

MAGNUS MÜLLER TEMPORARY: SABINE GROSS

WEBSITE

www.magnusmuller.com

E-MAIL

office@magnusmuller.com

PHONE

+49 30 3903 2040

CONTACT NAME

Sönke Magnus Müller

REPRESENTED ARTISTS

Christoph Draeger

Ellen Harvey

Chris Larson

J. MAYER H.

Jenny Rosemeyer

COVER

Sabine Groß

Drama #1

2009

acrylic resin, lacquer

80 × 73 × 49 cm

INSIDE

Sabine Groß

Found

2008

Acrylic Resin, Glaze, Wax

66.9 × 6.8 inch

RIGHT

Sabine Groß

Untitled

2008

Lambda print on aluminium,

UV protection sheet

18.5 × 35.4 inch

What Carl Andre writes about his *Squares*, created in the 1960s, is taken word for word by Sabine Gross in her extensive floor-piece *Found* (2008). From the minimalist metal plates that fit together in Andre's work to form a spacious square, here there remain only rusted fragments with flaws and jagged edges. Or so it seems. The artwork is in disarray, having lost its ideal form, and all that is left is a remnant, a fragment in which time itself has left its mark. If we trust this outer appearance then Carl Andre's works comprise exactly what Sabine Gross so drastically implements in her sculptures, "the work becomes its own record of everything that's happened to it."

Sabine Gross ventures into new territory with *Found*, a sculpture that appears destroyed and condemned to decay. She proposes the idea that a contemporary art work of historical significance is being discovered in a new cultural context at some time in the future and presented as an archaeological find. The question arises as to whether the alienated object still corresponds to what we ascribe to it and to what extent our own perception changes in the process.

While Duchamp was concerned with transforming an object of utility into an exhibit in order to make it visible as a work of art, Sabine Gross fragments this art object, which for us has already become an icon, and pretends to return it to its original context of mundane plumbing. Ultimately, the object reveals itself to be an artistic production, thus proving that it is a construction just as the idealised form itself.

With her art that looks at art's reception, Sabine Gross formulates a remarkably confident and critical treatment of established artistic positions, which meanwhile include radical, antimodernist statements such as Dada and Anti-Form. This stance reveals a very current, contemporary perception of art that considers the artwork's myth to be construction and portrays it as such.

Sabine Gross succeeds with her sculptures in holding our glance and making it sensitive to the mechanisms of art history that clothe artworks in a myth that superimposes and naturalises their actual statement and creation.

by Andrea Jahn

