

KÜNSTLERHAUS BETHANIEN

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

Berlin, 28 September 2017

Dear Colleagues,

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

JULIE FAVREAU

Holding Rays

KANAKO HAYASHI

Water Negotiation

IGOR JESUS

Love You To The Bones

Liebe bis unter die Haut

MICKAËL MARCHAND

I will put my strenght into

The things left standing

EMILIJA ŠKARNULYTE

Mirror Matters

OPEN STUDIO SPECIALS

HANNAH ANBERT

ÅSA CEDERQVIST

Joint opening: THURSDAY, 5 OCTOBER 2017, 7 – 10 PM
Showroom at Kottbusser Straße 10

Exhibitions: 6 OCTOBER – 29 OCTOBER 2017
Tuesday – Sunday, 14 – 19h

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

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

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JULIE FAVREAU

Julie Favreau's practice is located at the crossroads of visual art and choreography: research into gesture and movement feeds into the production of sculpture and vice versa. Her projects comprise various overlapping forms, such as video, sculpture, performance, and photography.

Favreau's recent body of work explore the sense of touch and its relation to eroticism and desire as a form of knowledge. Atmospherically concentrated landscapes of great intimacy evolve within the framework of her sets and environments, landscapes into which the viewer feels compelled to immerse himself almost literally.

In her new video *Holding Rays* , five protagonists self-touch and touch each other in a half unveiled narrative that remains open, as does the true nature of the objects that appear repeatedly in the video. While prosthetic digits touch the body, tools of indeterminate function pose questions along the flesh.

Favreau is presenting her video in Künstlerhaus Bethanien in the context of a spatial environment – in combination with photographs and sculptures that make direct reference to the aesthetic language of the video. | More at: www.juliefavreau.com

JULIE FAVREAU *1981 in Québec, Canada, lives and works in Montréal, Québec. She trained in sculpture (MFA, Concordia) and self trained in choreography around the end of the French non-dance movement. Favreau has exhibited her work extensively in North America and Europe, including at Québec Triennial, Montreal, Canada (2011) the Musée d'art contemporain de Montréal (2015), Edinburgh Art Festival - Scottish National Gallery of Modern Art (2015), and Darling Foundry, Montréal (2016).

Julie Favreau is currently receiving a grant from the **Conseil des arts et des lettres du Québec** and the **Ministère des Relations internationales et de la Francophonie** in the context of our International Studio Programme.

KANAKO HAYASHI

Kanako Hayashi's intermedia work can be located between performance, video art, sculpture and drawing. It is much influenced by intense experiences in competitive and synchronized swimming during her youth. Such frequent swimming and diving meant that Hayashi increasingly concentrated her perception on the specific conditions in and under water. The interplay between buoyancy and gravity, as well as the particular architectonic features of swimming baths flow permanently into Hayashi's work, as in her work *Water Dance* dating from 2016, for example.

In her latest video work Hayashi would like to make the reciprocal play of water, wind and movement visible to the viewer. Consequently, her new recordings were not made in swimming pools limited by their architecture, but in a river. Here, the water surface is like an empty sketch book, which records the energies and movements of bodies or objects. Hayashi's practice aims to make the invisible visible, as well as stimulating the public to consider their own memories of, and experiences with water as an element.

In Künstlerhaus Bethanien Hayashi is showing an installation with various parts, its central work being the aforementioned video piece. | More at: www.kanakohayashi.net

KANAKO HAYASHI * 1981 in Osaka, Japan, lives and works in Tokyo. She studied oil painting at Kyoto Seika University, intermedia art at Tokyo University of the Arts, and art theory at Chelsea College of Art and Design in London. Kanako Hayashi is receiving a grant from the **Bunkacho Agency for Cultural Affairs, Government of Japan** in the context of our International Studio Programme.

IGOR JESUS

At Künstlerhaus Bethanien Igor Jesus is showing a spatial installation, in which three video projections and several floor-based sculptures merge into a conceptual entity. The project developed during his work here investigates the human body divested of identity and degraded into an object on the basis of the film

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The 120 Days of Sodom (1975), the last, highly controversial work by director Pier Paolo Pasolini.

In his work, Jesus sheds light on the way in which, in the cinematic representation, human bodies are robbed of their self-control and subjugated, turned into mere objects with the help of the camera.

In the context of the project, after protracted research to locate the whereabouts of actors Umberto Chessari and Bruno Musso – who played, as young men, the slaves degraded into objects of lust and hate in Pasolini's film – Jesus succeeded in holding many intensive conversations with them, and finally in bringing them back in front of a camera. The actors' bodies, or rather the brief, choppy glimpses of them offered by strobe lighting are omnipresent in Jesus's installation. He draws the viewer into a kind of visual vortex, in which bodies become image fragments and body fragments become images. This strategy of re-appropriation and transfer into a new artistic context enables Jesus's work to liberate the bodies that were heedlessly exploited and discarded objects in Pasolini's film, giving them back their dignity and self-determination.

IGOR JESUS *1989 in Lisbon, lives and works in Lisbon. He studied sculpture at the Faculdade de Belas-Artes der Universidade de Lisboa and was a member of the editorial board of *Marte No. 5* in 2014.

He is currently a guest at Künstlerhaus Bethanien, receiving a grant from the **Fundação Calouste Gulbenkian**, Lisbon and with kind support from the **Embassy of Portugal**, Berlin.

