

KÜNSTLERHAUS BETHANIEN

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

Berlin, March 2022

Dear Colleagues,
we are pleased to invite you to the opening of the following exhibition:

LOTTE NIELSEN / HSIANG-LIN WANG /
WORKING HARD - WEN-YING SHE & PO-YU KUO /
LUTZ FRIEDEL / ANDREAS MÜLLER-POHLE / ROBERT SEIDEL /

Exhibition: 08TH APRIL – 01TH MAI 2022

Tuesday - Sunday 14 – 19h
Showroom at Kottbusser Straße 10, 10999 Berlin

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

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

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

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

LOTTE NIELSEN

Letters from St.Petersburg

Letters from St. Petersburg is an extension of LOTTE NIELSEN's previous artistic work documenting groups of young LGBTQ* people across different cultures, most recently in Turkey, the US and now Russia. Her films center on exploration of group identity and the repercussions of national political conditions in every facet of these individuals' lives.

In poetic, color-saturated imagery, LOTTE NIELSEN draws an empathetic portrait of a group of young people from the LGBTQ* organization Coming Out. The film takes place over a couple of days, when they are gathered in the collective Triglinki in central St. Petersburg. Founded in their personal universes, from which they share music, lyrics and stories, we experience a group of young people who stand by their identity, expression and way of life in a country where the government seeks to forcibly oppress all who do not adhere to the conservative, patriarchal values that they promote.

Since the adoption of the Law against Homopropaganda in 2013, Russia has experienced a sharp decline in basic rights and living conditions for LGBTQ* people. Police violence, hate crimes and harassment have been and still are a part of everyday life for many LGBTQ* people in the country.

LOTTE NIELSEN was born in Copenhagen and attended the Kunstscolen Spektrum in Copenhagen, and the Royal College of Art and Goldsmiths University in London.

Her films have previously been shown at Nikolaj Kunsthal, GL STRAND and CPH: DOX in Copenhagen, KUNSTEN in Aalborg, and Whitechapel Gallery in London, among other venues.

www.lottenielsen.cargo.site

LOTTE NIELSEN is grantee of the Danish Art Foundation.

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HSIANG-LIN WANG

Fermata

“Fermata” is a musical term
– a pause of unspecified length on a note or rest.

Parsifal is the last work by German composer Richard Wagner, which fuses the philosophy of the West and the Buddhism of the East. Ultimately, what it aims to present is the importance of people’s “compassion”. The human species as a whole is facing a disaster on a global scale since 2020 as the pandemic forces people to stay home for a long time. Nevertheless, what came into my mind was the refugees displaced. They are constantly moving in non-places instead of their homes. The project utilizes/deploys music as the point of departure. Through the rearrangement of music, it explores the spiritual awareness and faith of individuals from different social classes and occasions under the circumstances of modern vulnerability.

HSIANG-LIN WANG was born in Taipei, Taiwan in 1984, and after receiving her master’s degree in music performance from the City University of New York, she then received photography training at the International Center of Photography (ICP) in New York. Wang began receiving classical music training as a child and later gradually shifted into visual art after completing her education.

Working predominately with images and sound, most of her artworks are related to her personal experiences, with the relationship between the self and the world reflected upon by examining the connection between herself and the external world.

She is recently revisiting the concept of cryptomnesia to explore uncertainties regarding time and space, seeking to explore different ways of seeing by departing from images embedded in her memory. Wang has exhibited at the Taipei Fine Arts Museum, Galerie Frederic Moisan in Paris, Gallery 456 in New York, and Kuandu Museum of Fine Arts in Taipei. Winner of Taipei Arts Awards first prize in 2015, she was also an artist-in-residence at Cite International des Arts in France in 2017. Wang is currently based in Taipei, Taiwan.

www.hsianglinwang.com

Special thanks to SHIH-CHIEH LIN.

HSIANG LIN WANG is a grantee of the Ministry of Culture, R.O.C. (Taiwan) / The Taipei Representative Office in the Federal Republic of Germany and the Taishin Bank Foundation of Arts and Culture.



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

WORKING HARD | WEN-YING SHE & PO-YU KUO A Better Tomorrow

Since the 1990s migrant workers, from mostly Southeast Asian, have advanced and shaped the society of Taiwan into a multicultural environment.

