

Marit Wolters

Everything That Is Solid Dissolves Into Air

'Reality favors symmetries and slight anachronisms.'

- Jorge Luis Borges

Marit Wolters's installation *Everything That Is Solid Dissolves Into Air* at the Austrian Cultural Forum New York is an invitation to reflect on how the perception of change affects our imagination of what is still possible to be realized, for us as individuals and as a collective, in times of precariousness and emergency.

Ascents and failures, encounters and disruptions, a hesitant structure, a metaphor of our time. Like every metaphor, the installation suggests making something visible. In this case, the relation between fragility, movement, and an ethereal base envisions a social structure where each component is taken into account.

By breaking up standardized methods of processing and assembling materials and focusing on the transformative potential that is established in relational processes that stem from issues of vital importance such as migration, the Vienna-based artist questions multiple and intensified mechanisms of exclusion/re-inclusion.

Wolters's aesthetics is constituted by the use of materials and methods that are known from the construction industry: aerated concrete sculptures and reinforced steel structures are created in a dialectic process of assembly and disassembly. In her sculptures the potential of collapsing is present, often exploited, sometimes endured in the process of demolding and reformulating new assemblages. What is assumed and perceived as given becomes fragile and fragmentary, an operation that enables the constitution of meaning, a potential *Spielraum* in which new perspectives and interrelations are within reach.

The fragile and ephemeral constructions, interstices of sculpture, architecture, and landscape, are in constant dialogue with the site they are taking over without, however, ignoring the spectator's role. The pieces, first confronted by the visitor, become vectors for the constitution of the gaze, and this confrontation necessarily implies a historical and ideological position.

The installation establishes a dialogue with the viewer marked by harmonic progressions and encounters, generating a sensation of narrative in suspense. The structure, in its architectural form, dominated by marked tensions and apparent rigidity, requires close observation from multiple

perspectives, inducing both fragility and a subtle disturbance, creating spun micro-histories not exempt from criticism and vindication.

The exhibition room is articulated through the body's presence, with its movement and pauses, configuring images and events intimately related to the architecture of the artist's imagination. The sense of theatricality that the piece possesses unleashes an attractive and ambivalent tension, questioning certain sculptural parameters such as movement and intervention.

Stirring a state of suspension, *Everything That Is Solid Dissolves Into Air* allows us to overcome the real throughout a dissonant and asymmetric view regarding use value and aesthetic value, in a poetics that encourages dialogue and reflection about the challenges of our time.

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