

KÜNSTLERHAUS BETHANIEN

P R E S S R E L E A S E

Berlin, 29th October 2012

Dear Colleagues,

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

FLYING

An exhibition about flying

CONSTANTINOS TALIOS

Casting Modernist Architecture

STIAN ÅDLANDSVIK

Catalogue presentation

OPEN STUDIOS

Joint opening:

THURSDAY, 8TH NOVEMBER 2012, FROM 7 PM

Showroom at Kottbusser Straße 10

And also:

OPEN STUDIOS

on 1st, 2nd + 3rd floors, 7 – 10 pm

Exhibitions:

9TH NOVEMBER – 16TH DECEMBER 2012

Tuesday – Sunday, 2 – 7 pm

Entrance free

ATELIERS UND BÜROS: Kohlfurter Straße 41-43 · 10999 Berlin · SCHAURAUM: Kottbusser Straße 10

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RECHTSFORM: Künstlerhaus Bethanien GmbH · SITZ: Berlin · AG Charlottenburg

GESCHÄFTSFÜHRUNG: Christoph Tannert · Andrea Boche · HANDELSREGISTER: HRG 8089

KÜNSTLERHAUS BETHANIEN

P R E S S R E L E A S E

FLYING

Flying is a climate killer. Every plane journey that can be avoided protects the environment. More than 60 artists were asked to lend wings to their ideas for the exhibition **FLYING**, among them many former fellowship holders at Künstlerhaus Bethanien. There was no prescribed minimum altitude. The emerging group of works is correspondingly free – although essentially within the field of painting.

The following artists are participating in the exhibition:

Gustavo Acosta, Schamsudin Akhmadov, Nicolai Angelov, Murshida Arzu Alpana, Cheikhou Ba, Caroline Bachmann / Stefan Banz, Vinod Balak, Eliška Bartek, Bedri Baykam, Norbert Bisky, Timur Celik, Felix D'Eon, Silvina Der-Meguerditchian, Damien Deroubaix, Danilo Dueñas, Dag Erik Elgin, Carin Ellberg, Hadassah Emmerich, Shahram Entekhabi, Abdulnasser Gharem, Andrew Gilbert, Tina Gillen, Dulce Gómez, Nicole Guiraud, Erla S. Haraldsdóttir, Alona Harpaz, Wayne Hinds, He Huang, Sara Hughes, Sajid Khan, Lina Kim, Jems Robert Koko Bi, Paweł Ksiazek, the artist duo JKM, Marcia Kure, Michael Kutschbach, Engdaget Amede Legesse, Eoin Llewellyn, Robert Lucander, Mustafa Maluka, John Miller, Adriana Molder, Christophe Ndabananiye, Xuan Huy Nguyen, Manuel Ocampo, Miguel Ángel Pascual, Aurelia Pontes, Robert Quint, Leonard Qylafi, Zarema Rashidowa, Adam Saks, Manuela Sambo, Nicola Samori, Seo, Emmy Skensved, Attila Szücs, Barthélémy Togu, Mamuka Tsetskhladze, Hiroki Tsukuda, Alexandros Tzannis, Santiago Ydañez and Sergey Voronov.

The starting point for the project was an idea by **Peter Glückstein** and **Stefanie Stuedemann** to bring 52 images on the topic of Flying together with 52 literary texts selected by **Ulrich Schreiber** and so produce a book, which is still being planned. The first texts by **Herta Müller**, **Boualem Sansal** and **Ala Hlehel** are ready for publication. Herta Müller is also showing her poem – in the form of a collage, enlarged to poster format – in the exhibition.

In the catalogue text to the exhibition, **Jeannot Simmen** writes: “The basic principle of all aviation arts is simple: lighter than air or heavier than air, that is, divine floating or angelic flight, hot air balloon or aeroplane. But man’s muscle power is incapable of lifting his own weight into the air. – For us as human beings, floating is a deep promise and the happy experience of dreaming or meditation alone.”

Responsible for the graphic design of the catalogue, **Fons Hickmann m23** has found an extremely efficient form, presented in a subtle but not artificially sophisticated manner that accentuates the artworks in a tasteful way.

The exhibition is being realized with generous support from the Governing Mayor of Berlin, Senate Office – Cultural Affairs.

