



künstlerhaus bethanien gmbh : pressemitteilung

Berlin, 9th October 2009

Dear Colleagues,

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

**MANOLO BAUTISTA      Simulator**

23rd October – 8th November 2009, Studio 2

**ROSSELLA BISCOTTI      A short story about memory, pentothal and dreams.**

23rd October – 8th November 2009, Studio 3

Wed – Sun, 2 – 7 p.m.

**Joint opening:                      Thursday, 22nd October 2009, from 7 p.m.**

**MANOLO BAUTISTA's** creative work is based on the almost unlimited technological possibilities in the field of digital image processing and animation, as well as computer-aided construction of three-dimensional objects. For Bautista, intense use of digital intervention represents the lynchpin of a multi-perspective working method that demonstrates idiosyncratic aesthetics which characteristically de-contextualise whatever is portrayed. Bautista's works lead the viewer through weird scenarios dissociated from reality into transitory spaces and narrative places where the uncanny is a constant presence, along with humour and fine irony, and where even what actually exists appears to be dominated by the caprices of the infinite virtual world. Bautista's works illustrate a contemporary plastic and aesthetic concept, which – by contrast to the assemblage principle of photomontage in the 1980s – is capable of managing without the principle of 'authenticity', the clear reference of individual elements to 'reality'. The digital production of non-fragmented illustrations permits the depiction of a whole range of different 'realities' and critically questions, before this background, traditional visual descriptions of history and their claim to authenticity.

Recently, Manolo Bautista's prime focus has been on interaction between architectonic spaces, or rather their simulation, and video projections; he employs complex virtually animated structures for this purpose. In Studio 2 the artist is presenting several new works, including a sculpture that adopts the structure of an over-sized diamond – a motif that appears in various photographic

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works by Bautista in the form of diamond-shaped crystal pendants and splendid chandeliers, always lending a festive ambience to their strange, witty or scurrilous scenarios, capturing the viewer's attention and drawing him – seemingly by magic – into the 'other', virtual reality.

**MANOLO BAUTISTA** was born in Córdoba (Spain) in 1974; he lives and works in Seville. He studied art at the Universidad de Sevilla and later completed a "Master EFTI de fotografía: Las nuevas tecnologías aplicadas al arte" in Madrid.

Exhibitions incl.: On translation, Galería T20, Murcia (2008); Bienal Internacional de Arte Contemporáneo de Sevilla, Sevilla (2008); Colección Iniciarte, Espacio Iniciarte, Seville (2008); Les Rencontres d'Arles 2008, Arles; Migrations, Paris (2008); bâlelatina, Basel (2008); ARCO'07 und '08, Galería Rafael Ortiz, Seville; Segundo asalto, Galería Rafael Ortiz, Seville (2007); Aquí y ahora/Tiempo y lugar, Sala Alcalá 31, Madrid (2007).

Manolo Bautista currently holds a fellowship from the Iniciarte Programme, Seville and is a guest at Künstlerhaus Bethanien in the context of our International Studio Programme.

**ROSSELLA BISCOTTI's** artistic oeuvre encompasses videos, photographs and occasionally sculptures. Her works continue to develop over a long period of time; generally, their final media form is video. They often illuminate history and stories about people who were never in the public eye, but can become a source of reflection on individual or collective identity and memory, and their portrayal in Biscotti's works. In Biscotti's art, the starting point of a work is always a social or political event, possibly one in the distant past, which the artist encounters e.g. in the form of documentation or a newspaper snippet and subsequently investigates meticulously. Biscotti employs her works to transpose these found documents, as fragments of an individual history, into reflections about identity, our relation to reality, and the depiction of memory. The subtle interplay between concealed or multiple identities, fiction and reality, and the overlapping layers of time constitutes the characteristic attraction of Biscotti's videos and installations.

The installation *A short story about memory, pentothal and dreams* consists of several components – an audio work that can be heard throughout the exhibition space, a pile of newspapers on the floor which contain the translation of what is being spoken, a slide projection, and metal benches set along the walls. The audio work consists of recordings of psychoanalytic sessions that took place in the Netherlands between 1987 and 1991.

It is only one sentence noted in the protocol: "Seventh session. Mr. Dik de Boef, under the effects of pentothal..." which enables the listener to categorise the recording and understand that it concerns a person undergoing treatment by the controversial psychiatrist Prof. Jan Bastiaans. From the 1980s onwards, he employed LSD as well as Pentothal, also known as the "truth drug", in the therapy of trauma patients from the Second World War. Details and fragments of information in the recordings allow the visitor to experience a collective mnemonic scenario: here, it is not only a matter of one individual's story and viewpoint, but of a history we all share in – the terrible events of the war and the factors that caused it from a psychoanalytical viewpoint. Here, they take shape between dreams and wakefulness, the influence of drugs and psychodrama.

**ROSSELLA BISCOTTI** was born in Molfetta (Italy) in 1978; she lives and works in Rotterdam. Exhibitions incl.: Prix de Rome, Witte de With, Rotterdam (2009); Emerging Talents Award, Center of Contemporary Art, Strozzi, Florence (2009); *La teste in oggetto*, Nomas Foundation, Rome (2009); *Piccolo Museion*, Bolzano (2008); *The Undercover Man*, Wilfried Lentz, Rotterdam (2008); *You have to be focused*, prometeogallery by Ida Pisani, Lucca (2008). Rossella Biscotti holds a fellowship from the Fondazione Palazzo Strozzi, Florence in the context of our International Studio Programme. In addition, the artist is supported by a maintenance grant from the Fonds voor Beeldende Kunsten, Vormgeving en Bouwunst, Amsterdam.