

Press kit

**Käthe-Kollwitz-Preis 2018
Adrian Piper**

Exhibition

1 September – 14 October 2018

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As of 3 September 2018

Information

Title	Käthe-Kollwitz-Preis 2018 Adrian Piper
Exhibition dates	1 September – 14 October 2018
Venue	Akademie der Künste, Pariser Platz 4, 10117 Berlin Tel. +49 (0)30 200 57-1000, info@adk.de
Opening hours	Tue – Sun 11 am – 7 pm
Admission	€ 6/4, Free admission for under 19s and Tuesdays from 3 pm
Press preview	Friday, 31 August 2018, 11 am With Marcel Odenbach, Helmut Draxler, Wulf Herzogenrath and Jeanine Meerapfel; Moderation Anke Hervol
Exhibition opening	Friday, 31 August 2018, 7 pm Welcome Jeanine Meerapfel, President of the Akademie der Künste; Welcoming address Rolf Tegtmeier, Director Kreissparkasse Köln; Statement Jury Marcel Odenbach, member of the Visual Arts Section of the Akademie der Künste; Introduction Helmut Draxler, art historian and cultural theorist
Publikation	Käthe-Kollwitz-Preis 2018. Adrian Piper Akademie der Künste, Berlin 2018 (ed.) in German, 48 pages, 25 images ISBN 978-3-88331-230-9, € 10
Credits	With the kind support of the Cologne Kreissparkasse which funds the Käthe Kollwitz Museum in Cologne. In the context of the Berlin Art Week
Concept	Adrian Piper, Anke Hervol
Head of project	Anke Hervol
Project assistance	Klara Hein, Luise Wiesenmüller
Exhibition realisation	Simone Schmaus, Antje Mollenhauer, Jörg Scheil, Isabel Schlenther, Bartneck Print Artists, Mount Berlin, museumstechnik berlin, Villa Schmück Dich
Exhibition and event technology	Reinhard Pusch, Joshua Higgason, Act!worX, Concept AV, Vision B, Till Rotter
Registrars	Catherine Amé, Stefan Kaltenbach
Communication	Sabine Kolb, Mareike Wenzlau, Marianne König, Rosa Gosch

The Akademie der Künste is supported by the Federal Government Commissioner for Culture and the Media.

The Käthe-Kollwitz-Preis 2018 of the Akademie der Künste goes to Adrian Piper

Adrian Piper receives the Käthe-Kollwitz-Preis 2018. The Akademie der Künste honours with this award an artist working on an international level and analytical philosopher, who has had a considerable influence on American conceptual art since the mid-sixties. Piper used motifs such as gender and race to widen the spectrum of conceptual art and minimalism of the first generation. And in doing so, she investigated the political conditions for artistic production processes, as well as their reception and significance. Her statement once that 'the power of art is unlimited for social change' is just as potent and relevant today. Her use of form and the poetry within it have an effect even on spectators less inclined towards conceptual art.

On the occasion of the award of the Käthe-Kollwitz-Preis, Adrian Piper carries forward this extraordinary form of transformative work with three site-specific installations, realized in Europe for the first time. *Mauer* (2010), *Hier* (2018), and *Das Ding-an-sich bin ich* (2018) take up personal experiences closely connected with her *Escape to Berlin* in 2005, and the arrival in a new country, artistically implementing them in various media. Her autobiographical book *Escape to Berlin: A Travel Memoir* has just recently been published in German and English.

In choosing Piper, the jurors and Academy members Marcel Odenbach, Wolfgang Petrick and Wolfgang Tillmans refer in particular to the fact that 'Adrian Piper has produced unusually transformative work in the past decades, which consistently travelled unknown artistic territory. Piper's passionate way of thinking and acting makes her research and projects on the social, economic, psychological and spiritual potential of fine art so compelling and unique. It is impossible to estimate how much of an influence she has had on artists and the international public, yet our daily life and actions have not been left unaffected by her work. She has made a lasting impression on how we view the Afro-American art scene, and confronted white masculine perception of culture with its own image.'

The **Käthe-Kollwitz-Preis**, which the Akademie der Künste awards to a visual artist on an annual basis, has a value of € 12,000. Previous winners include Katharina Sievering (2017), Edmund Kuppel (2016), Bernard Frize (2015), Corinne Wasmuht (2014), Eran Schaerf (2013) and Douglas Gordon (2012). The prize and the accompanying exhibition and publication are co-financed by Kreissparkasse Cologne, sponsor of the Käthe Kollwitz Museum Cologne.

A publication will accompany the exhibition.

With the kind support of the Cologne Kreissparkasse which funds the Käthe Kollwitz Museum in Cologne. In the context of the Berlin Art Week

Works in the exhibition

Adrian Piper, *Mauer*, 2010.

