14.8.2011
Exhibition venue	Akademie der Künste, Pariser Platz 4, 10117 Berlin-Mitte Phone: +49 (0)30 200 57-1000, info@adk.de , www.adk.de S+U Brandenburger Tor, Bus 100, 200, TXL
Opening hours and admission	Tuesday to Sunday 11 am – 8 pm Admission € 5 / reduced € 3 1st Sunday of the month and under 18 years of age: free admission Ticket also covers admission to “Selected: Gina Burdass”
Press briefing and preview	Tuesday, June 28, 2011, 11 am
Exhibition opening	Tuesday, June 28, 2011, 7 pm, free admission with: Janet Cardiff and George Bures Miller Klaus Staeck, President of the Akademie der Künste Wulf Herzogenrath, Member of the Akademie der Künste Peter M. Boehm, Ambassador of Canada in Germany
Publication	Käthe-Kollwitz-Preis 2011. Janet Cardiff & George Bures Miller Akademie der Künste, Berlin 2011 Texts by Kirsty Bell, Wulf Herzogenrath 22 colour pictures, 44 pages, German/English ISBN 978-3-88331-171-5 € 7
Media partner	Monopol
Project management, coordination	Anke Hervol, Denise Krampe
Exhibition design and realisation	Jörg Scheil, Ingrid Strey, Claudio D’Ambrosio, Sören Reuter, Igor Livschitz, Stefan Rummel
Graphics	fernkopie, Berlin
Supported by	  

The Akademie der Künste is financed by the Federal Government Commissioner for Culture and Media on account of a resolution of the German Bundestag.

Käthe-Kollwitz-Preis 2011

Janet Cardiff & George Bures Miller

Exhibition 29.6. – 14.8.2011, Opening 28.6., 7 pm

Press release

The **Käthe-Kollwitz-Preis 2011 (Käthe Kollwitz Prize)** has been awarded jointly to **Janet Cardiff and George Bures Miller**. On this occasion the artist duo from Canada will be showing four works in the Akademie der Künste (Academy of Arts). The exhibition at Pariser Platz will focus on the construction and deconstruction of acoustic perception and illusionist spaces. The real occurrences in Cardiff's and Miller's stories only reveal themselves when people enter the space and engage their visual and tactile senses. An additional layer is revealed in the process of recalling and imagining spaces, objects and relations. As an observer-listener, the visitor is tugged back and forth between dream and trauma, horror and curiosity. What people see often fails to match with what they are hearing, or it is hard to associate a particular sound with its imagined location. One of these intriguingly narrative main works is entitled "Killing Machine" (2007), on display for the first time in Berlin. Confronted with the machine of torture in the room, the visitor experiences the maltreatment of a fictional victim as it is increased to the unbearable – an effect achieved purely through light and a complex sound composition. While the changing light conditions and the empty "treatment chair" convey the experience of inner pain, a disco ball renders the situation trivial. The narrative aspect plays out only in our minds.

Statement of the jury

Sound has belonged to the domain of the fine arts since the Futurists, since John Cage and the original developments of the radiophone, acoustic art and sound sculpture. Janet Cardiff and George Bures Miller have effectively enlarged this field within the last twenty years through intensive, independent works. Human beings have a rich perceptual experience of the visual world – and know that eyes are easy to deceive and “only” focus on the world in front of us. In contrast, ears can be aware of and perceive an entire space encircling a 360-degree radius. Cardiff and Miller demonstrate just how much a noise or a word that comes from the unseen areas behind us may frighten us. They employ these means like virtuosos, turning the individual visitor into a participant of a complex event that they have developed. Since Münster Walk, an audio tour through the city of Münster during the “Skulptur.Projekte 1997,” many art lovers have experienced this strange shift of space and even time.

