



HOTEL ANNELIE

TITO LEE

Was ihr seid, das waren wir

WHAT WE WERE, YOU ARE;
WHAT WE ARE, YOU WILL BE

Was wir sind, das werdet ihr

The exhibition HOTEL ANNELIE turns towards a rare image of modern Germany the meaning of which far exceeds its geographical boundaries. Media artist and director Tito Lee happened to be living next to a hostel, Hotel Annelie in Munich which offered modest accommodation for homeless people, small time crooks, junkies and social outsiders. His insights show the gulf between real poverty and Germany's commonly known affluence.

Over the period of several years he was working incessantly in this neighbourhood and, incorporating the inhabitants of Annelie, completed the multi-media art project called HOTEL ANNELIE.

Using various forms of expression, he photographed, videotaped, collected objects, sound-bites and set up performances using the inhabitants as living material.

He produced a documentary, „Mixuga“, on a transsexual truck driver named Laura, and invited artists such as German photographer Martin Fengel, graffiti artist Eduard Stork and filmmaker Chris Valentien to work with him in these precarious surroundings.



And finally he realized the feature film ANNE-LIE, which premiered in Busan, Korea and makes up the biggest part of this ‚Gesamtkunstwerk‘.

His goal is simple and of universal value: ‚Hotel Annelie‘ gives insight into a section of German reality, archiving and conserving conditions in

a world faced with its demise. The hostel gives shelter to a wide spectrum of misfits who have formed a second level society, an unconnected subdivision with its own functioning community spirit. This small part of Germany seems to coexist independently next to its well-to-do big brother, and yet is part of the larger whole.

The show examines the social landscape of a questionable subculture with scrutiny and a knowing smile, discovering a showcase of our human existence.

Dr. Clarence Cook Jr.

THE BUILDING



ANNELIE is an old boarding house in Munich that has long since fallen into disrepair. When paying customers stopped coming, it was leased by the City as temporary accommodation

for homeless people and welfare cases. But “temporary” has turned into more than a decade for some residents, and the long wait has inevitably brought some strange characters

together. ANNELIE is their home. The Annelie complex includes 77 hotel rooms, a smoke shop, a swinger club and a table dance bar.



Architecture is both the conditioning force towards its occupant and the subject that is conditioned by its occupant.