Video installation: television monitors, videos with randomly programmed images, fresh roses. Dimensions variable.

Collection Adrian Piper Research Archive Foundation Berlin. © APRA Foundation Berlin.

Adrian Piper, *Hier*, 2018.

Site-specific installation comprising three engraved wall texts (in Hebrew, German, and Arabic) on adjacent walls. Dimensions variable.

Collection Adrian Piper Research Archive Foundation Berlin. © APRA Foundation Berlin.

Adrian Piper, *Das Ding-an-sich bin ich*, 2018.

Eight mirrored Plexiglas cubes, each 180 cm high x 60 wide cm x 60 cm deep (70.86" x 23.62" x 23.62"), each housing concealed sound system; eight 8-minute audio files; floor-wide grid of minimum 60 cells each 60 cm x 60 cm (23.62" x 23.62"), room dimensions variable.

Collection Adrian Piper Research Archive Foundation Berlin. © APRA Foundation Berlin.

Statement of the Jury

Jurors

Marcel Odenbach, Wolfgang Petrick, Wolfgang Tillmans

The American artist and analytical philosopher Adrian Piper has definitively shaped conceptual art in the USA to this day with her works on paper, videos, multimedia installations, paintings, audio works, as well as as photographic and text-based graphics. With topics such as gender and race, Piper extended the spectrum of conceptual art and minimalism of the first generation. Adrian Piper's artistic approach has been continually questioning the political conditions for the production processes of art as well as their reception and meaning since the late 1960s. Her design vocabulary, and the poetry it contains, also moves audiences less inclined towards conceptual art.

Following her intensive involvement with painterly processes, as well as forms, works, and texts by Sol LeWitt, she began to dedicate herself to language in the 1960s, by contrasting word, text, and number combinations with the factor of space and time. Simultaneously, she started to combine her conceptual examinations with an experimental and performative exploration of her own body. In doing so, the focus to the present day has been on a critical consideration of image and identity in approaching one's own body as an object, which, on the one hand, can refer to itself, and on the other, to other objects. These works resulted in her alter ego, the artistic figure of the *Mythic Being*: a male, smoking figure with an Afro haircut, dark sunglasses, and a moustache. This performative self-portrayal was grounded in advertisements in daily newspapers; roamed the streets; danced; was interviewed by Peter Kennedy in 1973; and transformed itself live in front of the camera or in comic-like image series with commenting speech bubbles addressed to the viewer.

From 1970 onwards, Piper began to study philosophy, among other things, at City College in New York: xenophobia and the nature of the self are topics she directly addresses – not, however, in the form of elitist modes of speech but in a manner comprehensible to everyone, which in turn elicits reactions. Adrian Piper's compassionate way of thinking and acting makes her research and projects on the social, economic, psychological and spiritual potential of fine art so compelling and unique.

Adrian Piper has produced unusually transformative work in the past decades, which consistently travelled unknown artistic territory. Her compassionate way of thinking and acting makes her research and projects on the social, economic, psychological and spiritual potential of fine art so compelling and unique. It is impossible to estimate how much of an influence she has had on artists and the international public, yet our daily life and actions have not been left unaffected by her work. She has made a lasting impression on how we view the Afro-American art scene, and confronted white masculine perception of culture with its own image.

Biography

Adrian Piper (*1948 in New York) has lived and worked in Berlin since 2005, where she runs the Adrian Piper Research Archive Foundation Berlin. Her artistic works, including works on paper, videos, multimedia installations, paintings, audio works, photographic and text-based graphics, have been exhibited at the Museum of Modern Art and the Metropolitan Museum of Art in New York, the Museum of Contemporary Art in Los Angeles, Centre Pompidou in Paris and the Generali Foundation in Vienna. She has been awarded fellowships from the Getty Research Institute in Los Angeles and the Wissenschaftskolleg zu Berlin. Adrian Piper received the Skowheagan Medal for Sculptural Installation and the New York Dance & Performance Award. In 2015, she was awarded the Golden Lion at the Venice Biennale for *The Probable Trust Registry: The Rules of the Game #1–3*.

In her academic career as a philosopher, Adrian Piper gained a doctorate from Harvard University in the early 1980s with a thesis on rationality supervised by John Rawls. Her studies of Immanuel Kant took her to Germany, to Heidelberg University. Piper taught at several US universities and her many philosophy papers have focussed on meta-ethics, Kant and the history of ethics.