Four years later, Cardiff/Miller convinced us again with their “The Paradise Institute” in the Canadian Pavilion at the Venice Biennale. After putting on the large headphones, you no longer felt as if you were in the small video chamber, but in a giant movie theater with the corresponding sounds and reverberations. The fact that other people even sit behind us conjured up fears, as did the thoughts that could trigger our darker realms: Feelings of anxiety, memories of something beautiful, but also the banal, “Did I really turn off the stove at home?” – Cardiff and Miller were not afraid of having to make “big cinema.”

They similarly like to investigate primal fears and intense feelings, incorporating them into their works. This is not to impress us, however, but instead to almost disconnect the boundaries of perception and fiction, of reality and presentation. Comparable to Baroque trompe l’œil painting or the fascination with anamorphic effects, which first become recognizable in cylindrical mirrors, Cardiff and Miller develop increasingly more artistic, more spatially perfect sound forms for their narrative sound impressions. Concentration and deceleration were realized in the sound sculpture “The Murder of Crows”, in 2009 at the Hamburger Bahnhof Museum in Berlin, combined with an intense, almost physical experience. The sound event, the voices orbiting the listener, but also the nightmares that were unleashed, engaged the participant quite differently than what occurs in the rows of a concert hall. At the same time, there are works by the two artists that express playfulness and the joys of technical detail. They make us curious about their other works, which is wonderful confirmation that the jury of the Akademie der Künste has chosen the correct winners for the art prize called the Käthe-Kollwitz-Preis.

Wulf Herzogenrath

The Käthe-Kollwitz-Preis of the Akademie der Künste, Berlin

“I approve that my art has purpose. I want to have an effect during this time in which people are so helpless and needy.” Käthe Kollwitz, diary, November 1922

The graphic artist and sculptor Käthe Kollwitz (1867–1945) was admitted to the Preußische Akademie der Künste (Prussian Academy of Arts) in 1919, as its first female member. The National Socialists forced her to resign her membership as early as 1933 and banned her from exhibiting as of 1936. The Käthe-Kollwitz-Preis, an award for fine artists, was established by the Deutsche Akademie der Künste zu Berlin (GDR) in 1960 with the aim of honoring an individual work or an entire oeuvre. Since the first award of the prize to Karl Erich Müller, this distinction has been intended both for artists who have made a name for themselves nationally and internationally among an art-loving public, as well as for artists who have worked and made an impact in seclusion, far from the art scene and the pulsating art market. A strength in the art of Käthe Kollwitz lays in its ability to understand and accept others and that which is different. The awarding of the Käthe-Kollwitz-Preis occurs annually and is always decided by a new jury, composed of members from the AdK's section of fine arts. The prize is endowed with €12,000. Accompanying the award, the Akademie der Künste organizes an exhibition for the prizewinner and publishes a small catalogue. The Käthe-Kollwitz-Preis has been co-financed by the Kreissparkasse Köln since 1992.

Laureates

1960 Karl Erich Müller	1986 Gerhard Goßmann
1961 Arno Mohr	1987 Max Uhlig
1962 Sella Hasse	1988 Christa Sammler
1964 Herbert Tucholski	1989 Claus Weidensdorfer
1965 Fritz Duda	1990 Konrad Knebel
1966 Fritz Dähn	1991 Manfred Butzmann
1967 Otto Nagel	1992 Lothar Böhme
1968 Willi Sitte	1993 Martin Assig
1969 Theo Balden	1994 Karla Woisnitza
1970 Gerhard Kettner	1995 Micha Ullman
1971 Kurt Querner	1996 Martin Kippenberger
1972 Herbert Sandberg	1997 Astrid Klein
1973 René Graetz	1998 Miriam Cahn
1974 Wieland Förster	1999 Mark Lammert
1975 Werner Stötzer	2000 Svetlana Kopystiansky
1976 Harald Metzkes	2001 Jürgen Schön
1977 Horst Zickelbein	2002 Renate Anger
1978 Dieter Goltzsche	2003 Horst Münch
1979 Wilfried Fitzenreiter	2004 Peter Weibel
1980 Werner Tübke	2005 Lutz Dammbeck
1981 Elizabeth Shaw	2006 Thomas Eller
1982 Hans Vent	2007 Hede Bühl
1983 Sabina Grzimek	2008 Gustav Kluge
1984 Manfred Böttcher	2009 Ulrike Grossarth
1985 Joachim John	2010 Mona Hatoum