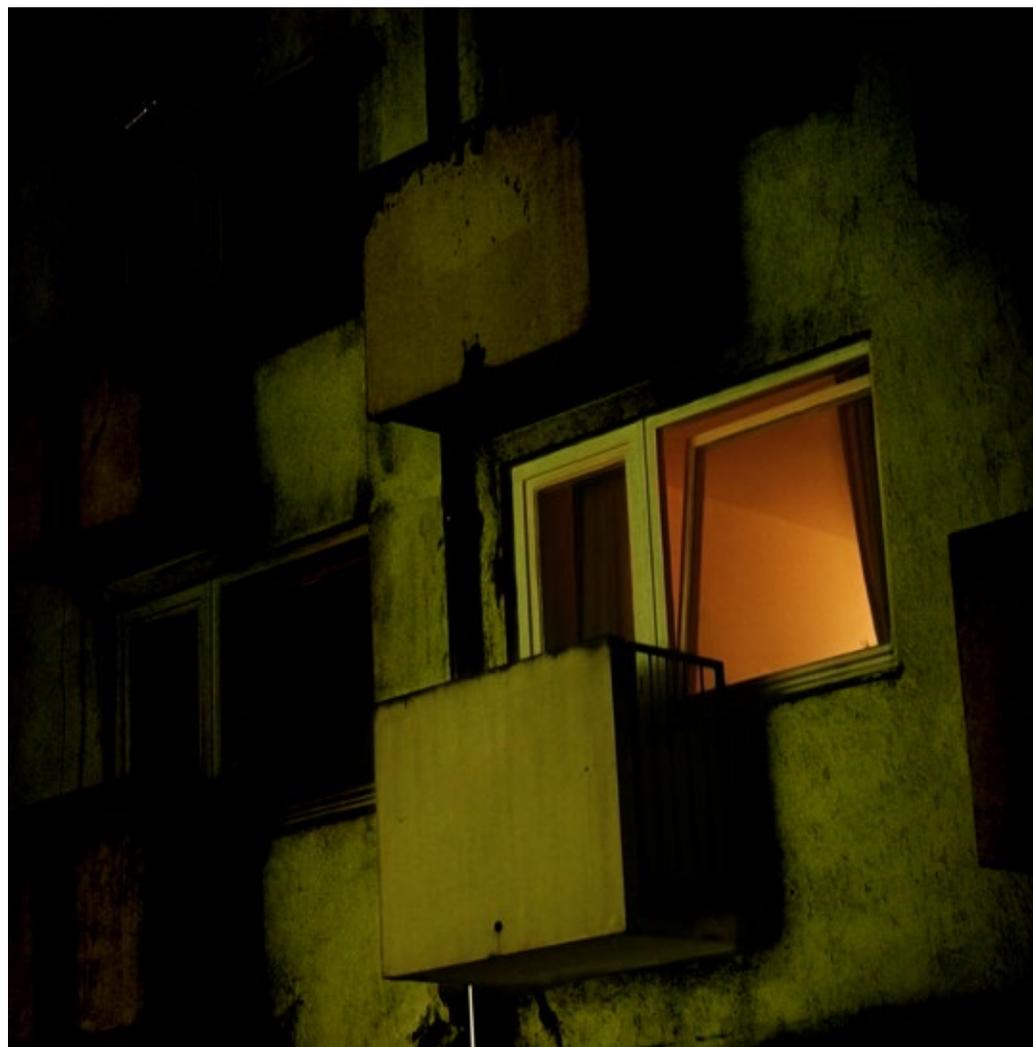
The artist delves into the protagonist's private life by preserving actual traces of break-ins, violence and wear and tear of the surroundings. He depicts these delicate elements of architectural conditions through still life studies.

He further intervenes by adding color, pattern and graffiti letting art be a part of the reality he recreates. This in depth and dynamic portrayal is expressed in documentary and dramatic pop-art style as well as in video art installation.





BALKONS NACHT BLUT
C-print on Alu-Dibond 40x40



ASTHMAANFALL VOL.1
C-print on Alu-Dibond 40x40

HUMAN REMAINS

Adding glamour to the poverty of Annelie's inhabitants by wearing masks from Japanese Kabuki Theatre (also used by the band Kiss) is an attempt to confront different perceptions of one reality.





Originally the term ,glamour' was used in occult practices. A spell cast on someone could make a person believe in magical ability, inducing more interpersonal attraction. Today glamour serves as the impression of attraction - a fascination caused by a luxurious and elegant appearance, an impression which is better than reality.



The grid at the Court represents exiting the bourgeois matrix and transitioning into a different reality. Over the years of working and gaining confidence of the residents, the artist was able to create a number of very personal portraits, raw and honest. This part of the exhibition is closed behind the grids. The images can only be viewed with binoculars. This way, the artist maintains the residents' privacy and questions the viewer's voyeuristic approach.