MICKAËL MARCHAND

Mickaël Marchand works in urban space, using its diverse materials to create site-specific sculptures in the urban context. Every sculpture becomes part of a work series, which is finished when the artist has exhausted every possible configuration of his found material. In the context of his latest projects, which have led him to the streets of Berlin, New York and Istanbul, Marchand has been working with elements found outside but originally from the private sphere: old mattresses, ironing boards that have been discarded, broken furniture, etc. The differences between these materials according to city and district are indicators, on the one hand, of the inhabitants' social status; at the same time, they enable supposition about many private stories otherwise concealed behind the façades.

Inasmuch as Marchand works outside traditional exhibition spaces and using unusual sculptural materials, his practice calls for permanent translation into the art context and its customary venues: for this, Marchand always uses other artistic means such as photography and video, with the help of which he transfers his urban working space into the exhibition area, where his installations in urban space are shown mainly in the form of extensive photo series and installations. For his exhibition at the Künstlerhaus Bethanien, Marchand will show a selection from his recent work in a site specific installation.

MICKAËL MARCHAND *1982 in Paris, lives and works in Grenoble, France. He trained at the School of Applied Art and Design UNIVERIA and the Art School ESAG, Grenoble, as well as Berlin University of the Arts.

In 2012 Mickaël Marchand received the city of Grenoble's grant for fine art. | More at: www.mickaelmarchand.com

EMILIJA ŠKARNULYTE

Emilija Škarnulyte's artistic work consists of a series of multimedia visions: mythologies of the post-human future, cosmic scale entities and planetary awareness. In a decidedly poetic approach she poses questions regarding natural molecular structures invisible to man, or geological deep time. With a view to our present age, the anthropocene geological era, the artist explores the link between art and science, visiting places where technological systems and human ideas and desires cross. Škarnulyte employs her own body to the full when, for example, she clammers into the parabolic mirror of a huge radio telescope on Spitzbergen to record sounds of quasi-stellar objects' white noise, or attempts to swim in the water of a former submarine base in arctic Norway as a mythological female figure, upper body human, lower body fish: "Emilija allows herself to be measured by cosmic

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and gigantic terrestrial forces: evolution, black holes, the biosphere, magnetic fields, photons, gravity waves, NATO, the Soviet Union, patriarchy, the military industrial complex, nuclear energy, crystals, minerals, the mineral extraction industry. She is a chameleon who lets herself be meditated on by beings that are physically larger than the conventional human realm, and which seem to many to be indifferent to it, or invisible, or irrelevant." (Timothy Morton)

In the Künstlerhaus Škarnulyte is also showing her latest film, *Mirror Matter* (2017), a fictional visual meditation about contemporary science, for which she has been able to cooperate with the Swiss CERN. Using remote sensing technology, 'The Large Hadron Collider (LHC)' employed there shows us worlds invisible to the naked eye and enables us to imagine how hidden worlds and the beginning of the universe are being revealed, ultimately affecting how we observe and read the contemporary world. Both works are projected on slanted screens, with mirrored reflections of the moving images on the ceiling, visual constellation in a black box as if the entire work floats in outer space (or offering a quasi mermaid point-of-view).

A **public talk** between **Emilia Škarnulyte** and **Timothy Morton** (present) will take place at 6 pm on 10th October. (Exhibition rooms, Kottbusser Str. 10, free entry)

EMILIJA ŠKARNULYTE, *1987 in Vilnius, Lithuania, lives and works in Tromsø, Norway and Berlin. She studied art at the Brera Academy of Fine Arts in Milan, Italy, and at Tromsø Academy of Contemporary Art in Tromsø. She is a founder of the Polar Film Lab in Tromsø. She is currently a guest at Künstlerhaus Bethanien, receiving a grant from the **Office for Contemporary Art Norway (OCA)**. | More at: www.emilijaskarnulyte.co

OPEN STUDIO HANNAH ANBERT (Studio 214)

In her recent works Hannah Anbert has been particularly interested in the way political economy interferes with social relations. *Career Cabaret* (2017), consisting of two scenographies including props and costumes, stages labour work as the choreography for society. In *Sacred Work* (2016), the critical reflection on capitalist work society takes the shape of a fashion collection of working and religious clothes, together with a series of karaoke videos of rewritten pop hits dealing with labour as a secular religion and addressing issues such as stress management, CV writing, HR and the origin of paid labour. Anbert's background in theatre and as a political activist is present in her work, which uses a broad range of media. Humour and a sense for the sometimes grotesque forms of human coexistence also feature prominently in the music video she is currently working on, which thematises the connections between economic and social debt. Anbert is also engaged in self-organised temporary schools on artistic and political topics.

More at: www.hannahanbert.dk

OPEN STUDIO ÅSA CEDERQVIST (Studio 103)

States of Change | Åsa Cederqvist (Sweden) works with film, installation, sculpture and performance, in an interface between fiction – reality, haptic – conceptual, ambiguous – rational. During her time at Künstlerhaus Bethanien, Åsa has continued to build works with a specific personal mythology from the interest in therapeutical methods, behavioural science and collaborative processes. Her work moves between documentary field studies, staged live performances, physical interaction, which all aim to push the expectations of formats, aesthetical hierarchies and modes of expression. In her final presentation at Künstlerhaus Bethanien, Åsa Cederqvist will present a new series of sculptural elements together with work-in-progress from the film *Mama-Dada-Gaga*.

More at: www.asacederqvist.com