Biographies

Janet Cardiff (b.1957) and **George Bures Miller** (b.1960) live in Berlin and Canada. The artist duo has many works in private and state collections around the world. They have collaborated on numerous group exhibitions and biennales and have been accorded their own exhibitions in such renowned institutions as the Modern Art Oxford, the Museu d'Art Contemporani de Barcelona – MACBA and the Mathildenhöhe Darmstadt.

Selected solo exhibitions since 2001

2001

“The Paradise Institute“, Kanadischer Pavillon, 49. Biennale di Venezia, Venedig
“Janet Cardiff: A Survey of Works Including Collaborations with George Bures Miller“, P.S.1 Contemporary Art Center, New York
“The Muriel Lake Incident“, Southern Alberta Art Gallery, Alberta
“The Forty-Part Motet“, Salisbury Cathedral Cloisters, Salisbury; Baltic Centre for Contemporary Art, Gateshead; P.S.1 Contemporary Art Center, New York; NOW Festival, Nottingham; The New Art Gallery, Walsall (Cardiff)

2002

“The Paradise Institute“, The National Gallery of Canada, Ottawa; Luhring Augustine Gallery, New York
“Whispering Room“, Art Gallery of Ontario, Toronto
“Janet Cardiff and George Bures Miller“, Hamburger Bahnhof – Museum für Gegenwart, Berlin
“Janet Cardiff: A Survey of Works, Including Collaborations with George Bures Miller“, Musée d'art contemporain de Montréal

2003

“The Berlin Files“, Portikus, Frankfurt am Main
“Janet Cardiff and George Bures Miller“, Whitechapel Gallery, London
“Janet Cardiff: A Survey including Collaborations with George Bures Miller“, Castello di Rivoli, Turin
“Janet Cardiff and George Bures Miller“, Astrup Fearnley Museet for Moderne Kunst, Oslo
“The Paradise Institute and other works“, Walter Phillips Gallery, Banff

2004

“Road Trip“, Galerie Barbara Weiss, Berlin
“Forty-Part Motet“, The Edmonton Art Gallery, Edmonton; The Power Plant Contemporary Art Gallery, Harbourfront Centre, Toronto
“Her Long Black Hair“, Audio Walk, Public Art Fund, New York (Cardiff)
“Cardiff and Miller“, Luhring Augustine Gallery, New York
“Laura: A Web Project“, Vancouver Art Gallery, Vancouver (Cardiff)

2005

“Berlin Files“, DAAD-Galerie, Berlin

“The Secret Hotel“, Kunsthhaus Bregenz

“Pandemonium“, Eastern State Penitentiary, Philadelphia

“Ghost Machine: A Videowalk by Janet Cardiff and George Bures Miller“,
Hebbel am Ufer, Berlin

2006

“Janet Cardiff and George Bures Miller“, Louisiana Museum for Moderne Kunst, Humlebæk

“Janet Cardiff: The Forty-Part Motet“, Cobra Museum voor moderne Kunst, Amstelveen;
Moderna Museet, Stockholm; The Wanås Foundation, Knislinge (Cardiff)

2007

“Janet Cardiff & George Bures Miller. The Killing Machine and Other Stories 1995–2007“,
Museu d’Art Contemporani de Barcelona (MACBA), Institut Mathildenhöhe Darmstadt

2008

“The House of Books Has No Windows“, The Fruitmarket Gallery, Edinburgh, Modern Art
Oxford

2009

“The Murder of Crows“, Musikwerke Bildender Künstler, Nationalgalerie im Hamburger
Bahnhof – Museum für Gegenwart, Berlin

