

KÜNSTLERHAUS BETHANIEN

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

Berlin, 23rd September 2020

Dear Colleagues,

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

AMÉLIE LAURENCE FORTIN
SUNBURST

INGRID LØNNINGDAL
Edges

ERIC SCHUMACHER
come high go low

LAURYN YAUDEN
Visionary of Knives

JOHANNA TERHECHTE
you give it an order

Exhibitions: 2ND – 25TH OCTOBER 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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AMÉLIE LAURENCE FORTIN *SUNBURST*

Amélie Laurence Fortin's exhibition *SUNBURST* at Künstlerhaus Bethanien is the result of a months-long experiment with solar energy. During this time, using nothing but a length of red foil and what was available in the kitchen, the artist staged a solitary performance, playing with the beams of light that entered through a skylight into the attic room of an undisclosed apartment—eventually returning with a camera to produce the video piece displayed in *SUNBURST*.

Alongside this work, Fortin has also produced a kinetic object, which is based, like many of her recent sculptural works are, on nature shapes. Made from stainless steel and spot lit using colored foil, the sculpture revolves at a “hypnotic” pace in a non-linear fashion, its movement led from data from forecast reports of solar and geophysical activity. Seen together, this new body of work represents Fortin's continuation of a “cycle” of work about the sun, in particular, solar storms and other natural phenomena.

AMÉLIE LAURENCE FORTIN *1980 in Canada, is currently based in Berlin. Her work has been shown in group and solo exhibitions, and art fairs throughout North America and Europe and is in the public collection of a number of prominent museums around the world. She is also the artistic director of Regart, an artist-run center dedicated to contemporary art in Lévis, Canada. Amélie Laurence Fortin is a grantee of the Conseil des arts et des lettres du Québec, the Ministère des Relations internationales et de la Francophonie du Québec and the Québec Government Office in Berlin. The exhibition is kindly supported by WERKTANK, Les Productions Recto-Verso and Canada Art Council. www.amelielaurencefortin.com

INGRID LØNNINGDAL *Edges*

Encompassing painting, drawing, sculpture, text, and textiles, Ingrid Lønningdal's practice, according to the artist, “seeks to provide an understanding of the spaces we inhabit.” Often using architecture as a starting point, many of her works are the result of detailed building studies conducted in her native Norway and abroad. The first room of Lønningdal's exhibition at Künstlerhaus Bethanien, for instance, contains four large-scale wall hangings, three of which are informed by the AEG-Turbinenfabrik (AEG Turbine factory), located in the Berlin district of Moabit. Built under Peter Behrens in 1909, the factory can be seen as one of the first attempts to implement modernist design features in an industrial building, marking a radical departure from the more ornamental styles of the past. Made from hessian and silicate mineral paint, these works are a continuation of the series “Fibre Reinforcement” (2019–ongoing), in which, working from watercolor studies she makes in response to her source buildings, the artist uses silicate paint to explore the grid-like structure of the woven fabric.

In the exhibition's second room, Lønningdal continues her use of these readily accessible materials but reduces the scale to allow for greater freedom and experimentation. The series “Edges” is based on buildings by the renowned German architect Bruno Taut, while the watercolors in “Beat (Stressed / Unstressed)” is an ongoing investigation of color.

INGRID LØNNINGDAL *1981 in Bergen, is a Norwegian artist based in Oslo. Recent solo exhibitions include *Fibre Reinforcement*, Kunstnerforbundet, Oslo (2019); *Grooves and Ridges*, Trøndelag senter for samtidskunst (2017); and *Division of Space*, Oslo Kunstforening (2017). She is currently working on a major public art commission for Stavanger University Hospital, Norway. Ingrid Lønningdal is a grantee of the Office for Contemporary Art Norway. www.ingridlonningdal.net

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ERIC SCHUMACHER

come high go low

Using visual and thematic research as a starting point, Eric Schumacher's sculptural installations reflect his interest in public space and human activity within it. Rather than commenting directly on these mostly urban environments, Schumacher uses them as "visual or emotional input" for his sculpture-based practice, which often utilizes cheap and easily accessible materials such as cardboard, polystyrene, paper and MDF, as well as found or discarded items. Working intuitively and with characteristic humor and wit, he assembles and reassembles these individual items within the exhibition space with the aim of creating dynamic relationships between them.

In the exhibition *come high go low*, for example, Schumacher uses oversized enlargements of materials used by engineers and sculpture formations inspired by his earlier research, paintings, and his current Berlin environment. Cans and bottles, neglected and abandoned, as they are often draped in public space, remind us of human's basic needs. But the selfless, loving, almost altruistic placement of material, the need to leave traces, also finds its place in the exhibition. Installed together on a grid, the works charmingly point to the man-made and equally random arrangement of the "unplaces" that accompany our daily public life.