For this upcoming show, we will focus on field research among the social groups of Taiwan ABK*. We will conduct on-site installations with images and sound recordings from Taiwan from a personal and artistic point of view, in order to highlight values beyond traditional patterns.

*Taiwan ABK (Anak Buah Kapal) is the Indonesian fishermen's name for themselves, meaning, the son of a ship'.

WORKING HARD is the name of the art collective but also our method of aesthetic practice in order to reconstruct an imaginative space via archival approaches. Abstracting every fragment and reflection of daily life and surroundings, we manipulate sounds, visions, smells and mediums, to examine the relations and extensions among these elements.

We usually applied the form of sculpture to anchor the issues of museum and archive in our previous creations. In the recent works, we explore the connections between audio memories and visual imagination, recompose the script and articulate the city's past-life into an audio track. The soundscape provides an atlas for visual imagination, also helps visitors to bring back all the lost and forgotten scenes and memories.

WORKING HARD is the brainchild of creative duo PO-YU KUO & WEN-YING SHE (b.1989, based in Taipei, Taiwan) since 2015, two artists who gained their MFA sculpture degrees from the National Taiwan University of Arts in 2016. During 2017-2019 they joined residencies at the National Museum of Taiwan History (Tainan), National Museum of Prehistory (Taitung), Auckland in New Zealand, Yogyakarta in Indonesia, and Shanghai in China.

WORKING HARD's recent solo exhibitions include: "Newww.Land.com" Inart Space, Tainan (2021); "There is no Chinatown" Taipei Artist Village (2019) / Snowwhait Gallery, Unitec, New Zealand (2018); "CERTIFIED COPY" Nanhai Gallery, Taipei (2016); "Not Open to the Public" Juming Museum, Taipei (2016).

www.artworkinghard.wixsite.com/portfolio

WEN-YING SHE is a grantee of the Ministry of Culture R.O.C. (Taiwan) / The Taipei Representative Office in the Federal Republic of Germany.

PO-YU KUO is a grantee of the National Culture and Arts Foundation (Taiwan).

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

LUTZ FRIEDEL

Zeitgleiche

For many years, LUTZ FRIEDEL's paintings were recognisable due to their specific figurative character.

Recently, he has permitted a lavish number of contractions and brushstrokes to interact - triggered by a complex painting process that comes about in phases and over several paintings simultaneously. The motto is liberation through intensification, the in-cluster working that was heralded already in his head clusters, but is surpassed now by the consistency of being totally in the colour and acting purely from it.

Never before, for example, has Friedel thrown himself into such a hellish red/black. Stripped of all representation, there is something uncanny about this pull of colour, but – image upon image – it also gives rise to uplifting moments.

These paintings derive from various currents of image production, essentially from circular forms – as „head“ sculptures in wood as well as in painting, for example in the „Funden (Finds)“ (after 1987) and „Paradebilder (Parade Paintings)“ (1989/90), and later in the cycles „Et in Arcadia ego – a Dance of Death“ (from 2009) and „Das nächtliche Atelier (Night-time Studio)“ (from 2015). Is it about rioting or damnation? Are they crowds? People parading? Demonstrators? The dead on the battlefields? The throng of heads and figures is dynamised and sucked in as if by an imaginary maw. No God in sight. People's emotional chaos. A scene as if intoned by Leonard Cohen: „You want it darker. We kill the flame.“ Friedel has greatly reduced the depictive function of traditional painting, and only a few skulls and bones are still visible. In his cycle „Zeitgleiche (Isochrone)“ (from 2021) he puts his finger on the wounds of our apocalyptic age. Idea and matter exist in a poignant state of balanced equilibrium.

LUTZ FRIEDEL was born in Leipzig in 1948; he lives in the Havelland region in Brandenburg. From 1968 to 1970 he studied at the HfBK Dresden, from 1970 to 1973 at the HGB Leipzig. He was a master pupil of Bernhard Heisig at the Akademie der Künste Berlin from 1977 to 1980. In 1984 he moved to Frankfurt am Main, and in 1985 to Berlin-Kreuzberg. In 1990 he began his sculptural work, creating the first head sculptures. From 1992 to 1999 he made several study trips to Italy, spending some time in Pompeii and Sicily. In 2012 he received the Art Prize for Painting from the state of Brandenburg.

www.lutzfriedel.de

With the kind support of the State of Berlin – Senate Department for Culture and Europe.



