



Maruša Sagadin Tschumi Alumni

Sagadin works with form. Excised from life, abstracted, fragmented, refigured, provided here and there with sound, various surfaces are assembled into three-dimensional sculptures. In many ways, however, they remain utilitarian objects. Remnants of architecture and everyday life are fashioned for use upon a social stage, made of fiber cement panels, or wood, with words and characters, images, colors, neon tubes, etc. The implied narratives do not always mesh with one another; they often remain unsmoothed and suggest a certain rawness. The engagement with form, with formal development, is at the same time also always an engagement with meaning. Of interest here, however, is less the apolitical, the aloof, and the exquisite, less the delicate balance between writing and thought; rather more the “little form”¹ – in other words, the vulnerability of conceptualization, which asks how meaning emerges, but not what the meaning represents. Maruša Sagadin’s art harvests the contemporary in life because she believes that art must address the present. She runs through the streets of Vienna in the guise of a pseudo-rapper toting a giant boom box (MC for you vor Ort, 2012), or appears as a caricature of public speaking (Sehr gern modern, 2010), or, in Novi Sad, playfully asks: Am I Motörhead or Talking Heads? (2011). She communicates, perhaps, in her appropriation of role models (Meine Chefs Wir Chefs, 2011); she symbolizes, perhaps, a self-empowerment through distortion and self-magnification in Meet the Residents (Brothers and Sisters, Freundschaften gibt’s nur auf Augenhöhe, 2014). Above all, she establishes connections by joining pretense to materiality; that is, by linking societal appearances with their material constraints. In doing so she displays an equally subversive and effortless devotion to “the bluff or usurpation of social identity which consists in anticipating ‘being’ by seeming.”² Language and phrasing ultimately play their part in her work, which is also musical and pop-oriented and happily post-postmodern.

Text: Excerpt from Dirck Möllmann, „Maruša Says Public Space Is a Dirty Dog“, published at Maruša Sagadin © MMXV, Verlag für moderne Kunst 2015

¹ Winfried Pauleit, “Roland Barthes, Die kleine Form und der Film

² For the conceptual definition of pretense cf. Pierre Bourdieu, Die feinen Unterschiede. Kritik der gesellschaftlichen Urteilskraft (Frankfurt/Main: Suhrkamp 1979): 394

Maruša Sagadin was born in Ljubljana and is based in Vienna. In 2010 she was awarded the Schindler Grant at the MAK Center for Art and Architecture in Los Angeles. Sagadin has recently exhibited at venues such as Neue Galerie (Innsbruck), 21er Haus (Vienna), lothringer13/laden (Munich), Kunstbunker (Nürnberg) and Christine König Galerie (Vienna). Her work is currently on view at the Cultural Center Tobačna 001 in Ljubljana and at Kunsthalle Wien (Destination Vienna 2015). She is included in the upcoming group-show Wer war Albert Norden? at Kunst im Untergrund/ NGBK, Berlin in May. marusa.sagadin.at

ROOM OF REQUIREMENT Berlin is a series of exhibitions held in alternating spaces throughout Berlin. Different curators are invited to host limited numbers of rotating events until the space is finally returned to its original function. The room could disappear at any given moment yet also reappear at other times and locations in instances of requirement.

Formerly housed in a temporarily unused office building in Kreuzberg, 2015 ROOM OF REQUIREMENT Berlin will be hosted by HORSEANDPONY Fine Arts. Founded by Carrick Bell and Michael Rocco Ruglio-Misurell in 2014, HORSEANDPONY Fine Arts is an artist-run space with the aim of providing artists, curators, and other project spaces the opportunity to extend or act outside of their existing practices.

ROOM OF REQUIREMENT BERLIN @
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Works on View

Untitled (Locker)
wood, paint, collage
2015

Lina's Leisure Center (Shorts)
wood, paint, concrete
2015

Lina's Leisure Center (Shorts)
wood, paint, concrete
2015

Lina's Leisure Center (Shorts)
wood, paint, concrete
2015

Riesenrad
collage
2015