Selected solo exhibitions

- 1969 *Three Untitled Projects*, 0 to 9 Press, New York
- 1971 *One Man (sic)*, The New York Cultural Center
- 1976 Gallery One, Montclair State College, New Jersey
- 1980 *Adrian Piper at Matrix 56*, Wadsworth Atheneum, Hartford
- 1987–1991 *Adrian Piper: Reflections, 1967–1987*, The Alternative Museum, New York. Traveled to Atlanta, Philadelphia, Boulder, Toronto, Ohio, Coral Gables, Santa Monica, Washington, D.C.
- 1989–1990 *Cornered*, John Weber Gallery, New York. Traveled to Berkeley, Williamstown
Adrian Piper: Messages to the Public, Times Square, New York
- 1990 *Why Guess*, University of Rhode Island Art Gallery, Kingston
Adrian Piper: Close to Home, University of Iowa Art Gallery, Iowa City
Pretend, John Weber Gallery, New York
Out of the Corner, Whitney Museum of American Art, New York
Why Guess, Exit Art, New York
- 1991 *What It's Like, What It Is #1*, Washington Project for the Arts, Washington, D.C.
What It's Like, What It Is #2, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
Space, Time and Reference, 1967–1970, John Weber Gallery, New York
- 1991–1992 *Adrian Piper*, Ikon Gallery, Birmingham, England. Traveled to Manchester, Bradford, Cambridge, Munich
Political Drawings and Installations, 1975–1991, Cleveland Center for Contemporary Art. Traveled to San Antonio, Indianapolis, Austin
- 1992 *What It's Like, What It Is #2*, Krannert Art Museum, Champaign, Illinois
Ur-Madonna, Expo '92, Monasterio de Santa Clara, Moguer, Spain
- 1992–1994 *Decide Who You Are*, Grey Art Gallery, New York University. Traveled to New York, Washington, D.C., Raleigh, Plattsburgh
- 1993 *Installations by Adrian Piper*, New Langton Arts, San Francisco
- 1994 *The Hypothesis Series, 1968–70*, Paula Cooper Gallery, New York

- 1995 *Cornered / Decide Who You Are*, University at Buffalo Art Gallery, New York
Icons of One: Decide Who You Are, Savannah College of Art and Design Gallery
- 1996 *Adrian Piper: Ashes to Ashes*, John Weber Gallery, New York
- 1997 *Adrian Piper*, Galleria Emi Fontana, Milan, Italy
Food for the Spirit: July 1971, Thomas Erben Gallery, New York
- 1998 *Who Are You? Selected Works by Adrian Piper*, Davis Museum and Cultural Center, Wellesley College, Massachusetts
Adrian Piper: The Mythic Being, 1972–1975, Thomas Erben Gallery, New York
- 1999–2001 *Adrian Piper: A Retrospective*, Fine Arts Gallery, University of Maryland, Baltimore County. Traveled to New York, Pittsburgh, Cincinnati, Greensboro
- 2000 *Adrian Piper: A Solo Exhibition*, Galerie Voges & Deisen, Frankfurt am Main
Adrian Piper: Early Drawings and Other Works, Thomas Erben Gallery, New York
- 2000–2001 *MEDI(t)Ations: Adrian Piper's Videos, Installations, Performances, and Soundworks, 1968–1992*, Museum of Contemporary Art at California Plaza, San Diego. Traveled to New York, Pittsburgh
- 2002–2003 *Adrian Piper: seit 1965*, Generali Foundation, Wien. Traveled to Villeurbanne, France, Barcelona, Spain
- 2003 *Adrian Piper Over the Edge*, Galleria Emi Fontana, Milan, Italy
- 2004 *Adrian Piper Videos*, ARTSADMIN, London
- 2005 *Adrian Piper*, Index – The Swedish Contemporary Art Foundation, Stockholm, Sweden
- 2006 *Adrian Piper*, CPH Kunsthall, Copenhagen, Denmark
Adrian Piper: The Mythic Being, Smart Museum of Art, University of Chicago
- 2007 *Adrian Piper: Funk Lessons*, Cinema Svetozor, Prague, Czech Republic
- 2008 *Adrian Piper: Everything*, Elizabeth Dee Gallery, New York
- 2010 *Adrian Piper: Past Time: Selected Works, 1973–1995*, Elizabeth Dee Gallery, New York
- 2011 *Adrian Piper: Everything #21*, Cairn Gallery, Pittenweem, Scotland
- 2014 *Adrian Piper: The Probable Trust Registry*, Elizabeth Dee Gallery, New York
- 2016 *Adrian Piper: Bach Whistled*, FRAC Bourgogne, Dijon, France
- 2017 *Adrian Piper. The Probable Trust Registry: The Rules of the Game #1*, Hamburger Bahnhof – Museum für Gegenwart, Berlin
Adrian Piper, Lévy Gorvy, New York
- 2018 *Adrian Piper: A Synthesis of Intuitions, 1965–2016*, The Museum of Modern Art, New York. Partly travels to Los Angeles

