

SABINE HORNIG

BARBARA THUMM

Sabine Hornig reconstructs architectural spaces, entrance ways and exteriors finished with stucco inside and out. Displaced within the gallery context they reference both the anonymous, formal nature of urban landscapes as well as the complexity of our relationship to such built environments. Suggesting a global architecture of banality, these one-to-one scale models stand as abstracted symbols for our shared conception of "city."

The two works on view are based on photographs of buildings taken in Berlin and Los Angeles, but removed from their real-world

R E V I E W S

settings they speak articulately about the homogenous nature of the (post)modern international city. They serve as prototypes for an architecture stripped of national or social identity. A metaphor for the destabilizing experience of such an architecture, to cross through one of Hornig's doorways would mean to find oneself once again outside. Scribbled across a wall of Plattenbau (Bosna), the reconstructed threshold to a pre-fabricated housing block in former DDR Berlin, is a scrap of graffiti transferred from the existing building onto its sculptural twin. This single loaded word, "Bosna," serves as a reminder that this is a place not virtual but real, and which has been touched by lived human experience.

*Rauhputz Forest* is composed of two components: an inset door to one side and an adjacent storefront window which has been replaced by an opaque photographic transparency of a forest in which we see ourselves reflected. Set into the photograph is an image of the sculpture itself; the superimposition of an "inauthentic" structure onto what we perceive as a natural environment. While the visual flatness of the closed door contradicts our understanding of doorways, the perceived depth of the forest is only illusory. Hornig's work, then, is as much about how we perceive architecture and what personal and cultural associations we project onto it as it is about architecture itself.

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