

1 **Bestruktion**, stage III – a round trip through the
2 exhibition in >top project-space

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4 by Ricarda Wallhäuser

5

6 *An exhibition about: The construction, destruction,*
7 *deconstruction and reconstruction of the ideas, hopes and*
8 *dreams of the human being.*

9 With these words begins the concept of the show
10 »Bestruktion, stage III« by artist initiative Studio 44,
11 Stockholm. The exhibition took place in September 2018 at
12 >top project-space in Berlin-Neukölln.

13 What might »Bestruktion« be? Not only in art: our
14 activities are constantly changing the world. Avoiding action
15 is not an option, everything will leave traces, even our breath
16 changes the air. Each step is part of an eternal dance, takes its
17 space and makes the other dancers interact.

18 Jannike Brantås, Rikard Fåhraeus, Kate Koivisto Wheeler,
19 Kjell Hansson, Susanne Högdahl Holm, Monika Masser,
20 Helena Norell, Katarzyna Piorek and Alexandra Skarp are
21 doing their moves in >top project-room. The viewer might
22 choose a countermove in mind – depending on one's personal
23 repertoire.

24 I follow Kjell Hansson's yarn-installation »Teleportation«
25 inside the space. Threads are spanned over head from a tree
26 vis-à-vis the gallery to one window of the space, like
27 radiances. As a humorous comment on these dynamic and
28 yet fragile filaments, Kjell has put the word »Boom« on the
29 window, a soft explosion, made of textile balls, fastened to
30 the glass.

1 Entering the space, I see sketches that Kjell did in the
2 process of creating paintings. The paintings are not shown.
3 The creative boom trails off into the unknown. We have to
4 finish this journey for ourselves – and I start by following the
5 path of this exhibition.

6 Right next to Kjell's drawings, other threads are stretching
7 over a city map of Berlin. Rikard Fåhraeus and Kate Koivisto
8 Wheeler are exploring the city, taking pictures of details that
9 catch their eyes and install their discovered treasures on the
10 wall. They communicate through this »BeQuest«, have a
11 poetic exchange. What is it, that makes a place special?
12 Every spot in a city offers endless picture-options. Regarding
13 social media, pictures of places tend to resemble each other.
14 Is everything covered by a mask of expectations? Is the artist
15 the explorer that has to break through that mask? Kate's and
16 Rikard's collaborative work is flanked by two individual
17 pieces: a sculpture by Rikard, a portrait of Kate and himself,
18 done before they met in person. Picture of expectation? Kate
19 collected stones on her quest and wrapped them as precious
20 little presents. What do we find on our paths through the
21 unknown, hidden in beauty?

22 For our own quest, Katarzyna Piorek gives us »The Point
23 of View«. We have to climb up an insecure ladder to reach
24 her piece – a box with a hole in it. Peeking through, we meet
25 another eye, staring back at us. A video of the artist's eye. Art
26 is an insight to another person's perception. The chance to
27 pick a grain of external experience. In this case, there is a
28 short moment of shock, being confronted with this eye
29 mirroring my view. The artist installs a subtle contact with
30 the audience asking about perception.

1 Monika Masser places, in front of the eye, one more sense
2 organ. The form of her sculpture reminds one of a human ear.
3 Several roundish elements inside this ear could also be
4 snakes: the artist was thinking about these animals, when she
5 started her work. One might also think of the Greek
6 amphitheatre and its half-round form. But there is nobody on
7 stage, and the ear has no opening, where sounds could enter.
8 We have to drill deeper with our thoughts and create that
9 possible sound, listening to the waves.

10 On the wall to the right of Monika's »Inner Current«,
11 Helena Norell shows her video work »Sequences« in which
12 she animates everyday objects. Telephones have sex and
13 lamps dance through landscapes. In the world-theatre,
14 everything is an actor. Humankind constantly copies itself by
15 creating objects. The telephone resembles an ear, the lamp an
16 eye. Man-made things are satellites of human abilities.

17 Turning away from the video screen, you meet a strange
18 animal. Alexandra Skarp created an installation, »The Animal
19 / Djuret«, inspired by a drawing of her son. Flat boards from
20 plywood suggest depth through colouring effects. Boards
21 certainly have a depth, even in their flatness, but not the one,
22 that Alexandra suggests. Imitation, creation, and a cheat on
23 both are combined here. Turning to the big shop-window of
24 the space, I find delicate, drawn structures on transparent
25 paper, installed on the window surface. Jannike Brantås work
26 »Fungus, Mykorrhiza, Root« symbolizes network-structures
27 in nature. The complex symbiotic interactions in plant
28 systems are one of the most fruitful analogies of exchange.
29 Information in that surrounds us – we do not understand.

30 Next to the window, on the floor and up the wall, Susanne

1 Högdahl Holm confronts us with the contrary of exchange:
2 the border (in her work: »Tell – about borders and
3 territories«). On honeycomb-shaped cardboard plates she
4 painted silhouettes of countries, human territories. They stand
5 for the urge to protect one's own resources through
6 separation. A paradox of human existence: on the one hand,
7 humans want to protect their possessions and thus create
8 enclosures to hide in. On the other hand, the enclosure will
9 not provide your needs forever. One will always have to
10 leave the cave to survive. Friedrich Schiller, whose play
11 »Wilhelm Tell« Susanne Högdahl Holm interweaves with the
12 pictures of political territories, uses the story of the Swiss
13 freedom fighter Wilhelm Tell as a symbol. The play informs
14 the reader about an option. Received from across the border.
15 What will be the effect? Thinking about this, I get back to the
16 door of the space, where I follow Kjell's yarns again,
17 reaching out of the territory of this art-space.

18 »Bestruktion« gives us some sensitive and smart signs,
19 that there is no way back, once the umbilical cord is cut. *The*
20 *passage eternally from what was to what will be.*

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