“Opera for a Small Room“, Carnegie Museum of Art, Pittsburgh

“Janet Cardiff and George Bures Miller“, Le Forum in Maison Hermès, Tokyo

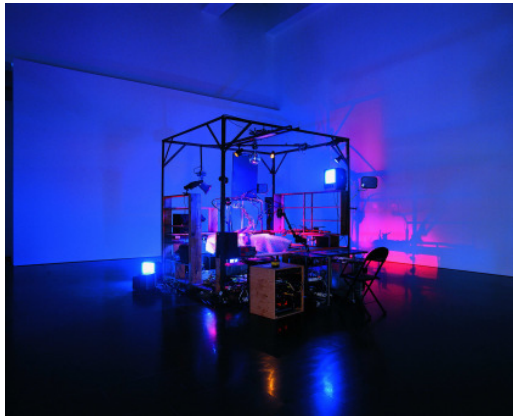
2010

“The Murder of Crows and Storm Room“, Art Gallery of Alberta, Edmonton

Käthe-Kollwitz-Preis 2011. Janet Cardiff & George Bures Miller

29. Juni – 14. August 2011, Akademie der Künste

Veröffentlichung kostenfrei im Rahmen der aktuellen Berichterstattung über die Ausstellung "Käthe-Kollwitz-Preis 2011" (29.06. – 14.08.2011) in der Akademie der Künste. Nennung der Credits zwingend erforderlich. Belegexemplar erwünscht. Passwort zum Download bitte erfragen unter Tel. 030 200 57-1514 oder per Mail presse@adk.de



adk_Cardiff_Miller_Killing_Machine.jpg
Janet Cardiff & George Bures Miller
The Killing Machine, 2007

Mixed-Media-Installation mit elektronisch gesteuerter Robotertechnik und Ton, 4:40 Min.
300 × 400 × 250 cm
Foto: Seber Ugarte & Lorena Lopez
Courtesy die Künstler, Luhring Augustine, New York & Galerie Barbara Weiss, Berlin



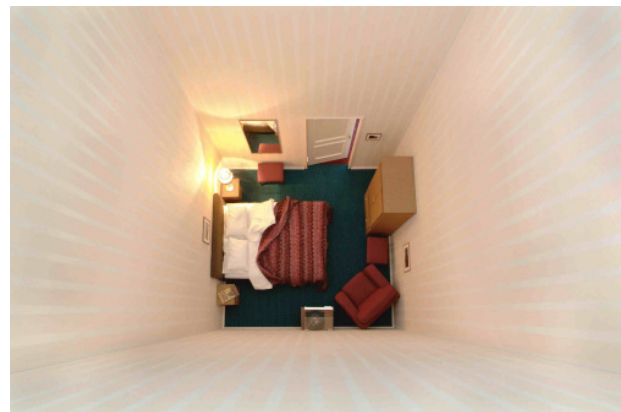
adk_Cardiff_Miller_Killing_Machine_detail.jpg
Janet Cardiff & George Bures Miller
The Killing Machine, 2007

Mixed-Media-Installation mit elektronisch gesteuerter Robotertechnik und Ton, 4:40 Min.
300 × 400 × 250 cm
Foto: Seber Ugarte & Lorena Lopez
Courtesy die Künstler, Luhring Augustine, New York & Galerie Barbara Weiss, Berlin



adk_Cardiff_Miller_Cabinet_of_Curiousness.jpg
Janet Cardiff & George Bures Miller
The Cabinet of Curiousness, 2010

Karteischränk mit Lautsprechern und Ton
132,08 × 44,45 × 68,58 cm
Foto: Larry Lamay
Courtesy die Künstler, Luhring Augustine, New York & Galerie Barbara Weiss, Berlin



adk_Cardiff_Miller_Secret_Hotel.jpg
Janet Cardiff & George Bures Miller
The Secret Hotel, 2005

