

Gentle Destructions

Gentle Destructions is a duo exhibition by Berlin-based artists Keren Shalev and Zorka Wollny. The show is one of the two events premiering the public program at FLUGWERK, a newly created art and theater-oriented studio at Fabrik Osloerstraße in Berlin-Wedding.

Both artists take this invitation as an opportunity to initiate a dialogue based on a common way of addressing space, audience and material. Shalev and Wollny selected two pieces each related to the aesthetics of postindustrial constructions; interested in *what is being left* (Shalev) and *what has been lost* (Wollny). This common vocabulary of complementary yet antagonistic movements constructing and deconstructing the materiality of the space and its resonances is the point of departure for this collaboration. The artistic outcome posits an internal tension between a caring aesthetics of display and the minimalism of the four selected pieces, as a counterweight to the oppressive and monumental scale of the topic they are addressing: a struggle against structures of power. A synthetic and poetic exercise of proportion between body scales going beyond the material tissue of the heavy industry and social structures, standing for fragility, ephemerality and sensorial beauty. Through the use of wax (Resonance Assembly), meditative organic drawings (Zaun in Schichten), and fragments of text (Ophelias), the artists interrogate physical and psychological processes of erosion and distortion attached to the memory (an absence) of the space and the self.

Paz Ponce

Saturday, April 22 at 20:00 - Vernissage

Sunday, 30 April at 17:00 - a lecture by Paz Ponce
and the theater piece “Die Geschichte der Zukunft” at 20:00

Thursday, May 4th at 18:00 - a discussion panel with both artists and philosopher Abbed Kanoor.

FLUGWERK

Fabrik Osloer Strasse e.V., Osloer Str. 12, 13359 Wedding,
Pankstraße U8, Tram Osloer Str./Prinzenallee
Aufgang C, 3 Floor

Resonance Assembly. Composition for factory - vanishing record, 2014

Zorka Wollny

The concert, originally composed for ten musicians and abandoned factory (Malzfabrik/Südkreuz) is presented on hand-made, fragile record. Every time the record is played the sound gets more distorted. As the subject of the concert itself was the factory's quiet erosion. The documentation of the piece brings the temporality of the project even further.

Zaun in Schichten, metal, wood and tape, 340 x 200 x 150cm, 2016

Keren Shalev

The work is an installation which ranges between resemblance to the actual object - a fence spread in the space on several layers, and an abstract drawing in space. The entire work is built mainly with an L profile. Each layer is standing by itself as a simple, balanced, clear declaration, and at the same time, completes all other layers to an entire composition of unambiguousness, explicitness, and fragility. The aim of this work was to express the complexity in the action of putting a separation between oneself and the other, by describing the dismantlement of that action to its components and stages, and by relating to the physical presence to the viewer.

Ophelias. Iconography of Madness - video 50 min, 2012

Zorka Wollny

In one place, at the same time, eleven Ophelias met eleven ways of experiencing and playing the role, eleven actor performances. In the empty space of an Art Museum, eleven actresses who have played the role of Ophelia in theater productions of Shakespeare's Hamlet performed the final scene of madness. The joint appearance of the actresses, arranged by Zorka Wollny, was a performance in which different interpretations of the classic role created an image of female madness. It was an event on the edge of theater and visual arts. In Flugwerk we present the video documentation from this Project: *The Museum Theater, video 20min, 2013*. Documentation of the performance in Museum Abteiberg, Mönchengladbach.

Untitled, graphite and charcoal on paper, 152 x 153 cm, 2013

Keren Shalev

The large scale drawing functions as a flat vision. It is a vision of an exposed phenomenological structure, occurs in the space where the viewer is in the present, and addresses one's physical and visual experience of oneself and the world. The method of the work is based on an expressive drawing which intends to carry out physical and mental structures and imageries.

*Two ear protectors are provided to allow the viewers to experience and alternative arrangement of the self with the outer world, as a respond to the audio dimension existed; disconnected, isolated, in "a bubble", and to increase the focus on the forms, scales, and materials of the exhibited works and the surrounding.

Zorka Wollny (PL) creates acoustic compositions for institutions, factories, and empty buildings.

Her works were shown at the most prestigious institutions of contemporary art in Poland and abroad (e.g., at CTM Berlin or ICI London).

Keren Shalev (IL) works with installations and drawings. Her work relies on a body scale and sense of material and examines how given structures and aesthetic arrangements shape our experience of Being. She exhibited widely in Germany, Israel, as well as in Romania and Spain.