NORBERT
C-print on Alu-Dibond 50x80



SNAKE
C-print on Alu-Dibond 50x80

REALITY REMIX



YOGI
C-print on Alu-Dibond 60x60



YOGI
C-print on Alu-Dibond 60x60



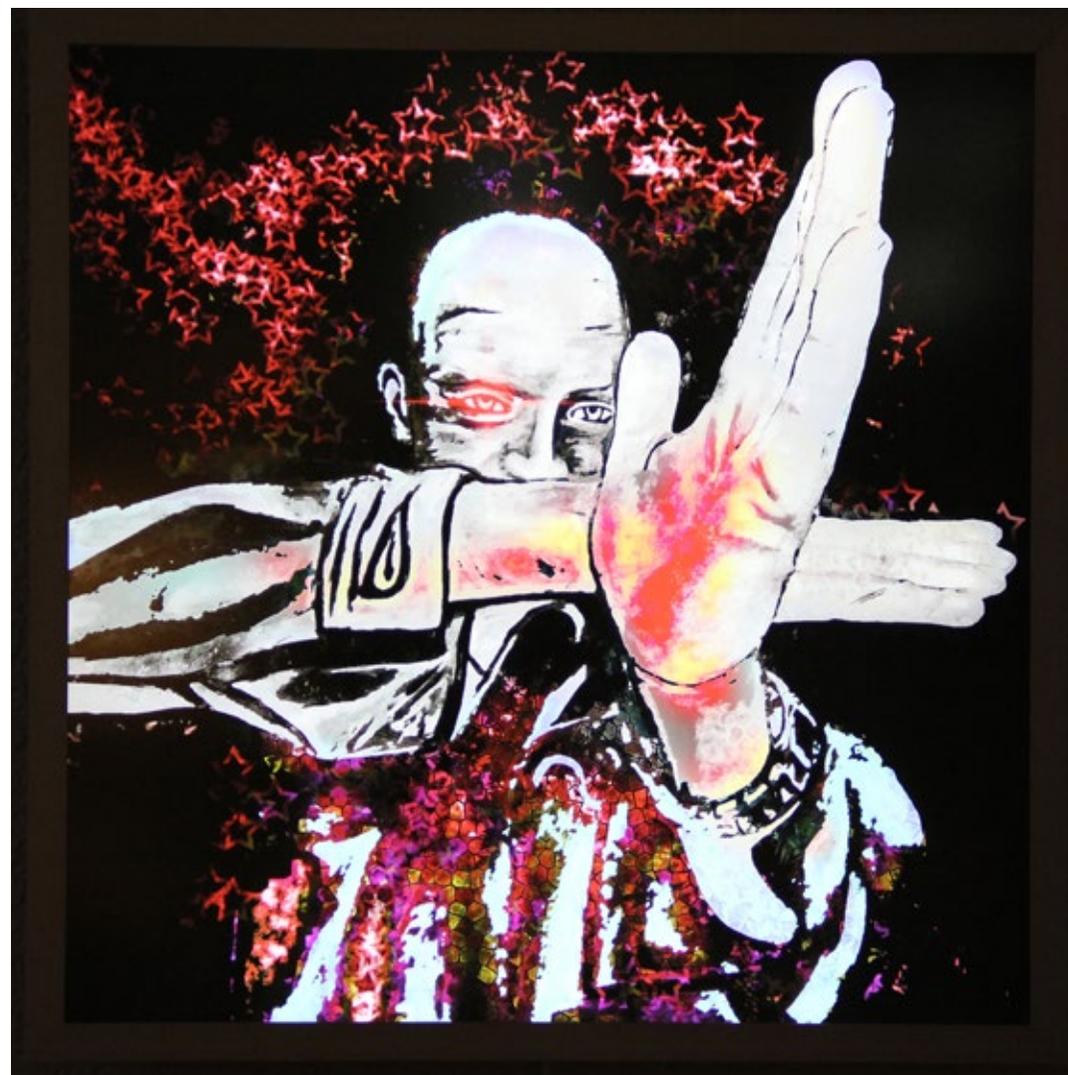
SLIKO
Oil on wood 200x200



SLIKO
C-print on Alu-Dibond 70x70



SKIN CROSS
Oil on canvas 70x70



SKIN CROSS
Aluminium frame LED lightbox 70x70

THE EXHIBITION



The exhibition 'Hotel Annelie' explores the symmetrical relationship between architecture and humans in an era Tito Lee calls "post Annelie life". Built as a hotel, the purpose of the building