Performances

- 1968 *Five Unrelated Time Pieces (Meat into Meat)*, Private loft performance, New York
- 1969 *Three untitled performances, in Street Works II*, Between West Thirteenth and Fourteenth Streets and Fifth and Sixth Avenues, New York
- 1970 *Untitled Performance, in The Saturday Afternoon Show*, Max's Kansas City, New York
- 1970–1971 *Catalysis actions*, Various locations, New York
- 1971 *Food for the Spirit*, Private loft performance, 117 Hester Street, New York
- 1971–1973 *Untitled street works*, Streets of New York
- 1972 *Two untitled street works*, Streets of Rochester, New York
- 1973 *Being Mythic on the Street*. Staged for *Other Than Art's Sake*, a film by Peter Kennedy, Hester and Ludlow Streets, New York
Untitled street work, Rhode Island School of Design, Providence
- 1975–1976 *The Mythic Being*, Streets of Cambridge, Massachusetts

- 1976 *Some Reflective Surfaces*, Fine Arts Building, New York University and Whitney Museum of American Art, New York
- 1977 *Danke(sehr)schon*, Kurfürstendamm, West-Berlin
- 1978 *Collegium Academicum Freischrei*, Hauptstraße, Heidelberg
- 1980 *It's Just Art*, Allen Memorial Museum, Oberlin College, Ohio. Then: Contemporary Art Institute of Detroit; University Art Galleries, Wright State University, Dayton, Ohio; The Western Front, Vancouver; And/Or, Seattle; Artists Space, New York; Penn State University, University Park
- 1981 *Xerox Philosophy*, Franklin Furnace, New York
- 1982 *Wide Receiver*, Streets of Menlo Park, California
Invasion, Streets of Palo Alto, California
- 1983 *Funk Lessons*, Nova Scotia College of Art and Design, Halifax. Then: Walker Art Center in cooperation with Minneapolis College of Art and Design; University of California at Berkeley; San Francisco Art Institute; The Women's Building, Los Angeles; California Institute of Art, Valencia; New Langton Arts, San Francisco
- 1985 *Funk Lessons* (videotape), in *What's Cooking VI*, Center for Music Experiment, University of California at San Diego, La Jolla
- 1986–1990 *My Calling (Card) #1 (for Dinners and Cocktail Parties)*, Reactive guerrilla performance
My Calling (Card) #2 (for Bars and Discos), Reactive guerrilla performance
- 1987 *My Calling (Cards) #1 and #2: A Meta-Performance I*, Randolph Street Gallery, Chicago
- 1988 *My Calling (Cards) #1 and #2: A Meta-Performance II*, The Studio Museum in Harlem, New York
- 2003 *Shiva Dances with the Art Institute of Chicago*, The Art Institute of Chicago
- 2007 *Adrian Moves to Berlin*, Alexanderplatz, Berlin
Everything #10, in *Six Actions for New York City*, Streets of New York, organized by Creative Time, New York
- 2010 *One 16 Minute-Long, Thickly Textured Straight Line Running Parallel with the Bowery Poetry Project Floor*, Bowery Poetry Project, New York
Variety Evening, NIMK, Netherlands Media Arts Institute, Amsterdam

Artist books

- 1968 *Here and Now*. Unique edition
- 1969 *Three Untitled Projects*. New York: 0 TO 9 Press
- 1991 *Colored People*. In collaboration with Houston Conwill, Kinshasa Conwill, Jane Farver, David Frankel, Sam Gilliam, Kellie Jones, Lucy Lippard, Rosemary Mayer, John Moore, John Morita, Clive Phillpot, Howardena Pindell, Lowery Sims, Kaylynn Sullivan, Judith Wilson, and Josephine Whithers. London: Bookworks, new edition 2007
- 2018 *Adrian Piper. Escape to Berlin. A Travel Memoir. Flucht nach Berlin. Eine Reiseerinnerung*. Berlin: APRA Foundation

Selected philosophical writings

- Rationality and the Structure of the Self*. Cambridge: Cambridge University Press, 2008 (2nd edition 2013)
Vol. I: *The Humean Conception*
Vol. II: *A Kantian Conception*
Kant's Metaethics: First Critique Foundations of His Theory of Action, in preparation