KÜNSTLERHAUS BETHANIEN

P R E S S R E L E A S E

CONSTANTINOS TALIOTIS researches the special features of particular film genres, e.g. gangster and espionage films, film noir and science fiction, and appropriates these features in his works to create his own filmic narratives. He analyzes not only the actors' gestures and the specifics of costume, lighting and set design but also the way in which scarcely perceptible alterations in image and sound herald decisive changes to the course of the action. In more recent projects Taliotis has concerned himself with the elements – both technical and aesthetic – in B-movies or gangster films that are employed to create suspense and put the viewer in the mood for events to come. Taliotis' works are photographic *tableaux vivants* or large scale installations, which attempt to capture the atmosphere of the respective film genre by uniting its basic characteristics within themselves.

Taliotis' latest project *CASTING Modernist Architecture* examines the relations between cinema and Modernist architecture. Architectural Modernism already played a key role in the films of well-known directors early on, and Modernist buildings in film developed over the course of time into indicators of an (approaching) appearance of 'evil'. In the works of Jacques Tati the viewer could still laugh heartily at the sterile modernity of a house equipped with extreme technology – and the inevitable misfortunes of those residents using it (*Mon oncle*, 1958), but only a little later, in Hitchcock's *North by Northwest* (1959) the United Nations Headquarters in New York, a building designed by, amongst others, Oscar Niemeyer and Le Corbusier, becomes the scene of a brutal murder and the beginning of the protagonist's escape. Even decades later, films such as Brian de Palma's *Body Double* (1984), Richard Donner's *Lethal Weapon 2* (1989) and Curtis Hanson's *L.A. Confidential* (1997) confirm this attribution – that criminals and monsters of modernity no longer live out their days in the gloom of semi-rotting medieval or Victorian buildings; they make their appearance in the light-flooded atmosphere of cool, glittering constructions of steel, concrete and glass. Whereas Modernist architecture was supposed to represent transparency it has become cinematic shorthand for corruption and villainy. In that sense the author Richard Martin believes that the audience knows what to expect when they see a Modernist house in the movies: that someone sinister lives here. In other words, we know that there is something mysterious going on inside and we want it to be unveiled.

In order to make it possible for the visitors to experience such atmospheric shifts, Constantinos Taliotis has constructed an immersive installation in the exhibition space of Künstlerhaus Bethanien. With the aid of changing temperatures, varying lighting and sound, he creates different rooms of gradual shifting moods and atmospheres. As visitors pass through this absolute installation, they are absorbed in a spatial narrative that unravels in front of them as though on the set of an imaginary film. A book of the same title will be published parallel to *CASTING Modernist Architecture*, illuminating the links between film and Modernist architecture with texts from architectural theorists, film critics / historians, philosophers and cineaste. Edited by Taliotis, the book forms an integral part of the exhibition as a theoretical counterpart to Taliotis' spatial installation and its extraordinary haptic experience.

The installation *CASTING Modernist Architecture* has been realized under the consultation of Torben Schomaker (HLZFR. GmbH) as well as with the support of Thomás Fitzpatrick, Charlotte Reibell and the technical team of the Künstlerhaus Bethanien.

CONSTANTINOS TALIOTIS, born in Nicosia, Cyprus 1983, lives and works in Berlin. He studied at Chelsea College of Art & Design, University of the Arts, London and at Middlesex University, London (Philosophy/ Critical Contemporary Theory). He is the recipient of a grant from UNDO Contemporary Arts and the Cultural Department of the Ministry of Education and Culture of the Republic of Cyprus and is thus participating in the International Studio Program of Künstlerhaus Bethanien 2012/2013. More about the artist at: www.constantinostaliotis.com

In addition, we would like to invite you to a **presentation** of the recently published catalogue *Hell is Chrome* by Norwegian artist **STIAN ÅDLANDSVIK**, which will also occur in the context of the exhibition openings. Stian Ådlandsvik participated in our International Studio Program in 2010/2011 with a grant from the Norwegian Office for Contemporary Art.

For the third and final time this year, the artists of the International Studio Program will also be opening their doors to our visitors: **OPEN STUDIOS** on **8th November, 7 – 10 pm** (1st, 2nd + 3rd floors, access via the showrooms Kottbusser Str. 10).