Ortsspezifisches Holz, Mixed-Media- und Toninstallation
Installationsansicht, Kunsthaus Bregenz 2005
Foto: Markus Tretter
Courtesy die Künstler, Luhring Augustine, New York & Galerie Barbara Weiss, Berlin



adk_Cardiff_Miller_Sync_no_sync.jpg
Janet Cardiff & George Bures Miller
Sync No Sync, 2011

Zweikanal-Videoinstallation mit Vierkanalton, 14 Min.
Foto: Cardiff & Miller
Courtesy die Künstler, Luhring Augustine, New York & Galerie Barbara Weiss, Berlin



Adk_Cardiff_Miller_Portraet
Porträt Janet Cardiff und George Bures Miller
Copyright: Gunnar Geller

Exhibition information “Selected: Gina Burdass“

Title	Selected: Gina Burdass
Exhibition dates	29.6. – 14.8.2011
Exhibition venue	Akademie der Künste, Pariser Platz 4, 10117 Berlin-Mitte Phone: +49 (0)30 200 57-1000, info@adk.de , www.adk.de S+U Brandenburger Tor, Bus 100, 200, TXL
Opening hours and admission	Tuesday to Sunday 11 am – 8 pm Admission € 5 / reduced € 3 1st Sunday of the month and under 18 years of age: free admission Ticket also covers admission to “Käthe Kollwitz Prize”
Press briefing and preview	Tuesday, June 28, 2011, 11 am
Exhibition opening	Tuesday, June 28, 2011, 7 pm, free admission with: Gina Burdass, Bridget Riley and Robert Kudielka
Publication	Ausgewählt: Gina Burdass Akademie der Künste, Berlin 2011 Texts by Bridget Riley, Frances Spalding 22 colour pictures, 36 pages, German / English ISBN 978-3-88331-172-2 € 7
Media partner	Monopol
Project management, coordination	Anke Hervol, Denise Krampe
Exhibition design and realisation	Jörg Scheil, Ingrid Strey, Claudio D’Ambrosio, Sören Reuter, Igor Livschitz, Stefan Rummel
Graphics	fernkopie, Berlin

Supported by



The Akademie der Künste is financed by the Federal Government Commissioner for Culture and Media on account of a resolution of the German Bundestag.

Selected: Gina Burdass

Exhibition 29.6. – 14.8.2011, Opening 28.6., 8 pm

Press release

For the series of exhibitions entitled “Selected”, members of the Akademie der Künste present current artistic agendas that excite their interest and trigger enthusiasm or opposition. This summer Bridget Riley, a member of the Fine Arts section, has invited the London painter Gina Burdass to Berlin.

Faced with Burdass’ small and medium-sized colour compositions, the observer is caught up in a welter of references. In her paintings Burdass is interested in colour and how it can be used to delineate space. Gina Burdass’ paintings are divided into clearly defined, coloured squares or rectangles. These are juxtaposed in stark contrast or in relation to one other, conferring a rhythm on the whole. The Gina Burdass exhibition will also include access to Bridget Riley’s mural “Composition with Circles 5”, created for the Akademie der Künste in 2005.

Bridget Riley about Gina Burdass

It gives me great pleasure to introduce the paintings of Gina Burdass. She belongs to those whose special need it is to devote their time, care and thought wholly to meeting the demands of their chosen discipline in art. In her work she sets up constellations of neighbouring and opposing colours. This creates an astonishing variety and complexity of dynamic relationships. There is no system involved, the choice of colours is purely intuitive, and this accounts for the freshness of the work. She has said that her painting is rooted in my practice. This may be so, but it is also true to say that the tree that is growing is original, distinctly her own. Gina shows the courage and tenacity which are necessary if one is to deal with something as rich, powerful and elusive as colour.

