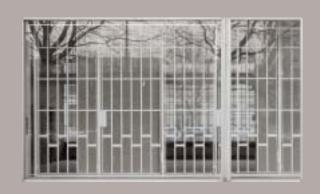


Window III, 2000. Chromogenic color print, 49 x 86" (124.5 x 218.5 cm). Courtesy the artist, Tanya Bonakdar Gallery, New York, and Galerie Barbara Thumm, Berlin









Above: Details from Projects 78: Sabine Hornig at MoMA QNS, 2003. Color transparencies mounted on glass, each 59 x 101 or 59 x 106  $^{1}/_{2}$ " (150 x 256.5 or 150 x 270 cm). Courtesy the artist, Tanya Bonakdar Gallery, New York, and Galerie Barbara Thumm, Berlin

The experience of walking past a storefront window is familiar to us all.

The experience of walking past a storefront window is familiar to us all. We are meant to admire the goods on display behind the window, but we can be equally awarier of the glass isself, cirt. Fingerprints, and strateless all draw our alternion away from the interior of the store to the surface of the plane that separates us from it. In addition, we may notice or offection of ourselvos or of other passessibly, so that the windows come to serve as mirrors in which we evaluate half, posture, or gait. These overfapping images are not particularly difficult to interpret—we instructively sort out the three and focus on the one we want stance. Homisty shorting-passes are not particularly difficult to interpret—we instructively sort out the three and focus on the one we want stance. Homisty shorting-passes are not particularly difficult to interpret—we instructively sort out the three and focus on the one we want stance. Homisty shorting-passes are not particularly difficult to interpret—we instructively sort out the three and focus on the one we want stance. Homisty shorting-passes are prefetcy level were the reflection of the real (gallery) space on the surface of the window and in farmer the resonance in the real case of the mine of the work. For Projects 28, Horrigh has that a wall that bleests the stoping gallery, into which with has the since to manages to the respect windows of altandows of altandows of the surface of the surface of the windows caulid parcially as the stance of the surface of the surface of the windows caulid parcially as the stop of the surface of the windows caulid parcially the site in mines to the surface of the windows caulid parcially the site in mines are passes of space in the intrastillation. The images are prefetcy levely so that has the value of the surface of the windows caulid parcially the site in mines of the surface of the windows caulid parcially the site in mines of the surface of the windows caulid parcially the site in mines of the surface of the windows caulid parcially as

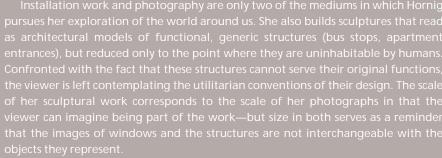
Invite confusion between the real and depicted spaces, facilitating the viewer's incorporation of him- or herself into the work.

Hornig's conceptual approach to defining the edges of her photographs contrasts with Atget's use of elements such as window frames and facades to define the composition. In the essay "Inside the White Cube," which first appeared as a series of three articles in Artforum in 1976, artist and writer Brian O'Doherty traces the development of edge-awareness and its impact on the way works of art are framed and exhibited. He points out that "the classic package of perspective enclosed by the Beaux-Arts frame makes it possible for pictures to hang like sardines. There is no suggestion that the space within the picture is continuous with the space on either side of it." He notes that with photography, where the definition of the edge is one of the primary artistic choices, "the best early photographs reinterpret the edge without the assistance of pictorial conventions. They lower the tension on the edge by allowing the subject matter to compose itself, rather than consciously aligning it with the edge" (and Atget's work clearly falls within this category). He then observes, "Through the [nineteen] fifties and sixties, we notice the codification of a new theme as it evolves into consciousness: How much space should a work of art have (as the phrase went) to 'breathe?'" Hornig's work belongs to this context-sensitive era, with the placement of her transparencies being fundamentally linked to the space in which they appear.

Despite the perfectly squared view of each of her storefront windows, Hornig is notably absent. Interested in the role the viewer plays in her work, how the viewer's own reflection both adds to and complicates his or her understanding of the images, she considers any reflection both adds to and complicates his or her understanding of the images, she considers any reflection of the photographer and his or her camera and tripod to be a distracting element that interferes with



Above and top right: Installation view and schematic drawing of Orange Facade at Galerie Lukas + Hoffmann, Cologne, 1995. Photo: Andrea Stappert





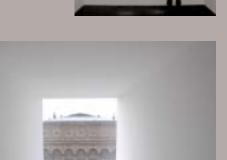


objects they represent.

Hornig's project at MoMA ONS is an expression of her ongoing interest in artistic interventions that are specific to a given space. In one early example of her installation work, *Orange Facade* (1995), she constructed a cube that fit within the walls of the Galeric Lukas + Hoffmann storefront space in Cologne—while it shared most of the gallery's facade, it was slightly smaller at the sides and in the back. It was into this cube that the visitor entered, little knowing that he or she was not entering the gallery proper. In the top right corner of the back wall, which Hornig painted orange, there was an opening onto an impenetrable darkness, providing a clue that the gallery had been modified. It was only by entering the cube and attempting to peer through the opening at the back wall that the viewer became aware of the fact that he or she was enveloped by a space of the artists creation, and had thus become part of the work.

Another of Hornig's installations, *Window*, was shown at the Hamburg Kunsthalle in 2000-01. Hornig built a wall that blocked seven of the nine preexisting window sections, leaving two deep openings with a view of the old Kunsthalle. This intervention, which rendered the proportions of the wall and windows "suddenly more domestic," alluded to the mass-produced apartment buildings in her sculptural work. The Interior gallery wall in which these openings appeared was treated with a rough, greenish, stucco-like material similar to that which she often uses for her sculptural pieces, and between the openings she placed a motion-sensitive light to soften installations, but also to her project at MoMA ONS, which is intended to be encountered from both sides of the space. The museum visitor plays a critical role in activating the space, without which action the work would not be complete—and again, this like into Hornig's photographic work, in which the reflection of the viewer completes the layering of real space that mirrors the layers of depicted space.

At MoMA ONS,



Above: Installation views of *Window* at Kunsthalle Hamburg, 2000-01. Photos: Ottmar von Poschinger and

Biography Sabine Hornig (German, born 1964) lives in Berlin with her husband, Johannes Schütz, and their one-year-old daughter Lila. She received her B.A. and M.F.A. from the Hochschule der Künste, in Berlin. Hornig was winner of the Karl Schmidt-Rottluff Stipendium in 1998, among other awards, and from 1999–2000 was a participating artist in the P.S.1 International Studio Program, in New York. Hornig's work has been featured in several solo exhibitions, most recently in New York (Tanya Bonakdar Gallery, 2002); in Berlin (Galerie Barbara Thumm, 2000; Wiensowski & Harbord, 1998); and in Malmö, Sweden (Malmö Konstmuseet, 1996).

Grateful thanks are due to Sabine Hornig; to Larry Kardish, who oversees the Projects series at MoMA; to Tanya Bonakdar, for her assistance in making this project a reality; to Agnes Gund, for sharing my enthusiasm for Hornig's work; and to Claire Corey, Peter Galassi, Cassandra Heliczer, Jerry Neuner, Ed Pusz, Eva Respini, Mari Shinagawa-Thanner, Jennifer Wolfe, and Carlos Yepes for their invaluable help on the

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Untitled, 2002. Chromogenic color print, dimensions variable. Courtesy the artist, Tanya Bonakdar Gallery, New York, and Galerie Barbara Thumm, Berlin





projects 78 Sabine hornig

**July 17-September 8, 2003**