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künstlerhaus bethanien gmbh : pressemitteilung

Berlin, 5th January 2009

Dear Colleagues,

We are happy to invite you to the opening of the following exhibitions:

Ives Maes	**Die Stadt von morgen** 16th January – 1st February 2009 Studio 2
Jungju An	**Harmony_Lip_Sync Project II** 16th January – 1st February 2009 Studio 3 Mi – So, 14 – 19 Uhr
Joint opening	**Thursday, 15th January 2009, from 7 pm**

In his photographic works, **Ives Maes** creates controversial portraits of specific historical epochs by combining characters and elements from well-known science fiction films with the venues and architectural remains of past world exhibitions. In the process, he contrasts the faith in technical progress and the optimistic projections of the future propagated by those exhibitions with the darker visions conveyed in science fiction, which view the relevant epochs critically from the future and therefore also focus on negative factors such as racism, the nuclear arms race, or Orwell's state of surveillance.
In his staged photos, Ives Maes brings these opposites together and thus enables the beings from the future – well-known characters from the films – to visit and 'win over' the former venues of world exhibitions, thus developing bizarre and highly ironic narratives that question recent history in a very perceptive way.
In Studio 2, Ives Maes is showing a space-consuming installation with seven photographic works in the form of light-boxes, which lean against the walls of the room and against small walls that have been specially constructed within the space. In addition, he is presenting prints, collages and drawings referring to the 1957 International Building Exhibition in Berlin, during which the Hansa District was newly built. They show details of buildings by the architects Niemeyer, Le Corbusier and Aalto as well as the Akademie der Künste and the Haus der

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Kulturen der Welt, and serve as preparatory studies for new photo works by the artist. Maes plans to present the cult German science fiction series *Raumschiff Orion* as a foil to the IBA site. With the help of the existing studies, visitors can already imagine what it will be like when the famous spaceship sails in over the Hansa District, which will face subsequent inspection by space patrol *Orion*. On the one hand, the title chosen for the installation – "The City of Tomorrow" – is a reference to the futuristic ideas propagated by the world exhibitions; on the other hand, it signifies the fundamental renewal of architecture as represented by the International Building exhibition of 1957.

Ives Maes was born in Hasselt, Belgium, in 1976 and lives and works in Antwerp. He completed his artistic training at the Royal Academy of Art in Ghent and at the HISK in Antwerp. Ives Maes currently holds a fellowship from the government of Flanders, Brussels, and is a guest at Künstlerhaus Bethanien in the context of our International Studio Programme.

Jungju An sheds light on a range of issues that concern people in different places across the world, and lends them universal expression in his video works by means of his own special composition of images and sound. He demonstrates a preference for the rhythms and sounds of everyday life and their onomatopoeic linguistic expressions and descriptions. The artist combines these to create individualistic symphonies: the wind in the trees, footsteps on asphalt, a bicycle bell, or the diffuse murmur of voices in a crowd. In the manner of a DJ, Jungju An creates digital assemblages from highly diverse linguistic elements that imitate sounds and so creates veritable scores of sound, which accompany his own recorded video sequences of everyday situations.
An's latest project is also closely linked to language. Starting out from the premise that the way in which people observe and e x p ress something may vary considerably according to mood and the culture of a society, he asks the voluntary participants in his projects to speak into a microphone using onomatopoetic and mimetic words or sounds, which he subsequently mixes into a soundtrack. For this project, Jungju An filmed at six well-known historical sites in Spain, France, Belgium, Italy, Austria and Germany and asked native speakers of those countries to accompany specific details of the recorded street scenes in an onomatopoeic way. In Studio 3 of Künstlerhaus Bethanien, he is now showing the video about Berlin, which was filmed at the Brandenburg Gate. In all six cities, Jungju An filmed in places with historical gates – meeting points for tourists and as such, also temporary places of encounter between different cultures and symbolic gates of entry into a culture typical of the specific locality or country.

Jungju An was born in Kwangju, South Korea in 1979 and lives and works in Seoul.
He studied at the College of Fine Arts at Seoul National University (BFA) and on the Art & Communication course at Yonsei University, Seoul.
He is currently receiving a grant from the Arts Council Korea, and is a guest at Künstlerhaus Bethanien for twelve months in the context of our International Studio Programme.