Exhibition catalogues

- 1980 Andrea Miller-Keller (ed.), *Matrix 56: Adrian Piper*. Hartford, Conn.: Wadsworth Atheneum
- 1989 Jane Farver (ed.), *Adrian Piper: Reflections, 1967–1987*. New York: The Alternative Museum/John Weber Gallery
Ned Rifkin (ed.), *Adrian Piper: What It's Like, What It Is #2*. Washington, D.C.: Smithsonian Institution, Hirshhorn Museum and Sculpture Garden
Lawrence Rinder (ed.), *Matrix/Berkeley 130: Adrian Piper*. Berkeley: University of California, Berkeley Art Museum and Pacific Film Archive
- 1990 Elyse Goldberg (ed.), *Adrian Piper: Pretend*. New York: John Weber Gallery
Deborah Menaker (ed.), *Adrian Piper: Artworks*. Williamstown: Williams College Museum of Art
- 1991 Elizabeth MacGregor (ed.), *Adrian Piper*. Birmingham, U.K.: Ikon Gallery; Manchester, U.K.: Cornerhouse
David S. Rubin (ed.), *Adrian Piper: Political Drawings and Installations, 1975–1991*. Cleveland: Cleveland Center for Contemporary Art
Mel Watkin (ed.), *Adrian Piper: What It's Like, What It Is #1*. Washington, D.C.: Washington Project for the Arts
- 1999 Maurice Berger, *Adrian Piper: A Retrospective*. Baltimore: University of Maryland, Fine Arts Gallery
- 2002 Sabine Breitwieser (ed.), *Adrian Piper seit 1965: Metakunst und Kunstkritik*. Wien: Generali Foundation; Köln: Verlag der Buchhandlung Walther König
- 2003 Mela Dávila (ed.), *Adrian Piper: desde 1965*. Barcelona: Museu d'Art Contemporani de Barcelona/Actar
- 2017 *Adrian Piper. The Probable Trust Registry: The Rules of the Game #1–3*. Berlin: Hamburger Bahnhof – Museum für Gegenwart: Nationalgalerie Staatliche Museen zu Berlin
Begum Yasar (ed.), *Adrian Piper*. New York: Lévy Gorvy
- 2018 Christophe Cherix, Cornelia Butler, David Platzker (ed.), *Adrian Piper: A Synthesis of Intuitions 1965–2016*. With texts by Christophe Cherix, Cornelia Butler, David Platzker, Adrian Piper. Appendix by Tessa Ferreyros. New York: Museum of Modern Art
Emily Hall with Sara Resnick (ed.), *Adrian Piper. A Reader*. Essays by Diarmuid Costello, Jörg Heiser, Kobena Mercer, Nizan Shaked, Vid Simoniti, Elvan Zabunyan. New York: Museum of Modern Art

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 honouring 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 Akademie's visual arts section. The prize is endowed with € 12,000. Accompanying the award, the Akademie der Künste organises an exhibition for the prizewinner and publishes a small catalogue. Since 1992 the Käthe-Kollwitz-Preis has been co-financed by the Kreissparkasse Köln as the founding sponsor of the Käthe Kollwitz Museum Köln.

Prize winners

1960 Karl Erich Müller	1985 Joachim John	2009 Ulrike Grossarth
1961 Arno Mohr	1986 Gerhard Goßmann	2010 Mona Hatoum
1962 Sella Hasse	1987 Max Uhlig	2011 Janet Cardiff & George Bures Miller
1964 Herbert Tucholski	1988 Christa Sammler	2012 Douglas Gordon
1965 Fritz Duda	1989 Claus Weidensdorfer	2013 Eran Schaerf
1966 Fritz Dähn	1990 Konrad Knebel	2014 Corinne Wasmuht
1967 Otto Nagel	1991 Manfred Butzmann	2015 Bernard Frize
1968 Willi Sitte	1992 Lothar Böhme	2016 Edmund Kuppel
1969 Theo Balden	1993 Martin Assig	2017 Katharina Sieverding
1970 Gerhard Kettner	1994 Karla Woisnitza	2018 Adrian Piper
1971 Kurt Querner	1995 Micha Ullman	
1972 Herbert Sandberg	1996 Martin Kippenberger	
1973 René Graetz	1997 Astrid Klein	
1974 Wieland Förster	1998 Miriam Cahn	
1975 Werner Stötzer	1999 Mark Lammert	
1976 Harald Metzkes	2000 Svetlana Kopystiansky	
1977 Horst Zickelbein	2001 Jürgen Schön	
1978 Dieter Goltzsche	2002 Renate Anger	
1979 Wilfried Fitzenreiter	2003 Horst Münch	
1980 Werner Tübke	2004 Peter Weibel	
1981 Elizabeth Shaw	2005 Lutz Dammbeck	
1982 Hans Vent	2006 Thomas Eller	
1983 Sabina Grzimek	2007 Hede Bühl	
1984 Manfred Böttcher	2008 Gustav Kluge	

Structures and Reactions

by Helmut Draxler

Preprint from: *Adrian Piper – Käthe-Kollwitz-Preis 2018*. Berlin: Akademie der Künste, 2018. First published in: Helmut Draxler, *Structures of Response. Adrian Piper's Transformation of Minimalism*. Berlin: S*I*G, 2018.

