

THE END IS THE BEGINNING

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Opening: Friday, November 29, 2013, 19h - 22h

Closing: Saturday, January 18, 2014, 19h - 22h

Exhibition: November 30, 2013 – January 18, 2014

The Wand (Soutterrain, i.e., Grotto)

Open by appointment: 0049 17698202241 **or** 0049 1773681840

Curated by Ana Sanchez de Vivar and Melissa Steckbauer

Featuring: AnimalNacht, Marion Auburtin & Benjamin L. Aman, Sergio Belinchón, Barbara Breitenfellner, Damien Cadio, Konstantino Dregos, James Edmonds, Leif Elggren, Juliette Fontaine, Thierry Fournier, Marc Freeman, Daniela Fromberg & Stefan Roigk, Juan Garaizabal, Agnès Geoffray, Stefan Kaminski, Laura López Paniagua,

Marta Marcé, Myriam Mechita, Irina Novarese, Leandro Quintero, Jean-François Robardet & Simon Hitziger, Ruben Rodrigo, Bosse Sudenburg and Santiago Ydañez.

What we call the beginning is often the end. And to make an end is to make a beginning. The end is where we start from.

--T. S. Eliot

The Wand proudly presents the newest initiative by AURIGA.co, an exhibition co-curated by Ana Sánchez de Vivar and Melissa Steckbauer. Considering the title, The end is the beginning, we enter a field of transformation as these terms –the beginning and the end– are intimately linked and in some cases even synonymous. The end, a highly abstract word, denotes a conclusion or a point of time in which an action, life, or phenomenon is completed. This concept combines the idea of beginnings in their specificity, the beginning of new life, a move to a new place, or may denote an act which is both source and genesis. This exhibition thus reflects the state of change, transformation, or metamorphosis that transfers the association of both ideas.

The artworks, with their black and grey colors and deceptive modesty, introduce the spectator to an atmosphere of shadow and gloom. Taking black and grey to be symbols more than colors, the usual roaybiv spectrum becomes secondary and rarely appears at the beginning of this exhibition. Nevertheless, as we travel through the different spaces of the gallery, a gradual flickering of colors turn up, providing hints at their expository purpose. The initial feeling of an hermetic language vanishes and becomes evident as an attempt at transmutation, an offer made to the senses of the viewer.

The question of transformation is intrinsic to the artist, who is released from the shapes of the Nietzschean camel and lion in order to perform as a child; they may play at creating new values and their will is active as they play. Furthermore, it is not enough to understand the world–as a means in itself–, we must transform it. To that end, learning acts as the primary and essential step towards a change. In order to learn we must first experience. The characteristics of our own epoque emphasize the crisis of experience. ‘Experience’ can be understood in different ways, some of which are shown through the artworks by means of (anti-)representation or appropriation: from the epistemological perspective, bound to sensory information and its possibilities or as extensions of

experiences as a time-bound process; either as historical or personal memory; or finally, as tradition in relation to cultural and social practices.

Ana Sanchez de Vivar is an independent curator and the founder and director of [Auriga.co](#).

[Melissa Steckbauer](#) is a visual artist and the founder and director of [The Wand](#).

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