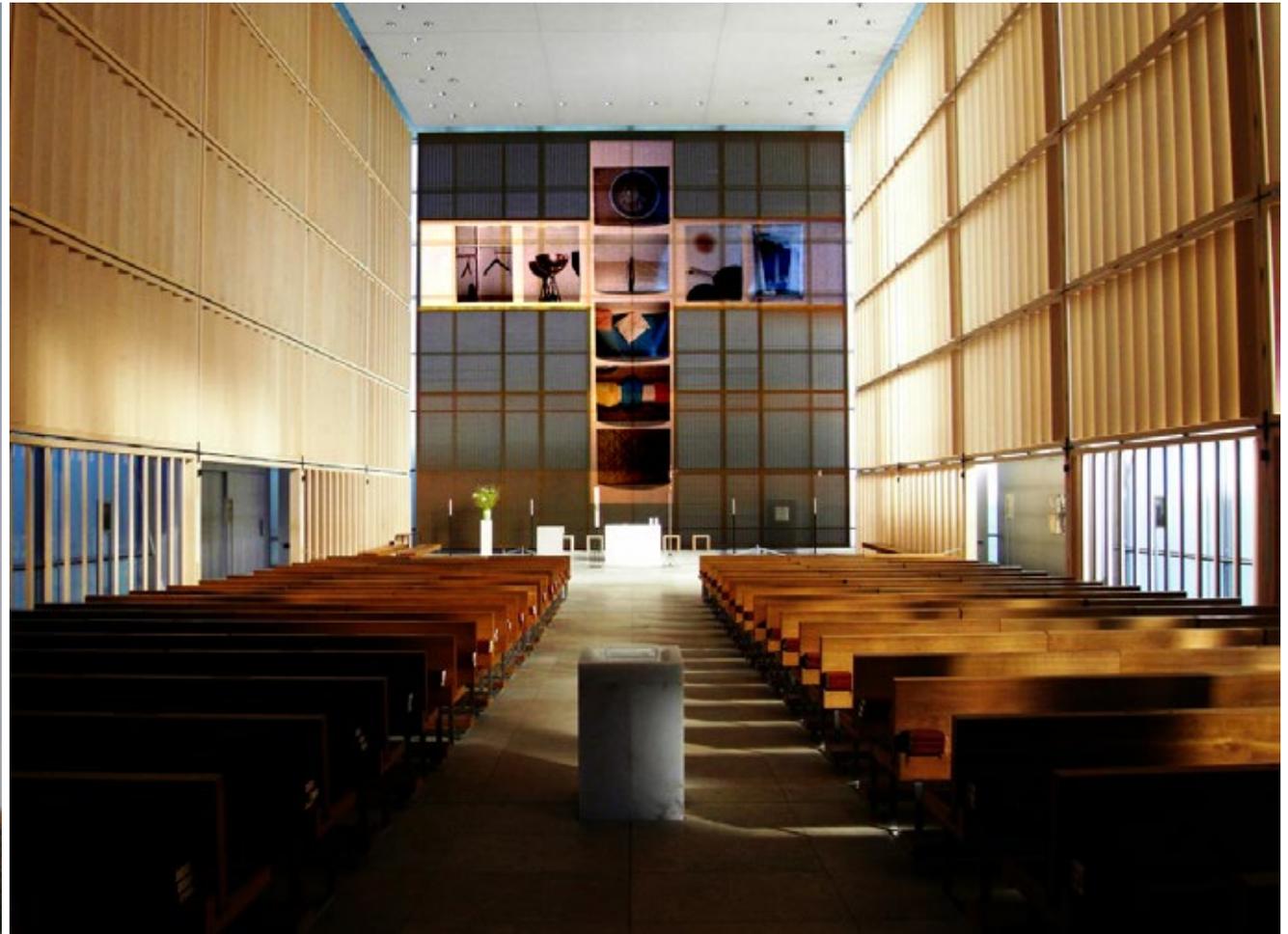
changed over the years and has come to dominate the life of its resident in an asymmetrical way. Today the artist plays with that subject trying to re-establish symmetrical relationships by mounting

giant portraits onto facades, thus blending the image of man with architecture, trying to dominate public space with these characters.