'Classical' minimalism remains important, not because Piper's work embodied it, but rather as a background from which she seems to have taken the next steps. This becomes clear, especially in reference to the first clear 'turn' of the work towards performance in 1970¹. The choice of performance did not per se represent a break with the avant-garde logic of minimalism and conceptualism. Performance represents another avant-garde, that of body-accentuated activism. And despite these fundamental changes in the artistic medium, decisive conceptual strategies remain the same. The early performances, I believe, are again about situative placement and temporal concretization². What is missing, however, is the gridded or temporally structured frame to indicate the layer of the 'general'. This 'general' is replaced by the confrontation of the performing person with the concrete physical and social environment. The confrontation happens in everyday situations, for example in the *Catalysis* series (1970), where Piper is walking through crowded streets holding a "wet paint" sign, or blowing a bubble with bubble gum, and in specific locations of the art world, for example, in the *Untitled Performance for Max's Kansas City* (1970), where Piper loiters amongst figures of the art scene, wearing an eye mask.

Compared to minimalism and its assertion of the receptive act of viewing as being based on a bodily experience within a "theatrical" arrangement of "specific" objects, in Piper's performances it is the body of the artist herself that becomes the trigger of a situative event. If the fore-mentioned minimalism was concerned with the reflective reception of one's own phenomenal-existential situation while in the state of viewing, then in Piper's works of the early 1970s, the unmediated response to the often barely-perceptible performance of the artist is up for discussion. One might conjecture that it is more the minimalist performances of the 1960s, those of artists like Yvonne Rainer, Deborah Hay, Simone Forti, Lucinda Childs and others, that were influential to Piper's work. This insistence on the direct or immediate response³, which Piper would call "indexical present"⁴9, is decisive for the further unfolding of her work. In lieu of a focus on structural interrelation and mediation that the earlier conceptual works show, the immediate and confrontational aspects of the performances provoke no less direct irritation from the viewers. A sort of behavioristic stimulus-response scheme is discernable, which again can become the starting point of a reflexive reception, however mostly on the basis of photographic documentation of the respective performance.

Accordingly, the photographic documentation and its graphic or narrative handling becomes increasingly important in the following years. With the *Mythic Being* series from 1973-76, the performance turns into a graphic novel, thus not only generating an increasingly political acumination of the zones of conflict, but also a further displacement in the way the public finds itself addressed. Here, Piper mimes a male third-world persona, who, for example, in one episode accompanies a white man into a park and mugs him there in full daylight⁵. This is not a mute confrontation with the public, as were the earlier performances, but one in which there is a very direct involvement of the viewers, imagined as victims of the "mugging" or addressed in their anxieties: "I embody everything you most hate and fear". In the narrative expansion of the *Mythic Being* performance, the serial principles of minimalism are increasingly transformed into the narrative structure of sequential images, whereby these narrations do not create a closed world, but rather one that addresses the

¹ I am leaving aside here the previous turn from the very early representational paintings to the minimalist-conceptual work.

² See: *Meat into Meat* (1968), or "Untitled Performance for Max's Kansas City" (1970).

³ On the concept of response, see: David Freedberg, *The Power of Images. Studies in the History and Theory of Response*, (Chicago: e University of Chicago Press, 1989).

⁴ For the term "indexical present" see: Maurice Berger, "Styles of Radical Will: Adrian Piper and the Indexical Present", in *Adrian Piper. A Retrospective*, (Baltimore: Fine Arts Gallery University of Maryland, 1999) p. 12–32.

⁵ See: *The Mythic Being: Getting Back, # 1 – 5*, 1975, reproduction in *Adrian Piper. A Retrospective*, (Baltimore: Fine Arts Gallery University of Maryland, 1999) p. 143.

interaction between image and observer, founded in certain aesthetic and social expectations. An image sequence of manipulated machine-made photographs shows for example the transformation from “nice girl” into the threatening *Mythic Being* (*The Mythic Being: I/You(Her)*, 1974), whereby the observer is addressed in large speech-bubbles like a bygone lover. This doubled relationship crisis navigates between intimate emotional categories and the largely gender-specific, normalizing appearances of set social expectations, as well as between the initial self-depreciation and increasing self-assertion of the artist, which comes out through the process of the transformation. The image-observer relationship appears thereby less as a field of grand possibility for interactive experience, than as a network of relations determined in many ways by social and psychical factors. By abolishing the expected aesthetic distance, the direct address via psychological and social relations generates a certain discomfort in the observation. The safe position of the viewer gets lost, exposing her or him to dynamic patterns of interactions between one’s self and the other, between projection and introjection, between fear and discrimination.