ERIC SCHUMACHER *1985 in Luxembourg, is an artist living between Edinburgh and Luxembourg. He has a BA from Edinburgh College of Art and an MA in Interdisciplinary Spatial Practice from the TU Berlin. Recent solo exhibitions include *pLzZ zA*, Nosbaum Reding Gallery, Luxembourg (2020) and *finders keepers surface sweepers*, Centre d'Art Dominique Lang, Luxembourg (2018). In 2019 he participated in the exhibition for the Robert Schuman Art Prize. Eric Schumacher is a grantee of the Ministry of Culture of the Grand Duchy of Luxembourg.

www.ericsschumacherartist.com

LAURYN YODEN

Visionary of Knives

At the center of Lauryn Youden's exhibition are two wall-mounted altars, each measuring just under four meters long. Filled with dried flowers, medicine, herbs, books, candles, and ritual-based objects, the content of these altars documents the survival strategies she has developed to navigate an ableist world. *Visionary of Knives* is a space of retreat and rest but also education and protest. Originally conceived as a meeting place for a queer Crip¹ community, it has become a place of absence due to Covid-19, mirroring the physical isolation often experienced by people with disabilities. Drawing together Youden's care practices, and her personal collection of literature and zines made by other Crip queer artists, healers, writers and thinkers, the exhibition is an invitation to encounter a space dedicated to Youden's care and the discourses of her community.

In this time of a global pandemic, as the majority of able-bodied people are confronted with a Crip reality for the first time, these discourses hold a new resonance. Youden invites us to learn from the wisdom of the sick and dis_abled community as we learn to live in a world where access is limited, and disease and illness are a constant threat.

¹Crip is a term many people within disability studies and activist communities use not only in reference to people with disabilities, but also to the intellectual and art culture arising from such communities. Crip is shorthand for the word „cripple“ which has been (and is) used as an insult toward people with disabilities, but which has been re-appropriated as an intra-group term of empowerment and solidarity. An early proponent of crip's social and political potential, Carrie Sandahl (2003) describes crip as a „fluid and ever-changing“ term which „expanded to include not only those with physical impairments but those with sensory or mental impairments as well“.

(for further information: Alison Kafer: *Feminist Queer Crip*, Indiana University Press, 2013)

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LAURYN YOUNG *1989 in Vancouver, lives and works in Berlin and Vancouver. She is a founder and co-director of Ashley Berlin and organizing member of *Sickness Affinity Group (SAG)*. Upcoming screenings and exhibitions include the film program *PRESENTS* at Haus der Kulturen der Welt and *Next Waves Theater* at the Roter Salon, Volksbühne. In 2021 her work will be included in the exhibition *Kosmos: Emma Kunz* at Aargauer Kunsthaus as well as in *The Archive Show* at the E-WERK LuckenWalde. The exhibition is part of the cultural program related to Canada's Guest of Honor presentation at the Frankfurt Book Fair and is supported by Canada Council for the Arts and the Government of Canada. www.laurynyouden.net

JOHANNA TERHECHTE

you give it an order

The centerpiece of Johanna Terhechte's exhibition at Künstlerhaus Bethanien is an image of one disembodied hand passing a piece of a paper to another. "Paper is the most two-dimensional thing I can think of," the artist explains, "but by being handed to someone else it suddenly becomes something completely different." It's this fascination with perspective that drives all of Terhechte's recent works, whether photography, video, or sculpture. For another group of featured photographs, for instance, the artist asked a friend to keep one pose while she gradually moved around her, in the process asking her audience to question how we read perspective in sculpture versus photography. In other works, the change is barely perceptible: it's only the slight movement shadow that allows us to recognize that time has passed from one image to the next.

Alongside these new pieces, Terhechte is also showing the video work *The Murder – A Tribute to Daisy Armstrong* (2017). Showing tape fluttering in the wind in front of a white modernist wall, its title refers to a child character who is kidnapped and killed in Agatha Christie's *Murder on the Orient Express*, creating a tension between what we see and what's been left out of the frame.

JOHANNA TERHECHTE *1994 in Berlin, is currently studying Fine Arts at the Art Academy Düsseldorf in the class of Peter Piller. Recent exhibitions and video screenings have been shown at Kunsthalle der Sparkasse Leipzig (2019), KÖR Wien (2019), Kunstverein Jesteburg (2019), Golden Pudel Club Hamburg (2018), and Kunstverein Tiergarten Berlin (2018). Johanna Terhechte is kindly supported by the Senate Department for Culture and Europe. Her exhibition is part of the European Month of Photography (1st -31th October 2020).