.
Bridget Riley, April 2011

Biography Gina Burdass

- 1951 born in Shrewsbury, Shropshire, England
1972 Hammersmith College of Art and Building, London
1973–1976 Central School of Art and Design, London (B. A. Hons. Fine Art Painting)
1981–1985 Teaching, Putney School of Art, London
1982–1985 Wimbledon School of Art, London (M. A. Printmaking)
1985 Visiting Lecturer, Newport, Gwent
1986 Visiting Lecturer, Byam Shaw School of Art, London
1986–1991 Part-time studio assistant to Bridget Riley
1987–1999 Teaching, Wimbledon School of Art, London
Gina Burdass lives and works in London.

One and Two Person Shows

- 2001 “Paul Ryan and Gina Burdass“, Curwen Gallery, London
2004 “Gina Burdass and Kevin Laycock: New Paintings“, Art First, London
2005 “Gina Burdass – Paintings“, Archeus, London (catalogue)
2010 “Michael Brick and Gina Burdass – ,What you see is what you get?’ “, Broadbent, London

Selected Group Exhibitions

- 1984 “Stowell's Trophy Exhibition“, Diploma Galleries, Royal Academy, London
1990/1993 “The Abstract Print Show“, Flowers East, London
1993 “Penwith Society Now“, St. Ives, Cornwall
1994 “Grafika“, Galeria Pryzmat, Krakau, Polen
1995 Elisabeth Costa Galerie, Pontresina
Hochschule für Künste Bremen
1996 “Cabinet Art“, Blue Gallery, London
“Works on Paper“, National Gallery, Ulan Bator
1997 “John Moores 20“, Walker Art Gallery, Liverpool (catalogue)
Museo Morandi, Bologna
2000 “ARTfutures“, Contemporary Art Society, London
“Mondiale Echo's“, Mondriaanhuis, Amersfoort
2001 “S.O.A.P.“, Gallery Fine, London
2002 “Accrochage“, Elisabeth Costa Galerie, Pontresina
“Hunting Art Prizes 2002“, Royal College of Art, London
2004 “International Works“, Archeus, London
“Director's Choice“, Art First, London
2005 “Phew! What a scorcher ...“, Archeus, London
2006 “Colour and Perception“, Sherborne House, Dorset (catalogue)
2007 Selected Works, Elisabeth Costa Galerie, Pontresina

Pressefotos

Ausgewählt: Gina Burdass

29. Juni – 14. August 2011, Akademie der Künste

Veröffentlichung kostenfrei im Rahmen der aktuellen Berichterstattung über die Ausstellung „Ausgewählt: Gina Burdass“ (29.06. – 14.08.2011) in der Akademie der Künste. Nennung der Credits zwingend erforderlich.

Belegexemplar erwünscht

Passwort zum Download im Pressebereich von www.adk.de bitte erfragen unter **Tel. 030 200 57-1514** oder presse@adk.de



adk_Burdass_Nine_Squares_12.jpg

Gina Burdass

Nine Squares Series 12, 2010

Acryl auf Leinwand

61 cm x 61 cm

Foto: Peter Abrahams

© Gina Burdass



adk_Burdass_Nine_Squares_13.jpg

Gina Burdass

Nine Squares Series 13, 2010

Acryl auf Leinwand

61 cm x 61 cm

Foto: Peter Abrahams

© Gina Burdass



adk_Burdass_Number_1.jpg

Gina Burdass

Number 1, 2007

Acryl auf Leinwand

100 x 100 cm

Foto: Peter Abrahams

© Gina Burdass



adk_Burdass_Number_2.jpg

Gina Burdass

Number 2, 2007

Acryl auf Leinwand

100 x 100 cm

Foto: Peter Abrahams

© Gina Burdass



adk_Burdass_Interval_Series_Eight.jpg

Gina Burdass

Interval Series: Eight, 2006

Acryl auf Leinwand

91 x 106,4 cm

Foto: Peter Abrahams

© Gina Burdass



adk_Burdass_Lilac_Across.jpg

Gina Burdass

Lilac Across, 2011

Acryl auf Leinwand

91,5 x 122 cm

Foto: Peter Abrahams

© Gina Burdass