

# KÜNSTLERHAUS BETHANIEN

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

Berlin, 12th February 2020

Dear Colleagues,

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

## FALKENROT PREIS 2020

Construct Your Stories

Murshida Arzu Alpana . Dafni Barbageorgopoulou . Roland Boden

Angelika Boeck . Hubertus Giebe . Jens Hausmann . Kavata Mbiti . Tanja Ostojic

Heike Ruschmeyer . Manuela Sambo . Manuela Warstat

OPENING: THURSDAY, 27TH FEBRUARY, FROM 7 PM  
Showroom at Kottbusser Straße 10

EXHIBITION: 28TH FEBRUARY – 22ND MARCH 2020  
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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What does the awarding of a prize signify? How is it possible to weigh up highly diverse artistic positions against each other? What does the selection of one art type and the associated exclusion of others indicate about the art canon?

In the spirit of greater transparency and a more welcoming aesthetic culture, in 2020 the Falkenrot Prize—which has been awarded since 2005—will go to all 11 nominated artists.

As a statement of commonality, the programme directors at Künstlerhaus Bethanien as well as its supporters have decided to focus on the autonomous strategies of strong individuals this year. It becomes clear that this art seeks to be (and to remain) an exceptional state rather than simply bowing to the interests of the market, any form of genre interest, or envious "Biedermeier".

*Construct Your Stories* is founded on promises of the strong self, causing the hallucinations of the globalized "we" to fade. Each position receives justice in various resonating chambers of the artistic imagination and not in a single echo chamber of fake eulogies. Such a non-expendable sign moves away from the 19th-century cult of genius, from the elevation of unique inspiration, and the idolization of the luxurious. In this way, a schematic can grow that illuminates the construction of the prize itself, keeping it open to the future.

## Award winners:

**Murshida Arzu Alpana's** painting is situated at a crossroads, in the transition between the worlds—grown out of the old, outdated structures of the distance between Asia and Europe—but also in the permanent overlap between the linear and the planar, the representational and the abstract, in the duality of image and sound, in the circulation process of very large and very small formats. | <http://www.arzu-alpana.com/>

**Dafni Barbageorgopoulou's** works encompass a network woven from various narratives, formally expressed in installations, sculptures and collages. The combination of different materials, each equipped with its own technical and cultural information and codes, forms an artistic framework that is permeated by questions concerning the relationships between language, space and volume. | <http://www.barbageorgopoulou.com>

**Roland Boden** shows us abandoned architectures from a time in between, cut off from all guilt, seemingly threatening and promising protection at the same time. His pictorial approach is not impressionistic but constructive, based on spatial imagination. Collections of photographs are used as a kind of construction kit of ideas. Based on this, on the computer he creates virtual models—perspective orders for painting—and real objects made of concrete, lead, aluminium, MDF, etc. | <http://www.rolandboden.de/>

In her works, **Angelika Boeck** often deals with phenomena of human perception, with references to ethnology playing a central role. By means of videos, installations, photographs, texts, sculptures or drawings using eye-tracking technology, Boeck creates works influenced not only by artistic research but also by relational understanding. | <http://www.angelika-boeck.de/>

Over the years **Hubertus Giebe** has repeatedly painted adaptations from art history. Whenever etched figures appealed to him, they seemed strangely suited to a confrontation, like a mirror—or a forgotten alphabet—with the bizarre, the absurdities and excesses of a devastating present. Giebe is fascinated by the eccentrics, clochards, sectarians, sinners, showmen (...), by their quixotism, disasters and satires, because they offer him novel pictorial alphabets.

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Through fragmented insights into an imaginary, total construct of the world—from cellar to roof, as it were—**Jens Hausmann** offers space to uneasiness. All Bauhaus dreams are frozen. This artist confronts us with the deeply dysfunctional thinking and planning in functionalist grids. | <https://jenshausmann.eu/>

Showing deep scepticism towards any normative agreement on "reality" or "knowledge", **Kavata Mbiti** attempts with her work to understand what the visible permits us in terms of superordinate knowledge. What remains when supposedly true things are shaken to their very foundations? And where can the future be anchored? | <https://www.kavatambiti.de/>

**Tanja Ostojic** develops performances, conceptual body works, photos, collages and videos. Works of recent years have addressed, among other things, power and gender relations within the art system or the arrogant attitude of the European Union towards the integration of South Eastern Europe, which, especially for women, is almost only possible through marriage.

**Heike Ruschmeyer** sees herself on the side of those victims who are affected by violence (of whatever form) or killed. She herself interprets her art as interference in her own cause. Ruschmeyer often uses documentary photography as a pattern for her pictures. For her, painting is a setting of political action.

**Manuela Sambo's** paintings is the magic of the moment captured in the image. The artist wanders from one culture to another, from the black African to the European, not searching for concrete images but for experiences. Each of her works describes an aspect of a life-balance, underlining the personal reconciliation of different forms of appearance and diversity.

Each of **Manuela Warstat's** projects is a broad thematic complex, which the artist develops as an analytical, long-term project over several years. For "APRES?" in Guinea in 2016, for example, Warstat conducted interviews with survivors of the Ebola epidemic in West Africa and collected impressions of a population still in shock. She then juxtaposed the interviews with ornaments and textures she has produced herself(...). | <https://www.manuela-warstat.com/>

The exhibition will be accompanied by a **catalogue** including monographic texts on the participating artists and numerous illustrations, and will be available in the exhibition (publisher: Künstlerhaus Bethanien)

For more information and image material, please contact our press office : [presse@bethanien.de](mailto:presse@bethanien.de)