

## Sabine Hornig

*„In the photographic works of display windows, the reflections bring the layers behind the viewers to the fore, altering the vanishing point in the image. This visual barricade is like a virtual curtain – it resembles that which can be in one's way in the process of remembering, or which instead can reopen something: namely then, when the curtain becomes permeable.“<sup>1</sup>*

The motif of the window has always inspired artists in very diverse ways. Thereby the view from an interior room onto the framed world has been taken up, just as has the view from outside into an enclosed, generally private space. In Sabine Hornig's work it is generally the large, reflective surface of a display window that becomes an artistic intersection of outer and inner space, thereby visualizing diversity and simultaneity, and repeatedly astounding viewers with a depiction of multiple layers. The large-format pieces each suggest a space which, however, always proves to be just fictional. Hornig presents pictorial space that can only be created photographically, in which outer and inner space overlay one another, and coalesce into a single pictorial level. In concentrating on the subject of a reflective pane of glass, the artist takes up two of photography's most instructive metaphors to date: mirrors and windows.<sup>2</sup> The mirror thereby stands for self reflection, and the window for knowledge of the world. The production of each photo using a large-format Diasc process expands one's perception of the images by adding the dimension of self-reflection: Viewers can not only look into the work and attempt to separate the individual layers, but are also reflected in the highly polished surfaces, and thereby often become part of the picture themselves. Hornig's works are created using the tools of photography, sculpture and installation. They play with familiar image types, but always achieve additional dimensions of perception. Thus at first glance the twelve-part work *"Untitled (Shadow), 2012"* can appear to be a transom window, but on closer inspection one can see its composition out of identically-sized individual parts. The motif of light and shadow suggests a real situation and spatial depth, but then refers back to the work's twodimensionality. In the newest sculptural works this ambivalence between space and surface, apparent reality and artistic composition is intensified yet again. The scaled-down display space here also becomes an individual epistemic space for the viewer.

Ulrich Rüter (translation Sean Gallagher)

Sabine Hornig (b. 1964) studied in Berlin and Kent, has had scholarships from India, New York and Los Angeles, among other places, and teaches as guest professor in Karlsruhe, Berlin and Kiel, also among other places. She lives and works in Berlin.

<sup>1</sup> Sabine Hornig, quoted from: Exhibition catalogue "Fresh Widow. Fenster-Bilder seit Matisse und Duchamp" (pub. Kunstsammlung Nordrhein-Westfalen, Düsseldorf), Ostfildern 2012, p. 257.

<sup>2</sup> This was the title of the legendary exhibition in New York's Museum of Modern Art. See John Szarkowski, "Mirrors and Windows", New York 1978.