



künstlerhaus bethanien gmbh : pressemitteilung

Berlin, 18th March 2008

Dear Colleagues,

We are happy to invite you to the following exhibitions:

CATHERINE BOLDUC

My life without gravity

28th March – 13th April 2008

Studio 3

SØREN LOSE

Abendland

28th March – 13th April 2008

Studio 2

Wed – Sun, 2 – 7 pm

JOINT OPENING:

Thursday, 27th March 2008, from 7 pm

CATHERINE BOLDUC's large-format installations invite visitors to experience fantastic, playful spaces in which the banal is often stylised, turning it into something marvellous. Striking mirror effects, coloured light, flashing stroboscopes or the sheer accumulation and illumination of glittering baubles create wonderful, ephemeral fantasy worlds so fragile that they evade physical assimilation. This transformation from reality to fairy-tale is a constantly recurring element in Bolduc's artistic practice.

In Studio 3, Catherine Bolduc has created an expansive installation with flashes of light emanating from a hidden core, perceptible through the perforated wall of the apparently closed-in space. The tiny holes blink enticingly like imitations of mysterious stellar constellations in a dark night sky. But the flashing of stroboscopes that becomes almost intolerable should one attempt to enter and the sound – reminiscent of thunder – from the inside prevent the viewer from immersing himself in this alluring fantasy world, causing it to collapse instead like a house of cards. For the first time, Bolduc has integrated a video projection into her work: it shows the artist making various experiments - all doomed to failure - to overcome earth's gravity or to penetrate the fog that seems to conceal a passionately longed-for 'somewhere else'.

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Like many of Bolduc's works, *My life without gravity* also expresses the way in which we project wishes and fantasies onto reality; with its subtle interplay between pleasure in aesthetic illusion and frustration at its inevitable fading, she reveals the permanently experienced discrepancy between desire and reality.

Catherine Bolduc, born in Canada in 1970, lives and works in Montréal. She studied art at the Université du Québec à Montréal (Maîtrise arts visuels et médiatiques) and has participated in numerous exhibitions in Canada and Europe.

She currently holds a fellowship from the Conseil des arts et des lettres du Québec and the Ministère des Relations internationales du Québec and is a guest at Künstlerhaus Bethanien within the context of our International Studio Programme.

SØREN LOSE's current artistic practice concerns topics such as architecture, symbolism, power and myths. As a basis for his work, he employs found documentary materials, which he processes and presents in new aesthetic and conceptual contexts.

With *Abendland* (Occident), Søren Lose has developed a project concerning the history of Berlin, a place where diverse epochs and political systems are mirrored parallel to one another in the architectural appearance of the whole city: bullet-ridden facades from the Second World War, prefabricated buildings from the years of the GDR, Nazi architecture, communist memorials or post-modern office blocks made of glass and steel.

Entering Søren Lose's space-consuming installation in Studio 2, at first only the back of a massive constructed "set" is visible; extending across the whole width of the room, it blocks the view. Through a narrow, low corridor one arrives in the rear, brightly-lit part of the room and stands in front of the clinically white facade of a neo-Classical building that seems to be half sinking into the floor. Only if one looks more carefully, and on the basis of suggested symbols, is it recognisable as the model of an entrance portal to the "New Reich Chancellery" built for Hitler by Albert Speer in 1939 – of which, however, no trace remains in today's city. By focusing attention on the building as a model in a public place, Søren Lose poses the question of whether a dark chapter in history can be 'wiped out' without trace simply by removing its symbols, or whether this is not more conducive to the unwanted creation of myth. His artistic work is firmly directed against the suppression of history, appealing for critical discussion and for each of us to handle his own personal history with more awareness. Before this background, it will not be possible to see *Abendland* in its present form anywhere else in the world. Another exhibition - entitled *Tomorrowland* - from Lose's series on recent (architectural) history, to which *Abendland* belongs, is being shown in the Danish city Aarhus as from 14th March 2008.

Søren Lose was born in 1972, and he lives and works in Berlin. He studied at the Art Academy Fünen in Odense, the Städelschule, Frankfurt/M. and the Royal Danish Academy of Art, Copenhagen. Individual exhibitions include: *Ud! Ude. Hjem!*, Thorvaldsens Museum, Copenhagen; *Home*, Storstrøms Kunstmuseum, Maribo, both 2006. Group exhibitions incl.: *I Know the World*, SMART project space, Amsterdam, 2008; *Looking the Other Way*, The Drake Hotel, Toronto, Canada, 2007; *Scandinavian Photography 2*, Falconer Gallery, Grinnell, Iowa, USA, 2005.

Søren Lose holds a fellowship from the BERLINAUT programme of the Royal Danish Embassy Berlin in the context of our International Studio Programme.

Best Regards
Künstlerhaus Bethanien