Blessed are you who are poor,
for yours is the kingdom of God. - Luke 6:20



The 'godfather of neoconservatism', Author Irving Kristol reasons '*for those who are experiencing a Christian impulse, an impulse toward Imitatio Christi which could lean toward socialism (...) is the attitude of Christianity toward the poor*'. The strong relationship between early Christianity and poverty makes churches the right place for this show.

POST OCCIDENT ICONOGRAPHY

The exhibition has a futuristic perspective where the demise of the Western World has been a part of history for a long time. The residents of HOTEL ANNELIE have become the icons of poverty reminding us of the beginning of this global upheaval.

The exhibition is designed to present in economically emerging regions. Depicting the hidden poverty of former economic miracle Germany reflects and questions how power balance between the old and the new world is changing.









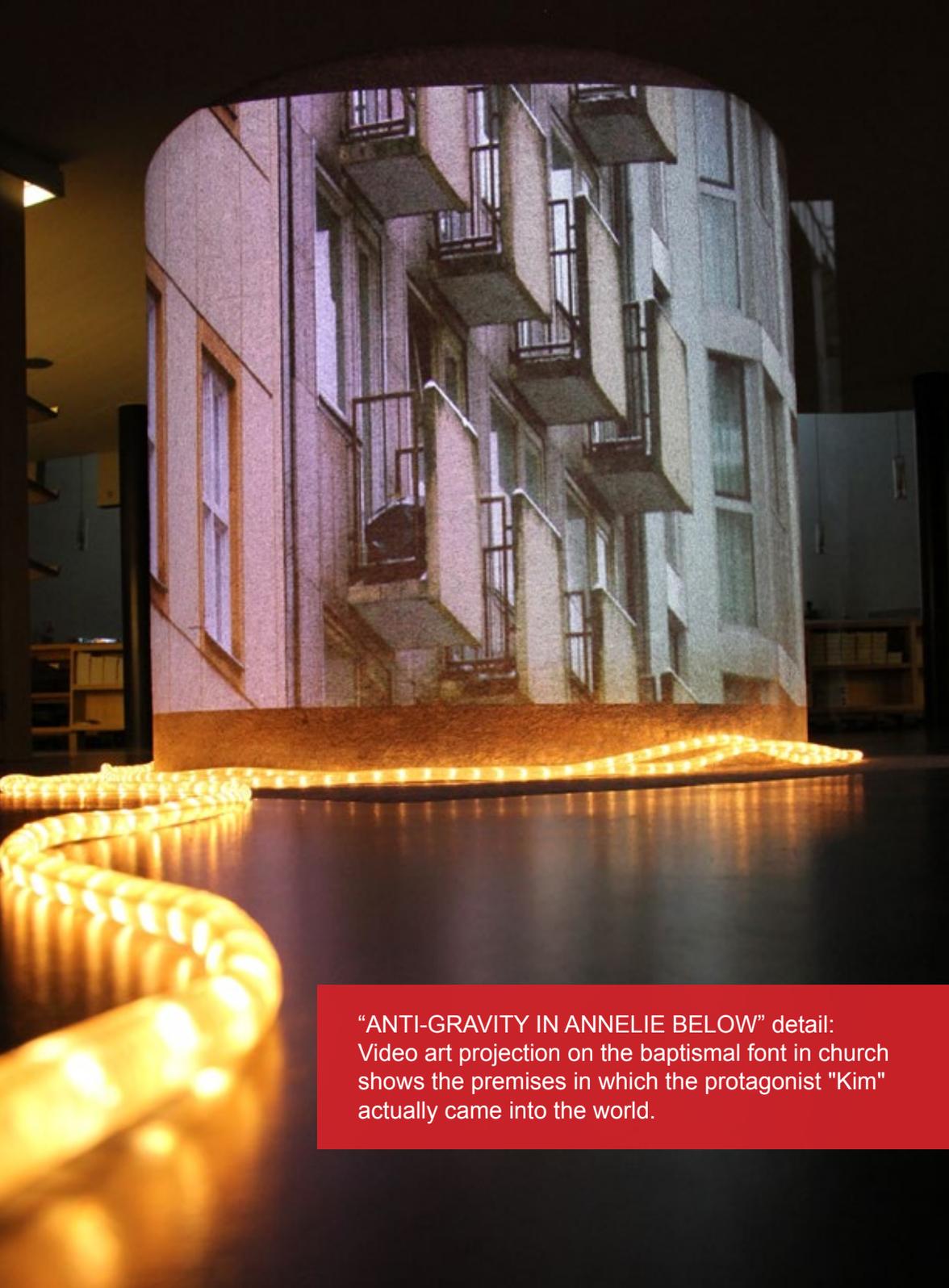


