



Sabine Rosenberger, F/A Talon 2, 2009, Öl auf Fotografie, Alu-Dibond, 29,0 x 41,5 cm

SABINE ROSENBERGER Luftschlösser

September 11th-October 17th 2009

P R E S S R E L E A S E

In Sabine Rosenberger's (1973) work, the world with its visionary ideals of perfect technology and weaponry is out of joint and alienating. Material representatives of power and force are rendered into agents of infinite fragility and solemn facileness. It is the perfect form of destructive materiality that appeals to Sabine Rosenberger, the original purpose is destabilised by the use of ornamental aesthetics, and by dispossession of the objects' intention and signification. The decorated fighter jet presents itself in majestic grandeur, as proud as a queen, of whom it is impossible to avert one's eyes; literally, it appears to flaunt the positive dignity of its new order. Forgotten is the former realm of secrets and opacities. The highly-developed Stealth-technology, once being a means of attack, impossible to detect, nearly invincible and indiscernible on the radar; now, the jet presents itself diverted from its intended use, as a novel object full of aesthetic pride, and reticent desire to be demonstrated to the world. Her preoccupation with distorted order can also be found in her glass sculptures. In Rosenberger's work, technical forms, missiles, and high-tech jets made out of "invisible" and fragile glass complete the subversion of its original functionalities; simultaneously they become dwellers of the aesthetic realm of her castles in the air.