

KÜNSTLERHAUS BETHANIEN

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

Berlin, 2nd June 2020

Dear Colleagues,

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

LOGAN MACDONALD

bætha/ repatriate

IGOR VIDOR

Allegory of Terror

ANNEDORE DIETZE

PAUL WESENBERG

Exhibitions: 19TH JUNE – 12TH JULY 2020
Tuesday – Sunday, 14 – 19h
Showroom at 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

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LOGAN MACDONALD *BÆTHA / REPATRIATION*

bætha is a Beothuk word meaning: go home . As a consequence of the COVID-19 pandemic, amid warnings of border closings and restrictions on movement, MacDonald left his residency early. He returned to Canada leaving behind fragments of artworks. MacDonald uses this unprecedented (unanticipated) situation to assemble a body of work that considers notions of repatriation. The term is important, particularly among Indigenous people in North America, in being connected to demands for the return of ancestral cultural remains from museums and cultural institutions across the world, with the aim that they be given back to their communities.

It is through the inaccessibility of his work in not being physically present to preside over his exhibition, that MacDonald uses this opportunity to re-examine historical and contemporary challenges of Indigenous activism and agency that confront inherited colonial privilege.

LOGAN MACDONALD *1979 in Summerside, Prince Edward Island, Canada. MacDonald is an artist, curator, writer, educator and activist who work focuses on queer, disability and Indigenous perspectives. He is of Irish, Scottish, and Mi'kmaq ancestry.

He was long-listed for the Canadian Sobey Art Award in 2019, from which he was awarded a 6 month artist residency at the Künstlerhaus Benthaniien. His residency and project are kindly supported by the Sobey Art Foundation, the Canada Council for the Arts und the National Gallery of Canada. | www.loganmacdonald.com

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IGOR VIDOR *ALLEGORY OF TERROR*

Over many years, the incessant violence plaguing the streets of Brazil has found a unique visual expression in the shells that litter the poor neighbourhoods of Brazil, and the bullet-proof synthetic Aramid fiber covering the cars of the rich. Igor Vidor frequently appropriates such materials, produced by European weapons manufacturers and chemists, in his art - remodeling the aesthetics of violence while reporting on deeply personal experiences with oppressive environments, but also on the exploitative structures of trade and profit that echo throughout Brazil's past and present.

In his exhibition at Künstlerhaus Bethanien, Vidor specifically investigates the emblematic use of animal avatars, in both the Brazilian military context and the cultivation of heroes in the west. Prints of chimeric beasts, combined from those found in the badges of Brazilian law enforcement, are perched on metal bars. The framework of the metal structure and the wispy thin aramid on which these images are printed reference the meager veil of sanctification that these animal designs lend to bloodshed.

Gotham City's caped crusader, Batman, serves as one of the examples who found his avatar of fear in the realm of the zoological with his appropriation of the bat as his symbol. Vidor references this pop-cultural phenomenon in the print of a speech bubble, sourced from his first metamorphosis in Hero Comics #33 (1939): "I must be a creature of the night, black, terrible..." The transformation serves as justification for the billionaire's vigilante violence against Gotham's criminals, and we are even encouraged to cheer him on as he batters his victims.

A braid of lead-wire and bed-sheets covered with blood (made in the tradition of Brazilian prison breakers), droops from the ceiling. In this way Vidor kneads the different narratives of the exhibition together. He visualises the struggle to escape the confinements of ceaseless violence interwoven within personal and global conflicts in a state of constant suspension.

IGOR VIDOR *1985 in São Paulo, Brazil, lives and works in Berlin. Vidor has had multiple solo exhibitions in Brazil, amongst others in the Leme Gallery and Pinacoteca Miguel Dutra, Piracicaba, São Paulo. He has also been part of numerous international group shows in countries like Brazil, South-Korea, Peru, Bulgaria and the US. For the residency at Künstlerhaus Bethanien Igor Vidor is kindly supported by Martin Roth-Initiative. | www.igorvidor.com

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ANNEDORE DIETZE

In her current paintings Annedore Dietze is looking for half abstract, half representational solutions for volumes, for forms that within their arrangement and spatial appearance speak a language on their own. A basic idea for some of these pictures was provided by a bouquet of peonies, whose flowers refused to open. Over a long period of time, Dietze observed these spheres, which had gradually transformed into a kind of paper, into a concentrated skin object: "I saw volumes and forms in a certain colourfulness, which came into question as the basis for many of the works that followed. My main problem, life itself, becoming and passing away, is strongly expressed in them." The second part of the exhibition deals with dystopias and depictions of war. Again, she uses round forms, heads, body parts of soldiers and horses, which are dropped into chaos and violence. The living creatures here seem rather lost and left alone, less dominant than the flower shapes in the peony works.

Dietzes pictures are compositionally clear and unambiguously organized, and yet there is a certain wildness and unpredictability in the treatment and depiction of her motifs. The existential side of an opulence is linked to the theme of farewell. Noises arise, which can be of short duration or become symbols of the ephemeral.

ANNEDORE DIETZE *1972 in Bischofswerda, Germany, lives and works in Berlin and Dresden. She studied paint/graphics at the HfBK Dresden and was a master student of Prof. Ralf Kerbach. She then completed her Master of Arts at the Chelsea College of Art & Design and has been working as a freelance artist since 1998. Dietze has had numerous solo exhibitions and participated in exhibitions at home and abroad: | www.annedoredietze.com

PAUL WESENBERG

Paul Wesenberg is a painter with a special interest in the materiality of paints and canvas. His approach reflects both the deeply considered foundations of his own position and the unbridled delight he takes in demonstrating—with maximum opulence—the ambition and autonomy of his paintings.

His free-flowing forms—now abstract, now concrete, here chaotically agglomerated, there docilely linear, in some places densely impastoed, in others blithely fluid—turn his paintings into sensory events.

PAUL WESENBERG * 1973 in Minsk, Belarus. He grew up in Belarus, Finland and Germany. He lives and works in Berlin since 2017. Wesenberg studied at the Kunstakademie Minsk and at the Muthesius Art University in Kiel, Germany. His second degree was followed by 10 years of project-related work as a graphic brand architect in Northern Europe. He received a DAAD (German Academic Exchange Service) award in 1995. His works have been shown internationally in solo and group exhibitions in Berlin, Hamburg, Karlsruhe, Heidelberg, Winterthur, Tallinn and Minsk since the 1990s. Wesenberg's work is part of and exhibited in different private collections.