

The Wand  
Paulstr. 34  
10557 Berlin  
++49 (0)17698202241  
[www.thewand.weebly.com](http://www.thewand.weebly.com)

**The Destructibles at The Wand**  
**June 22 — July 7, 2012**  
**Opening: June 22nd, 2012, 18:00 - 22:00**

Featuring: Anna Kostreva, Elizabeth Feder, Irina Novarese, Robert Gorny, Barbara K. Prokop and DJ Señor Eskimo Goldberg. Lecture by Anna Weilhartner, June 23rd, 19:00

The Destructibles is an experimental exhibition / dance party featuring artists and architects who deal with spatial theory, design, and movement in their practice. "The Destructibles" refers at once to the provocation and celebration attached to destruction, from the German Polterabend tradition of breaking dishes before a wedding to video game environments that can be destroyed, and thus used to the players advantage. The work in the exhibition takes on the theme in artistic practice, as well as in its relationship to viewers: portraying, indicating, and connoting destructive action, and above all, the invitation to move freely.

Anna Kostreva's installation engages dancers sensually by creating a haptic field for their movement. Blurring the lines of solid and void, people will have a chance to collide with and question the limitations of their bodies, movements, and gestures. Her work incorporates the energy provided by people as a source of entropy, tracing individual actions as organized subsystems. The overall effect is an increase in disorder within the piece. Any sense of the horizon is obliterated by over six thousand soft vertical strings filling the space. The lines form an explicit spatial volume which asks for a new type of orientation and signification of movement in the act of looking.

With her work, <INSTRUCT></DESTRUCT>, Elizabeth Feder continues an on-going exploration of the interconnection between architecture and text. When first considered together, their most basic correlation is that each manifests itself doubly: in abstractions and actualities. We as users/inhabitants/enactors are thusly prompted to not only experience the dual existence of both mediums, but to also tread the gap between. Within the context of the city, architecture and text intermingle, enhance, and confuse each other in curious and exciting ways. The Destructibles show allows for a different kind of approach to dissecting this relationship, however. Instead of furthering the question of architectural form's relation to language and legibility, <INSTRUCT></DESTRUCT> asks what happens in that in-between of our built environment: the street.

The street is also pushing and pulling between dualities, acting as the primary conduit for motion and enforcing itself as a place in its own right. Streets have evolved into typologies of urban congress, platforms for discourse, and places to 'take to' when there is no other for public expression. The greatest variety of moving bodies congregate to streets, each requiring their own language and notation-system. <INSTRUCT></DESTRUCT> dissects that fragility of that notation-system, using the most congested intersections of Berlin as a point of departure. Superimposed onto the

ground of THE WAND's western exhibition room is an full-scale invented street text, using the unique marks and indicators found at the intersections of Potsdamer Platz, Rosenthaler Platz, Pariser Platz, Grosser Stern, Alexanderplatz, among others. The marks have undergone a series of transformations, where the urban text has been mirrored, cropped, inverted and multiplied in order to prompt a different kind of body/space/text relationship that is specific to the THE WAND room.

Irina Novarese creates large format, micro-macroscopic installations and solely media-based projects which re-value physical landmasses and social systems. Her approach to monstrous human networks such as Facebook or the endless highway channels of Los Angeles is to minimalize them formally and mythologize them semantically, whereas her approach to negated or superfluous organic structures is to lionize them. For The Destructibles show she has taken the humble salt crystal, given it a grand stage and spliced it into an ultra erratic composition. She loosens any possibility of reading it as a familiar object and dampens it of the usual, elegant art context; it becomes an over-mapped territory, photographed and enlarged exponentially and collaged beyond meaning, it is left as a swarming gray field.

Robert Gorny's video piece, "MA-ZP:1/24", is an interpretation of the final scene of Antonioni's *Zabriski Point*, where Daria, the main character imagines/observes an exaggerated explosion which signifies her immediate emotional loss and her regard for the decimation of social affluence and irreverent wealth. The scene is already in slo-mo but in breaking it down even further, Gorny adjusts it so that the explosion is almost unperceivable and approaching a standstill the form of destruction itself.

In her piece, BREAKTHROUGH, Barbara K. Prokop leaves "demolition" in the hands of the viewer, creating a tension that could potentially lead to disastrous results. Bringing together a friction between the piece, the viewer, and the space, BREAKTHROUGH questions who we invite into art spaces, who we trust, and whether or not we really want everyone to participate in art or only those who know the rules and etiquette. In potential, lies the power of change, whether physically or intellectually, intentionally, or unintentionally; we create rules that are meant to be broken, a moment that catalyzes something. If destruction is an act of relief from what was before, then maybe the action is enough and the result is not so important.

Anna Weilhartner is an architect and studio manager at Transplant in Sunnfjord, Norway. Weilhartner did her Masters Thesis at the University of Applied Arts in Vienna with Zaha Hadid and is interested in social responsibility issues and a wider perspective of applied practice.