

The Wand
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LEAP

September 14th, 2012

Opening: 19:00-22:00

Featuring: Frank Eickhoff, Friedrich Herz, and Fabian Knecht

It is curious to recognize that the human body requires a certain amount of regular duress to maintain its healthiest state. Muscles must be torn, endorphins should flood the body, and sweat needs to cascade from the organism. What this amounts to is the need for change, that the maintenance of comfort or sedation should be frequently interrupted. In taking a leap of faith, in crossing structural fissures, or in the act of trusting in another person one encounters a parallel condition: the body also undergoes a considerable amount of stress—be it physical, mental, or emotional—so as to transcend familiar conditions and enter new ones. Works in the exhibition Leap, reflect this process of maturation.

The Wand opens itself up for a one night only event in September featuring the works of three artistic conductors. Frank Eickhoff applies his eloquent digital language to traditionally two-dimensional form; by creating collage from a range of material supports and then swathing it in a beam of artificial light he creates hyper-sensitized tones and shadows. This work begins with a classical trajectory of making but then turns quietly but sharply in favor of a digital practice. Friedrich Herz literally performs the maturation process; he leans heavily on materials causing decay and reverberation. His methods are various: incorporating a touch of the archeological, he archives abandoned wall surfaces by iterating them/lifting them directly from the wall onto the canvas; he attempts to reorient stiff, cold concrete into traditional narrative landscapes; and he manipulates dead, matte surfaces, e.g., in his work, Divus, by preparing them in such a way that they shimmer interiorly. Fabian Knecht is the most explicitly daring in his practice; however, his seemingly punk-like value system—which is reflected through an array of disruptive interventions and polarized (residual) photographs and objects—belies his protective position. What he appears to covet most is his freedom as an artist to behave “badly” when necessary and to revert conquered spaces to the universal domain by upending them. And yet this does not limit the poetry of his handling as in his film, Fabian Knecht spielt Johann Sebastian Bach, he has taped his fingers to those of a classical pianist and together they play a piece. Here he not only shows off the edges and constraints of the human body but he also demonstrates the utility and sensuality of partnership in the same gesture.