

# KÜNSTLERHAUS BETHANIEN

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

Berlin, 8th April 2018

Dear Colleagues,

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

BROOK ANDREW  
Stretching the Guidelines of Glue

TIMUR CELIK | ERDOGAN ZÜMRÜTOGLU  
Eyewitness

MURIEL GALLARDO WEINSTEIN  
On weaving a basket

TOMOYUKI UENO  
Schwarzwald

ZE WEI  
Peace is upon me the day of my birth, and the day of my death,  
and the day of my being raised up alive.\*

\*The noble Qur'an, Surat Maryam {19:33}

Joint opening: THURSDAY, 12TH APRIL, FROM 7 PM  
Showroom at Kottbusser Straße 10

Exhibitions: 13TH APRIL – 6TH MAY 2018  
Tuesday – Sunday, 14 – 19h

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

TEL: +49 (0)30 616 903 0 · FAX: +49 (0)30 616 903 30 · info@bethanien.de · www.bethanien.de

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

## BROOK ANDREW

*Stretching the Guidelines of Glue* is Brook Andrew's first solo exhibition in Berlin. His interdisciplinary arts practice uses new and historical forms, images and text to draw comparisons between Australian and international histories of colonialism and modernity. He aims to make forgotten stories visible and generate new dialogue around dominant narratives and blind-spots in pedagogical and artistic practices, offering alternative choices for interpreting history in the world today. These perspectives are informed by his cultural inheritance of Australian Wiradjuri (Aboriginal) and Celtic ancestry.

Brook Andrew's presentation at Künstlerhaus Bethanien combines earlier and more recent work reflecting on his research in Berlin over the past year. By bringing together sculpture, neon, video, and archival material he juxtaposes and challenges people to think differently about histories, identities and the places they inhabit.

The term 'glue' in the title of the exhibition alludes metaphorically to the coherence of diverse sites of colonialism internationally, and their related meanings and connections to memorial sites in Berlin, Germany and greater Europe. This is an important reference for the artist, considering the lack of memorials in Australia to Indigenous loss and survival.

**BROOK ANDREW** \*1970 in Sydney, Australia, lives and works in Melbourne, Australia and Berlin, Germany. His interdisciplinary practice examines dominant narratives, often relating to colonialism and modernist histories. He works with, and creates interventions into museums and collections, including, most recently the Musée d'Ethnographie de Genève, Switzerland; the Smithsonian Institute, USA; and the Van Abbemuseum, The Netherlands. Brook Andrew is currently on residency at the Künstlerhaus Bethanien with a grant from the Australia Council for the Arts. | [www.brookandrew.com](http://www.brookandrew.com)

## MURIEL GALLARDO WEINSTEIN

Muriel Gallardo Weinstein's artistic practice is interdisciplinary, focusing on the discovery, exploration and acquisition of spaces, whether cultural, geographical or intellectual in nature. Gallardo's projects combine data, facts and insights from art, natural sciences and the humanities, which the artist applies in order to sound out the boundaries between body and spirit.

The centrepiece and title-giving work of her current exhibition, *On weaving a basket*, is a large-format textile sculpture – an oversized basket, which Gallardo has fabricated in time-consuming work by hand: the different threads of the weave consist of traditional types of fabric from various ethnic groups and cultural spheres – with their typical colours and patterns –, which Gallardo collected from the local markets of the different communities in Berlin. In this context, the weaving symbolizes the ethnic-cultural layers of Berlin society: Gallardo made use of Berlin's official migration statistics and implemented the percentage figures exactly in the type of material corresponding to each country or culture: starting out from the concept of cosmopolitanism, in this way Gallardo presents a global vision of the city of Berlin while simultaneously finding a metaphor for the body in space – for Gallardo, the spiral of the constantly growing basket weave represents the city's demarcation lines and the complex weave of relations that constitute and construct it.

**MURIEL GALLARDO WEINSTEIN** \*1980 in Santiago de Chile, Chile, lives and works in Berlin. She studied art education at the University Finis Terrae in Santiago (BA) and fine art at the University of Chile, Santiago (MA); she is currently completing a master's degree at the Art Academy Berlin-Weißensee (Textile and Surface Design). Receiving a grant from a private sponsor, she is currently a guest at Künstlerhaus Bethanien in the context of our International Studio Program. | [www.murielgallardo.cl](http://www.murielgallardo.cl)

# KÜNSTLERHAUS BETHANIEN

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

## TOMOYUKI UENO

In the exhibition *Schwarzwald* at Künstlerhaus Bethanien, Tomoyuki Ueno presents objects that are historically fundamental in their basic forms within our surrounding. From Gothic window frames, street lamps and fences, he shapes new realities in the space, following a strict aesthetic code with a strong reference to Minimal Art, such as Constantin Brancusi's *Endless Column*.