In these works the horizon of the general or universal seems to recede to the background in favor of the concrete, unmediated, and direct. This does not mean that it disappears completely, rather that it continues to motivate the concrete aesthetic stakes as a sort of regulatory principle. Meaningful in this respect are certainly the intense Kant readings and the study of philosophy that the artist began at this time, and out of which her own philosophy would later emerge. In contrast to the artist-philosopher associated with conceptualism, most notoriously articulated in Joseph Kosuth’s claim of his “Art as Philosophy”, Piper largely separates her philosophical work from her artistic work, at least formally, and thus maintains a tension between both. With Kant, above all the motivational aspects of social value horizons are worked out against the individualistic and mainly utilitarian “drive theory” of Hume. From this viewpoint, Kant’s simultaneously social and autonomous conception of the self seems to be indispensable for any moralist practice and the understanding of xenophobia and racism - precisely in his universal rationalism⁶. Because only when starting from such a universal horizon, could criteria be discerned, for example of why unusual appearance or behavior should not be directly rejected or sanctioned, and why the self as the counterpart to the other can be understood as principally open and interested in experience and exchange. This argument is thoroughly positioned against the radical deconstruction of all universalisms. The decentered subject of the postmodern seems to Piper⁷ to be a privilege of a dominant culture, who for once would playfully like to relinquish its anyways all-too-secure status. From a socially marginalized position, however, the claim for universal criteria is indispensable in order to first generate a subject position from which to be able to struggle for social visibility and recognition.

Nevertheless, a tension arises between artistic particularism on one side, and philosophical universalism on the other. Sometimes, this universalism can be read rather concretely in singular works: in another episode of the *Mythic Being* series, the character is sitting at a typewriter, typing out some Kantian sentences (*A 108 (Kant)*, 1975). It remains more important, however, that universalism acts as a ‘motivational’ horizon for all works. To a certain extent it directs the singular actions, the specific situations, the confrontations and the insistent presence towards a shared horizon of possible understanding and change.

Helmut Draxler, born in Graz in 1956, lives in Berlin. As an art historian and cultural theorist, he publishes regularly on the theory and practice of contemporary art. He is a professor of art theory at the University of Applied Arts Vienna.

⁶ See: Adrian Piper, “Xenophobia and Kantian Rationalism”, 1991, [http://www.adrianpiper.com/docs/WebsiteXen&KantRat\(1991\).pdf](http://www.adrianpiper.com/docs/WebsiteXen&KantRat(1991).pdf)

⁷ See: Maurice Berger, “The Critique of Pure Racism. An Interview with Adrian Piper”, in *Adrian Piper. A Retrospective*, (Baltimore: Fine Arts Gallery University of Maryland, 1999), p. 76–98.

Guided tours

Public guided tour

Every Wednesday 5 pm

3 € plus an exhibition ticket, no registration required

Curator tours with Anke Hervol

Sunday, 16 September, 5 pm

Sunday, 30 September, 3 pm

Sunday, 14 October, 5 pm

3 € plus an exhibition ticket, no registration required

Press Photos

Käthe-Kollwitz-Preis 2018. Adrian Piper

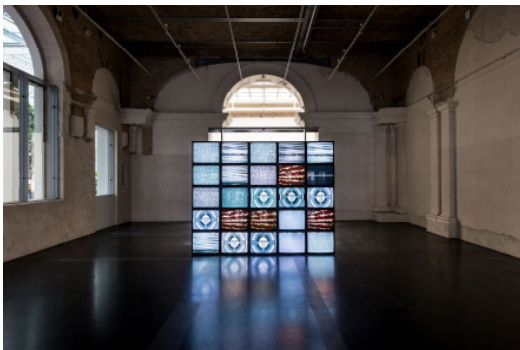
1 September – 14 October 2018

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Adrian Piper, **Self-Portrait in the Manner of Käthe Kollwitz**, 1966.
Charcoal drawing on newsprint, cropped. 22,23 cm x 15,88 cm (8.75'' x 6.25'').
Photo credit: Timo Ohler. Collection Adrian Piper Research Archive Foundation Berlin. © APRA Foundation Berlin.



