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REVIEWS



Above: Sabine Hornig: *Landscape*, 2006. Courtesy: the artist and Tanya Bonakdar Gallery, New York. Below: Hans Haacke: *Denkzeichen Rosa Luxemburg, Berlin*, 2006. Courtesy: VG BILD-KUNST, Bonn

NEW YORK: TANYA BONAKDAR  
GALLERY

SABINE HORNIG: GEBILDE

30 November 2006 – 6 January 2007

[www.tanyabonakdargallery.com](http://www.tanyabonakdargallery.com)

Occupying the liminal space between photography and sculpture, Sabine Hornig's third solo show tests the boundaries between image and object. The formally meticulous exhibition begins with three photographs of abandoned architectural sites entitled *Window with No Floor I* (2006), *Window with No Floor II* (2006), and *Window with No Back Wall* (2006). In these unconvincing images of partially destroyed urban locations, Hornig stresses the threshold between interior and exterior space by representing both dimensions. The photograph's surface, which is also the façade of the window through which the viewer is gazing, is transformed into a type of screen, which both reflects the viewer's position outside the space and acts like a passage to an undetermined space within. This doubling destabilises the viewer's perception and points to the uncertainty of vision. It also evokes the title of the show, 'Gebilde', a German term formed by bringing together the words 'construct' and 'image'.

Indeed, as the sculptures in the main gallery suggest, Hornig is interested in exploiting the fine line where three-dimensional objects and two-dimensional images collide. *Tin Hut* (2006) is a narrow steel rectangular box connected to a transparent screen

that depicts a waste landscape. Part object and part image, this hybrid assemblage suggests the volatility of aesthetic categories. *Landscape* (2006), a large folding screen made up of five Plexiglas sections framed by steel, extends this interrogation: the 'windows', which the viewer can look through, also function as supports on which the image of a giant landfill has been imprinted. By obscuring our vision with mountains of waste, Hornig parodies the traditional notion of a painted landscape.

Hornig's larger project seems to be the reconfiguration of the relationship between the viewer and the art object within the exhibition space. By playing with the limits of sculpture and photography, she is on her way to creating visual forms that demand new modes of physical and perceptual interaction.

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