



Press release, 28.10.25

Fall Program 2025

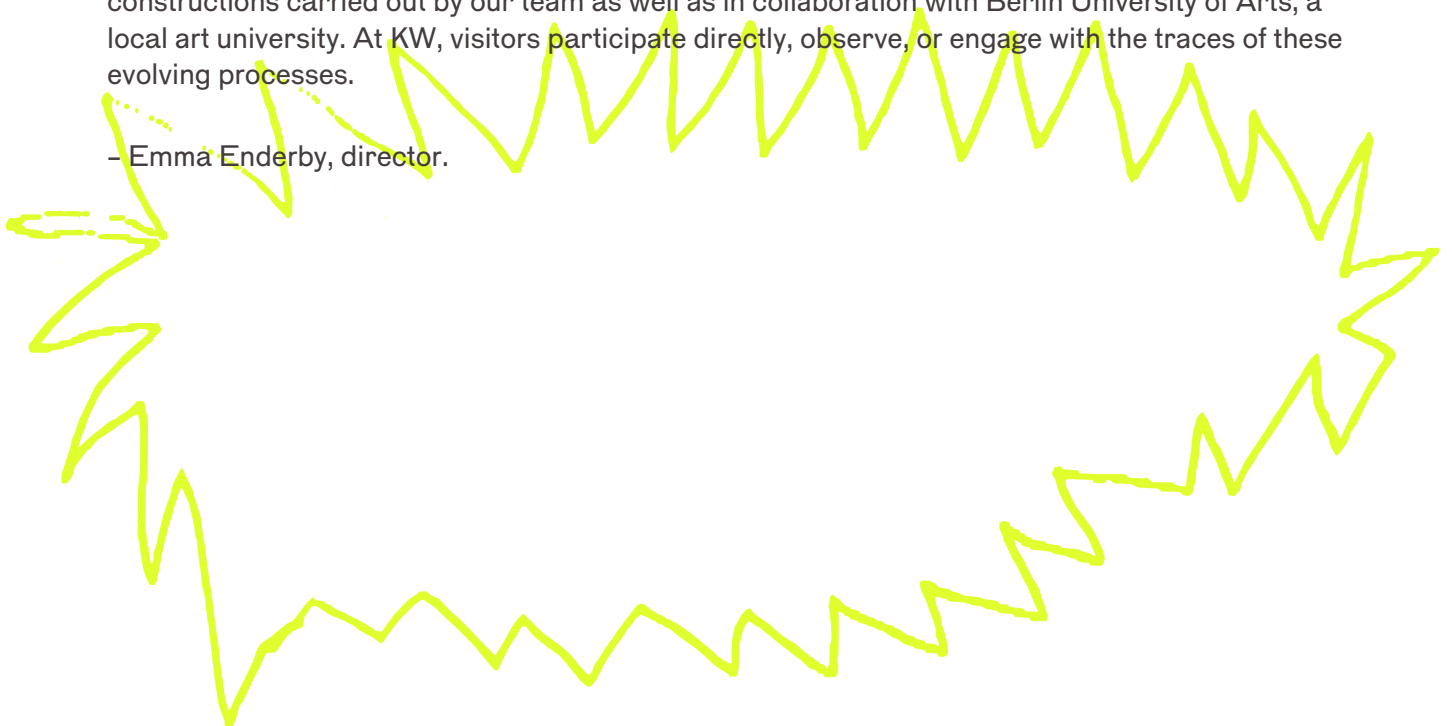
New Visual Identity & Website Relaunch

KW Institute for Contemporary Art is pleased to present its Fall Program 2025.

KW's fall program centers on **process- and research-driven practices**, with a strong emphasis on making in and with the Berlin community, whether with art handlers, students, the general public, or organized groups. The program is shaped by themes such as of **digital practices** and a **critical reexamination of art historical discourse**, alongside a continued **exploration of the body** in relation to both the making and experiencing of art.

A new, site-specific work by **Holly Herndon** and **Mat Dryhurst**, rooted in their longstanding research into Artificial Intelligence (AI) and choral traditions, focuses on the collective process of creating a new AI-generated choral piece, placing collaboration and experimentation at its center. With **Kazuko Miyamoto**, the research into an often-overlooked practice that challenged the norms of (post-)minimalism continues. This includes works developed through onsite and offsite constructions carried out by our team as well as in collaboration with Berlin University of Arts, a local art university. At KW, visitors participate directly, observe, or engage with the traces of these evolving processes.

– Emma Enderby, director.



Exhibition 31.10.25–18.01.26

Opening 30.10.25

Kazuko Miyamoto

String Constructions

Curators: Emma Enderby, Sofie Krogh Christensen

Assistant Curator: Lara Scherrieble



Kazuko Miyamoto installing her solo exhibition at Galleria Marilena Bonomo, Bari, 1973. Photo: Unknown. Courtesy work: Kazuko Miyamoto and EXILE.

“More than most art, my string pieces are vulnerable to time.
They are absolutely temporal.” – Kazuko Miyamoto

String Constructions is the first institutional solo presentation in Germany devoted to the work of **Kazuko Miyamoto** (b. 1942, JP), a leading figure in the Post-Minimal and feminist movements in New York, where she has lived since 1964. In her sculptures, installations, performances, and works on paper, Miyamoto explores the body’s relationship to space, material, and the politics of labor and display.

The exhibition focuses on Miyamoto’s seminal *string construction* series from the 1970s and 1980s, and is the largest collective display of these sculptures to date. Comprised of two- and three-dimensional waves of string, nails, and drawn lines, the installations interlace the notion of the collective, the performative, and the ephemeral in their conceptual framework.

Spread across the first, second, and third floors of KW, as well as its courtyard, *String Constructions* traces the shifts in Miyamoto's approach to space, the body, and performance. Guided by the temporal dimension in the artist's work, a number of her influential sculptural arrangements are recreated and on view here for the first time since their debut. The exhibition brings together string constructions the artist created in dialogue with the key sites of her career on Manhattan's Lower East Side, reuniting them in their original constellations to form pockets of time and space.

As a former member of the artist-run A.I.R. Gallery and through her own non-profit gallery space, Onetwentyeight, Miyamoto has promoted feminist networks and collective practices for the past 60 years. An extended public and educational program featuring newly commissioned performative works, a panel talk, and seminars in collaboration with the Berlin University of the Arts and weißensee school of art berlin centers on the role of collaboration and feminist strategies both in Miyamoto's work and in the city of Berlin.

The publication *Kazuko Miyamoto – Conversations* accompanies the exhibition and pays tribute to Miyamoto, bringing together new conversations with, images by, and statements from the artist's friends, family, fellow artists, and collaborators.

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Senatsverwaltung für Kultur und Gesellschaftlichen Zusammenhalt	BERLIN	
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Titles and exhibition dates are subject to change.