Adrian Piper, **Mauer**, 2010.
Video installation: television monitors, videos with randomly programmed images, fresh roses. Dimensions variable.
Installation view: Käthe-Kollwitz-Preis 2018. Adrian Piper. Akademie der Künste, Berlin, Sep-Oct 2018. Photo credit: Andreas FranzXaver Süß. Collection Adrian Piper Research Archive Foundation Berlin. © APRA Foundation Berlin.



Adrian Piper, **Das Ding-an-sich bin ich**, 2018.
Eight mirrored Plexiglas cubes, each 180 cm high x 60 wide cm x 60 cm deep (70.86" x 23.62" x 23.62"), each housing concealed sound system; eight 8-minute audio files; floor-wide grid of minimum 60 cells each 60 cm x 60 cm (23.62" x 23.62"), room dimensions variable.
Installation view: Käthe-Kollwitz-Preis 2018. Adrian Piper. Akademie der Künste, Berlin, Sep-Oct 2018. Photo credit: Andreas FranzXaver Süß. Collection Adrian Piper Research Archive Foundation Berlin. © APRA Foundation Berlin.



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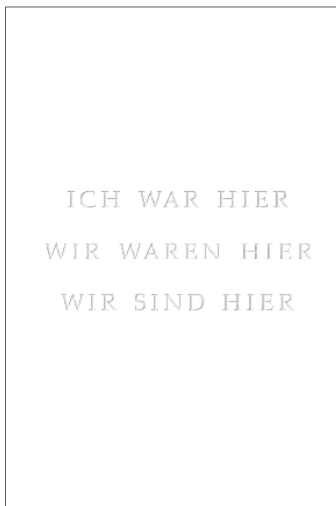
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Adrian Piper, *Hier*, 2018.

Site-specific installation comprising three engraved wall texts (in Hebrew, German, and Arabic) on adjacent walls. Dimensions variable. Installation view: *Käthe-Kollwitz-Preis 2018. Adrian Piper*. Akademie der Künste, Berlin, Sep-Oct 2018.

Photo credit: Andreas FranzXaver Süß. Collection Adrian Piper Research Archive Foundation Berlin. © APRA Foundation Berlin.



Adrian Piper, *Hier*, 2018.

Site-specific installation comprising three engraved wall texts (in Hebrew, German, and Arabic) on adjacent walls. Dimensions variable. Detail: German wall text.

Installation view: *Käthe-Kollwitz-Preis 2018. Adrian Piper*. Akademie der Künste, Berlin, Sep-Oct 2018. Photo credit: Andreas FranzXaver Süß. Collection Adrian Piper Research Archive Foundation Berlin. © APRA Foundation Berlin.



Adrian Piper, *Hier*, 2018.

Site-specific installation comprising three engraved wall texts (in Hebrew, German, and Arabic) on adjacent walls. Dimensions variable. Detail: Hebrew wall text.

Installation view: *Käthe-Kollwitz-Preis 2018. Adrian Piper*. Akademie der Künste, Berlin, Sep-Oct 2018. Photo credit: Andreas FranzXaver Süß. Collection Adrian Piper Research Archive Foundation Berlin. © APRA Foundation Berlin.

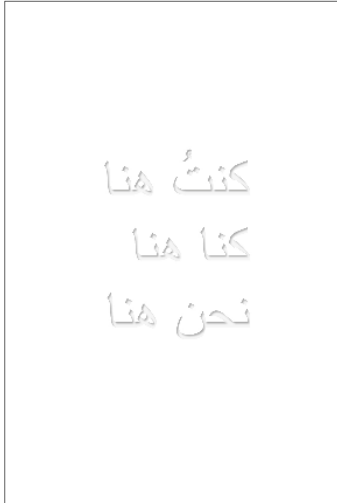
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Käthe-Kollwitz-Preis 2018. Adrian Piper

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Adrian Piper, *Hier*, 2018.

Site-specific installation comprising three engraved wall texts (in Hebrew, German, and Arabic) on adjacent walls. Dimensions variable. Detail: Arabic wall text.

Installation view: *Käthe-Kollwitz-Preis 2018. Adrian Piper*. Akademie der Künste, Berlin, Sep-Oct 2018. Photo credit: Andreas FranzXaver Süß. Collection Adrian Piper Research Archive Foundation Berlin. © APRA Foundation Berlin.



Adrian Piper, *The Probable Trust Registry: The Rules of the Game # 1-3*, 2013.

Installation + Participatory Group Performance: three embossed gold vinyl wall texts on 70% grey walls; three circular gold reception desks, each 183 x 160 cm; contracts; signatories' contact data registry; three administrators; self-selected members of the public. Detail: *The Rules of the Game # 2*. Photo credit: David von Becker. Collection Staatliche Museen zu Berlin, Nationalgalerie. © APRA Foundation Berlin.