

A WINDOW, A FLOOR,
CREDIT CARDS, A BENCH
Anna-Sophie Berger,
Lukas Müller, Virginia Overton,
Augustas Serapinas
→ Unit 4 Huntingdon Estate
Bethnal Green Rd
London E1 6JU
17 May – 23 June 2018

Emalin is pleased to announce *a window, a floor, credit cards, a bench*, a group exhibition with works by Anna-Sophie Berger, Lukas Müller, Virginia Overton and Augustas Serapinas.

The theory of 'creative destruction' - popularised by the American-Austrian economist Joseph A. Schumpeter in his 1942 publication *Capitalism, Socialism and Democracy* - posits that innovation sustains the evolutionary process of modern capitalism through destruction. According to Schumpeter, that which is radically different deconstructs existing economic configurations, allowing freed resources to be redeployed elsewhere. These processes - simultaneously destructive and generative - occur not by relations external to the existing order, but those inherent to it: "the process of industrial mutation that incessantly revolutionizes the economic structure from within, incessantly destroying the old one, incessantly creating a new one." (1)

As a concept, creative destruction has spilled beyond the economic field by offering a seductive framework for thinking about the regeneration of culture and society more generally. Emphasising the individual's ability to disrupt and rearrange, this form of destruction occasions an opportunity for a productive messiness: as an evolutionary process, it is constituted by fluctuating equilibria that continually reshape and displace the status quo.

Thinking alongside these ideas, *a window, a floor, credit cards, a bench* looks at the act of dismantling and rebuilding as a potentially resistive gesture. How can deconstructed and reconstituted work be thought of as enacting a socially deformative force? Materially these works engage and are comprised of an existing surplus: urban debris, lost and unclaimed everyday objects or architectural fragments. They represent something discarded, now refunctioned into something meaningful. As such, they can be thought to undermine the system from which they originate and in doing so present themselves as consequential - as a vantage point for thinking about detail in terms of relationality between part and whole. Moving away from absolute claims of total annihilation and rebuilding a better world on the rubble of the past, these works open up an intermediary space where the details of the past find themselves reconstellated in the present.

(1) Schumpeter, Joseph Alois. *Capitalism, Socialism and Democracy* (1947): 83

CLOCKWISE FROM DOOR:

Lukas Müller, *Tourist*, 2016 / metal, industrial foam, credit cards, 76 x 11 x 11 cm

Lukas Müller, *Identification*, 2016 / metal, spray paint, zip tie, ID card, 10 x 10 cm

Augustas Serapinas, *Late Autumn in Magūnai*, 2018 / reclaimed wood, stained glass
228 x 205 x 16 cm

Virginia Overton, *Untitled (floor / subfloor 25)*, 2014 / wood, 63.9 x 77 x 4.2 cm

Virginia Overton, *Untitled (floor / subfloor 27)*, 2014 / wood, 43.5 x 124.2 x 4.6 cm

Virginia Overton, *Untitled (floor / subfloor 15)*, 2014 / wood, 76.9 x 55.5 x 4.5 cm

Centre:

Anna-Sophie Berger, *The kids are alright*, 2016 / wood, steel, paint, 25 x 220 x 50 cm

Anna-Sophie Berger (b. 1989 in Vienna, Austria. Lives and works in Vienna) studied at the University of Applied Arts Vienna. Solo exhibitions include *The Fool At Sea*, JTT (New York, USA. 2018); *new words*, Galerie Emanuel Layr (Rome, Italy. 2017); *Places to fight and to make up*, MUMOK (Vienna, Austria. 2016). Recent group exhibitions include *Ars Viva 2018*, S.M.A.K. (Ghent, Belgium. 2018) and *The summer vocation of a teenage bee*, Contemporary Art Centre (Vilnius, Lithuania. 2018).

Lukas Müller (b. 1986 in Kassel, Germany. Lives and works between Frankfurt am Main, Germany and Brussels, Belgium) studied at the Kunstakademie Düsseldorf under Albert Oehlen and Andreas Schulze. Solo exhibitions include *Die lange Weile* (with HC), Lucas Hirsch (Düsseldorf, Germany. 2018); *Panorama Boa Vista* (Porto, Portugal. 2017); *Charge*, Coalmine (Winterthur, Switzerland. 2016); and *Lukas Müller*, Lucas Hirsch (Düsseldorf, Germany. 2016).

Virginia Overton (b. 1971 in Nashville, TN, USA. Lives and works in Brooklyn, NY) graduated from the University of Memphis, Tennessee. Solo exhibitions include major presentations at The Martha and Robert Fogelman Galleries of Contemporary Art (Memphis, USA. 2018); Museum of Contemporary Art Tucson (Tucson, USA. 2017); White Cube (London, UK. 2016); and Kunsthalle Bern (Bern, Switzerland. 2013), amongst others.

Augustas Serapinas (b. 1990 in Vilnius, Lithuania. Lives and works in Vilnius) studied at the Vilnius Academy of Arts. Solo exhibitions include *Blue Pen*, David Dale Gallery (Glasgow, UK. 2018); *Four Sheds*, Fogo Island Arts (Newfoundland, Canada. 2017); *Housewarming*, Emalin (London, UK. 2016). Recent and current group exhibitions include *Give Up The Ghost*, Baltic Triennial 13 (Vilnius, Lithuania. 2018); *Everything Was Forever, Until it Was No More*, RIBOCA1 Riga Biennial of Contemporary Art (Riga, Latvia. 2018); and *How To Live Together*, Kunsthalle Wien (Vienna, Austria. 2017).

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For further information please visit www.emalin.co.uk, email us on info@emalin.co.uk or call on +44 77 9464 5380.

Gallery opening hours: Wed-Sat, 11am-6pm and by appointment.