"The Lord is my shepherd, I shall not want" says Psalm 23, which serves as a basis for this part of the exhibition. The 23 light boxes were operated with solar collectors installed on the roof of the Church of Brother Klaus in Biel in collaboration with Greenpeace.



Tito Lee transforms the philosophy of an object and architecture in his individual artistic voice. The sculpture „first aid“ consists of the bed part of a deceased junkie and a first aid kit box. The cross-shaped box is filled with various addictive substances that were secured in the house.





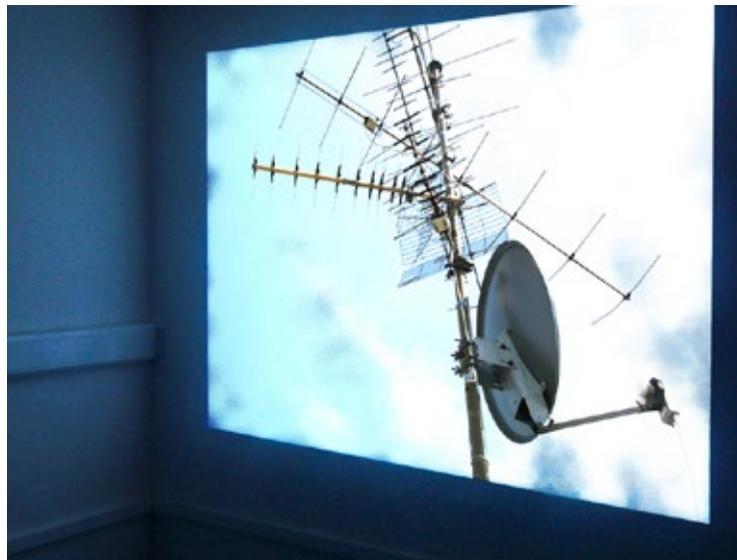
“ANTI-GRAVITY IN ANNELIE BELOW” detail:
Video art projection on the baptismal font in church
shows the premises in which the protagonist "Kim"
actually came into the world.



Video art installation "KIM HOCH". The apple with a bite taken out of it in Apple logo is not only a sign for religion of certain techies, but it also represents sin. The MacBook was confiscated by the police together with the stolen car tires as evidence at the time of the arrest of Kim's older brother.

