



## künstlerhaus bethanien gmbh : pressemitteilung

Berlin, 13th November 2008

Dear colleagues,

Künstlerhaus Bethanien presents:

### **TELLEFSEN / VOIGT / ZIERVOGEL**

**Exhibition:** 28th November – 14th December 2008

Mittwoch – Sonntag, 14 – 19 Uhr, Studio 1

**Opening:** Thursday, 27th November 2008, 7 pm

The exhibition *Tellefsen / Voigt / Ziervogel* (curator: Christoph Tannert) at Künstlerhaus Bethanien is a fresh tour of discovery looking for a definition of principles within the graphical cosmos. Drawing has many roles and is attended by a range of anecdotes. It can supplement painting or sculpture as a study, but it may also appear as an autonomous work of art or an instrument of experimental research.

The graphic medium has another, elementary significance for Andreas Tellefsen, Jorinde Voigt and Ralf Ziervogel: they value the nakedness of the drawing and the process of drawing, which pinpoints their position within their own lifetime. Every drawing, every series of drawings belongs beside another. Nothing emerges as a self-contained system, and yet it continues to stand alone. Nothing amounts to a narrative of development, and yet one thing progresses logically towards the other – with temporal sovereignty and within an everyday constellation somewhere in a previously undiscovered galaxy, which we view with amazement.

At the centre of the exhibition in Studio 1 is a walk-in triangle of space where drawings by Voigt and Ziervogel meet face to face – in a combination of conceptual rebellion and emotional exhaustion. It is a matter of antagonistic counter poles and tearing down the conventional barriers of the medium and of thought itself. An interlinking of linguistic systems emerges – in a kind of emergency state. Consequently, the referential work bears the title *TERZ* (Fuss), which emphasises the extremity, madness and contradictory nature of this state.

*TERZ* was recently shown with great success at the Neuer Kunstverein Gießen.

A catalogue (G/E) will also be published parallel to the exhibition, including texts by **Knut Ebeling** and **Hans-Jürgen Hafner**. It will be on sale in the exhibition and can also be ordered from Künstlerhaus Bethanien.

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**Andreas Tellefsen** (\*1976 in Norway, lives and works in Berlin.) | Tellefsen's black and white ink drawings are evidence of an eclectic mannerism; he elegantly merges detailed references to art history, e.g. citations from Dürer, with the conventions of contemporary comic drawing. Among other things, influences from Black Metal culture are connected with Aubrey Beardsley's use of line at the Fin de Siecle. Tellefsen treats all his source material in the same way, sampling and synthesising it to create hyper-dramatic tableaux of transience. The fascinating quality of his work is the unique drawing technique. Although the resulting effect recalls a graphic print, it is the outcome of precise, painstaking work with a fine brush that has been made especially for Andreas Tellefsen. The mysterious shine of the jet-black ink is due to shellac – a material known from the early days of record production in the music business.

**Jorinde Voigt** (\* 1977 in Frankfurt am Main, lives and works in Berlin.) | Jorinde Voigt's graphic systems contain numerous elements which have "a symbolic character within society" (Voigt). These include e.g. the charts – in list form – of commercial pop music, or the fact of "2 kiss each other" as an intimate and semantically complex interpersonal action. In real space as well as the space of the drawing, it is the performative element that is important to Jorinde Voigt. In this sense, the drawings represent something like self-referential scores. Developed in works constructed in series or monumental individual sheets or diptychs, this process often resembles an experimental set-up. Voigt uses written notes ("2 kiss each other", "Eagle"), numbers or arrows as base modules for her drawings. Some of Voigt's experimental set-ups are oversized sheets on which the artist triggers chain reactions with the help of scriptural and linear elements; these unfold progressively into finely-meshed but simultaneously dynamic images.

**Ralf Ziervogel** (\*1975 in Clausthal-Zellerfeld, lives and works in Berlin.) | Ralf Ziervogel's drawings are spectacular in two senses. One fascinating aspect is their meticulous craftsmanship; they have great finesse whatever the format, and include a wealth of detail from line to motif that borders on the obsessive. But the processes portrayed in these images, which are sometimes expanded into panoramic formats, are equally fascinating: Ziervogel confronts us with an orgy of destruction and violence that is scored into the paper using fine ink lines, yet ornamentally laid out in balanced compositions. In his pictures we see wildly disarranged heaps of human bodies or hermaphrodite creatures, which appear to be penetrated from outside at the same time as they explode from within; there are twisted and torn limbs everywhere, guts burst open while human organs are rent and strewn. Going beyond this fundamental investigation into the dichotomy of construction and destruction, Ziervogel's drawings also carry the viewer into scenarios where he inevitably loses his detachment from what he sees, and is compelled – as the recipient – to become part of an utterly disquieting fiction.

Exhibition and catalogue are being realised with generous support from the Governing Mayor of Berlin, Senate Office - Cultural Affairs.

Best regards  
Künstlerhaus Bethanien