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

ANDREAS MÜLLER - POHLE

Studies on Traffic

ANDREAS MÜLLER-POHLE (*1951 in Braunschweig) is a Berlin-based media artist and the founder and publisher of European Photography, an independent art magazine for contemporary photography and new media. He has published the major works of media philosopher Vilém Flusser, available in the eleven-volume Edition Flusser, including the seminal Philosophy of Photography, which has been translated into over twenty languages.

With the publication of Flusser's essay Die Schrift: Hat Schreiben Zukunft? (Does Writing Have a Future?) in 1986 on floppy disk, he is one of the pioneers of today's e-book. Andreas is the author of numerous texts on photo theory and has served as a visiting professor and lecturer at institutions in Europe, North and South America, and Asia. Since 1978, his works have been shown in over 200 solo and group exhibitions worldwide.

Recently, he has been pursuing two long-term projects in particular: Studies on Water, with portraits of the Danube and Hong Kong waterscapes, and Studies on Traffic, in which he uses primarily the medium of video to investigate traffic phenomena in various regions of the world. equivalence.com, muellerpohle.net, waterimages.net

Hanoi 1, 2013 (from the cycle Studies on Traffic), video, 8:23 min, courtesy of the artist.

www.muellerpohle.net/

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

ROBERT SEIDEL

Hysteresis

In tech companies, universities and artist studios, machines work through and learn the history of mankind. Copyright dissolves; distinctions between original, imitation or inferior reproduction erode. No origin, no responsibility, no clear bias – just a primordial soup that can be transformed into any form without questioning knowledge systems and hierarchies. In this silent, but radical restructuring of entire industries, the artist becomes a template of a future that is digitally assembled from a myriad of fragments of the past.

In the experimental film Hysteresis, Seidel's analogue drawings and digital processing merge with the performance of queer dancer Tsuki, whose movements improvise between Ballet, Butoh and Berlin club culture. In a fusion process, her image is recorded, fed back through Seidel's devices and then projected onto her body. In a final step, the sessions are edited and dissolved by machine-learning strategies into a constant flow of pulsating images and folded spatial configurations. The resulting Muybridgean silhouettes, baroque textures and bursting painterly structures fluctuate between the second and third dimensions, unfolding free-floating gestures that unhinge the laws of nature. Meanwhile, delicate abrasions of the pictorial frame build bridges into contradictory concatenations of reality. The soundtrack by Oval (Markus Popp) incessantly corrodes this web of concrete associations, threatening to dissolve the remaining fragile points of reference.

At a time when an overriding predictability is forced upon us all, the film celebrates the disruption of pattern recognition and the artistic corruption of results induced by artificial intelligence, specifically machine learning. With Hysteresis Seidel explores new grounds in his experimental practice and collaboration. Unveiling a frenetic, delicate and flamboyant visual language, that speaks to the hysteria and hysteresis in this historical moment. The artist wants to open a discourse about these unique modes of AI creation – with implications beyond the film and other media, to that singularity, where history collapses into a single point in the present.

To the freedom of digital filmmaking beyond (commercial) hyperrealism!

ROBERT SEIDEL, born 1977 in Jena (GDR), lives in Berlin

The artist's projections, installations and experimental films have been shown in numerous international festivals, as well as at galleries and museums such as the Palais des Beaux-Arts Lille, ZKM Karlsruhe, Art Center Nabi Seoul, Young Projects Los Angeles, Museum of Image and Sound São Paulo and MOCA Taipei. His works have been honoured with various prizes, including the KunstFilmBiennale Honorary Award and the Visual Music Award Frankfurt.

In his work ROBERT SEIDEL is interested in pushing the boundaries of abstracted beauty through cinematographic approaches, as well as ones drawn from science and technology. By the organic interplay of various structural, spatial and temporal concepts, he creates a continuously evolving complexity. Out of this multifaceted perspective emerges a narrative skeleton, through which viewers connects to the artwork on an evolutionary-derived and phylogenetic-fixed symbolic level.

<https://robertseidel.com>

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