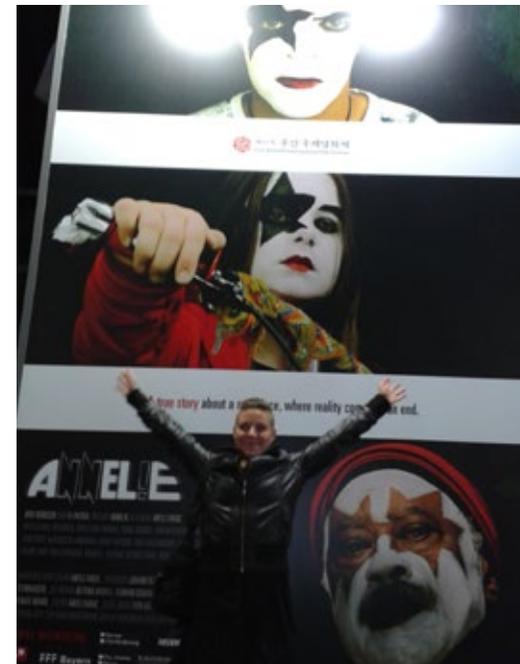






THE MOVIE

The feature film ‚Annelie‘ was received by an enthusiastic audience and overwhelmed critics at film festivals across the globe. The movie is an important part of the exhibition and should ideally be screened at cinemas near the venue. In order to underline the event character of the show public space between the cinema and the gallery should also be used for installations. Visitors strolling between the premises will experience the all-pervasive presence of ‚Hotel Annelie’s‘ topic.



„This movie is one unpredictable Bulldozer!“ *BERNER ZEITUNG*

„...a mean, heart-wrenching scoundrel’s tale full of outlandish humor.„Annelie“ tells the story of all this real horror with radical impertinence and with rock ‘n’ roll energy, making this film the truly outstanding experience of this year’s Hof International Film Festival.“ *SPIEGEL*

One Critical Strike! ...strong, rough and sophisticated at the same time.“ *CINE 23*

„Annelie is a work of docu-fiction based on Farac’s observations, which does not expose its protagonists, but instead, awakens sympathy for them. It is a look inside the tough milieu and it has a tragic, almost fairy-tale like ending. A highlight of the 46th Hof International Film Festival.“

ABENDZEITUNG

„This is a gutsy film, which brings some color and rock ‘n’ roll to Swiss filmmaking. ...„Annelie“ is different. Courageous,

cumbersome and polarizing. It gets on your nerves and hits you in your gut. But it won’t leave anyone indifferent. It is a radical, hard-hitting Film.“ *BIELER TAG-BLATT*

„But it was another filmmaker who showed us real people with genuine impact: this was Antej Farac with his film „Annelie“. This hard-hitting film feels like a cross between Ulrich Seidl and „Trainspotting“.“ *BUND*



BIOGRAPHY



Tito Lee aka. Antej Farac, born 1972 in former Yugoslavia, is a director, author, musician, DJ and interdisciplinary artist. Descended from a family of Coptic lighthouse builders, he is a German citizen and lives in Switzerland.

From his earliest work, the son of a painter and a philosopher, he has explored the limits between technology, Zeitgeist, reality and fiction. As a child, he assembled functioning radios into useless sculptures, at age 11, he programmed his first video game and as a 14-year-old radio DJ, served up emerging electronic music to the region. His multifaceted interests led him to study in parallel at the Sarajevo Art and Film Academies until 1992. In 2008 he completed his studies as director and engineer at the Munich School of Film and Television.

As a DJ and mastermind of an electronic music combo, he toured the European club scene, which inspired his first multimedia creation „Karpati Tourist“. The installation consisting of 33 synchronized turntables, video art and performance was shown in alternative culture venues, clubs and Munich’s Franz Josef Strauss airport. In the course of his studies, Tito Lee worked in the film and advertising industry, where he acted as a consulting dramatist, scriptwriter as well as a director and editor. In 1998, as a 26-year-old student, his unconventional, video clip created for the electronic retail chain “Saturn”, entered the official competition for Cannes Golden Lion. After working on over 200 trailers for film and TV productions, he absorbed the language of popular culture and in his debut „Death of Techno“ transformed this into a post-neorealistic vision of the turn of the century.

In 2009 Tito Lee starts working on HOTEL ANNELIE, an artistic archive that includes a 111 minute film, associated sculptures, video installations, large format light boxes, photographs and pop art series, and eliminates the borders between documentation and fiction. In 2012 the film ANNELIE was released separately, and shown and honored with prizes at festivals worldwide. In 2015 the complete exhibition was shown in its totality in Bruder Klaus Church, in Biel, for the first time.

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