Ueno identifies the structural potential of his chosen objects as drawings in the space. By removing them from their everyday context and translating them into sculptures, he opens up new forms that range from poetic non-functionality to ironic peculiarity. These realities, which he sees expanded outside of the artistic space, are an essential basis in Ueno's work. In the combination of artificial structures with natural forms, presented in his sculpture *Spiral Shell & Finger* (2017), he intensifies his designs, which in their contrasting qualities also raise issues of artificiality versus nature, exploring the boundaries between artistic and natural creation.

Inviting the visitor to move around and within his large-scale sculptures, diving into his vision of materialized drawings, discovering his translated patterns with personal and intimate associations, Ueno is interested in influencing reality outside of the artistic space by evoking and expanding new perceptions of our environment.

**TOMOYUKI UENO** \*1982 in Kobe, Japan, lives and works in Berlin and Kobe. He studied Inter Media Art at the Tokyo University of Arts as well as Art and Media at the University of the Arts, Berlin. In 2015 he exhibited his solo show *It Was Like That* at the Raketenstation Hombroich | Stiftung Insel Hombroich in Neuss, Germany, and took part in the Print Art Triennale 2016 in Kyoto. Parallel to his show at Künstlerhaus Bethanien, Ueno is part of the group exhibition *It smells like... flowers & fragrances* at me Collectors Room Berlin (14 April – 1 July 2018). | [www.tomoyukiueno.com](http://www.tomoyukiueno.com)

## ZE WEI

Ze Wei's multimedia projects evolve from questions about history and its re-contextualisation against the background of current geopolitical conditions. Her intensive research includes a study of historical works and sources as well as documentation, in photography and drawing, of the historical sites that she visits. In regard to the history of her home country Taiwan, she is particularly interested in the possible meanings and interpretation of concepts such as nation, identity, territory and borders, as well as their manifestations in the form of geographical places. Ze Wei's current project is concerned with the changeable history of Armenia. In 2014 she visited the ruined city of Ani in today's Turkey for the first time: once a flourishing medieval metropolis of the Armenians, later occupied by Mongols and Turks and finally abandoned to decay, it still remains a place of identity-creation for the Armenian Diaspora world-wide. As an outcome of her first visit Wei produced the photo series *Série I* (7 photographs of historical buildings, or rather ruins), which she is showing alongside further objects and documentary materials in her exhibition, for which she has chosen a title from the Koran. By photographing thousands of visual fragments of the region and the ruins of Ani from diverse perspectives and at different times, and assembling these piece by piece – like an archaeologist – into a single, never entirely sharp image, she reflects on the defining influence of the respective, very different interpretations of history which are applied on a same historical site.

**ZE WEI** \*1985 in Chia-Yi, Taiwan, lives and works in Tainan and Berlin. Study of fine art and history at the National Taiwan Normal University (BA History, MA Fine Art) as well as a study of art at the École Supérieure d'Art et de Design Marseille – Méditerranée, France (Diploma DNSEP); 2013/ 2014 Erasmus grant. Exhibitions include: Yvon Lambert Foundation, Avignon, France (group 2016); *Common Place*, Marseille History Museum (group, 2015); MACPARIS, Bastille Design Center, Paris (group 2017); *City of 1001 Churches*, G Gallery, la Garde, France (solo 2017). In the context of our International Studio Programme, Ze Wei is receiving a grant from the Ministry of Culture, R.O.C. (Taiwan) and the Taipei Representative Office in the Federal Republic of Germany. | [www.ze-wei.com](http://www.ze-wei.com)

# KÜNSTLERHAUS BETHANIEN

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

## TIMUR CELIK | ERDOGAN ZÜMRÜTOGLU

In an exhibition entitled *Eyewitness*, artists Timur Celik and Erdogan Zümrütoglu are presenting works characterized by great sensitivity to the current political events in war zones, executed using painterly means in a moving combination of commitment to European tradition and astute contemporaneity.

*Eyewitness* is the title of a series of small-format paintings on paper and canvas by Timur Celik, which question the genre of landscape painting. He investigates the possibility of reporting on devastating truths using quiet tones in face of the terrible.

Erdogan Zümrütoglu responds to his colleague with expressive counter arguments signaling an artistic willingness to take risks.

**TIMUR CELIK** \*1960 in Gümüşhane, Turkey. 1980-1984 Study of painting at Marmara University, Istanbul. Lives and works in Berlin.

**ERDOGAN ZÜMRÜTOGLU** \*1970 in Konya, Turkey. 1990-1996 Study of painting at Dokuz Eylül University, Faculty of Fine Art, Izmir. Lives and works in Istanbul and Berlin.