



Backdrops of sedative blues and Prozac pinks permeate the screens, calligraphic forms, prints, and costumes illustrated in the diverse series of works by Sabina Maria van der Linden, ranging from the late '90s to the present, created during her time in Berlin.

Although always a formative and impactful figure since my childhood, I had not seen Sabina's works until five years ago when I visited her house on Kottbusserdamm. There, she revealed from beneath her bed many boxes containing calligraphic drawings, silkscreen prints, photoshopped versions of herself with Naomi Campbell, and in bed with a prominent male artist. A cacophony of fetishism, idol cult, advertising, fashion, superficiality, and vintage porn.

Through choreographed, staged, performed, and photoshopped characters, she addresses the extreme poles: the desire for flawless beauty, youth, total control, and perfection. The narcissistically charged, perfection seeking characters are contrasted in her video works such as "Perfectly You," a series of fifty videos. They are based on a compositional process that explores the mechanisms of individual and collective control on different levels. The figures, decorative sets, costumes, and objects in van der Linden's films also present language as a modular form, speaking in ever-new constellations of emptiness, isolation, and superficiality.

The videos and calligraphies are very choreographed and artificial—exuding stiff elegance, meticulous self-control, discipline, and perfectionism, akin to a middle-class homemaker tarted up. Both the women and men narcissistically show off body parts, gesturing as if in a 1950s striptease, admiring themselves as if they were expensive cars or a new refrigerator in an old commercial.

Almost always, her films are collaborative projects involving actors, other artists, and directors, reminiscent of a generous and giving era of Berlin that has ceased to exist. While improvisations form the starting point, they follow not thematic but formal rules: the setting and costumes dictate the movement of the actors, improvised dialogues and monologues are not developed spontaneously but with a significant time gap, numerous interruptions, and repetitions.

—She'd like to be in all things no more than the idea that people have of her—





*C+MOI*  
2012  
32.3 x 25.7 cm (Framed)  
15.25 x 10.2 in.  
Inkjet print.



*Der Fernsehkönig von Kassel*  
*(The TV King from Kassel)*

1/5

Date unknown

32.3 x 25.7 cm (Framed)

C-print, glue, paper, matte  
and wooden frame



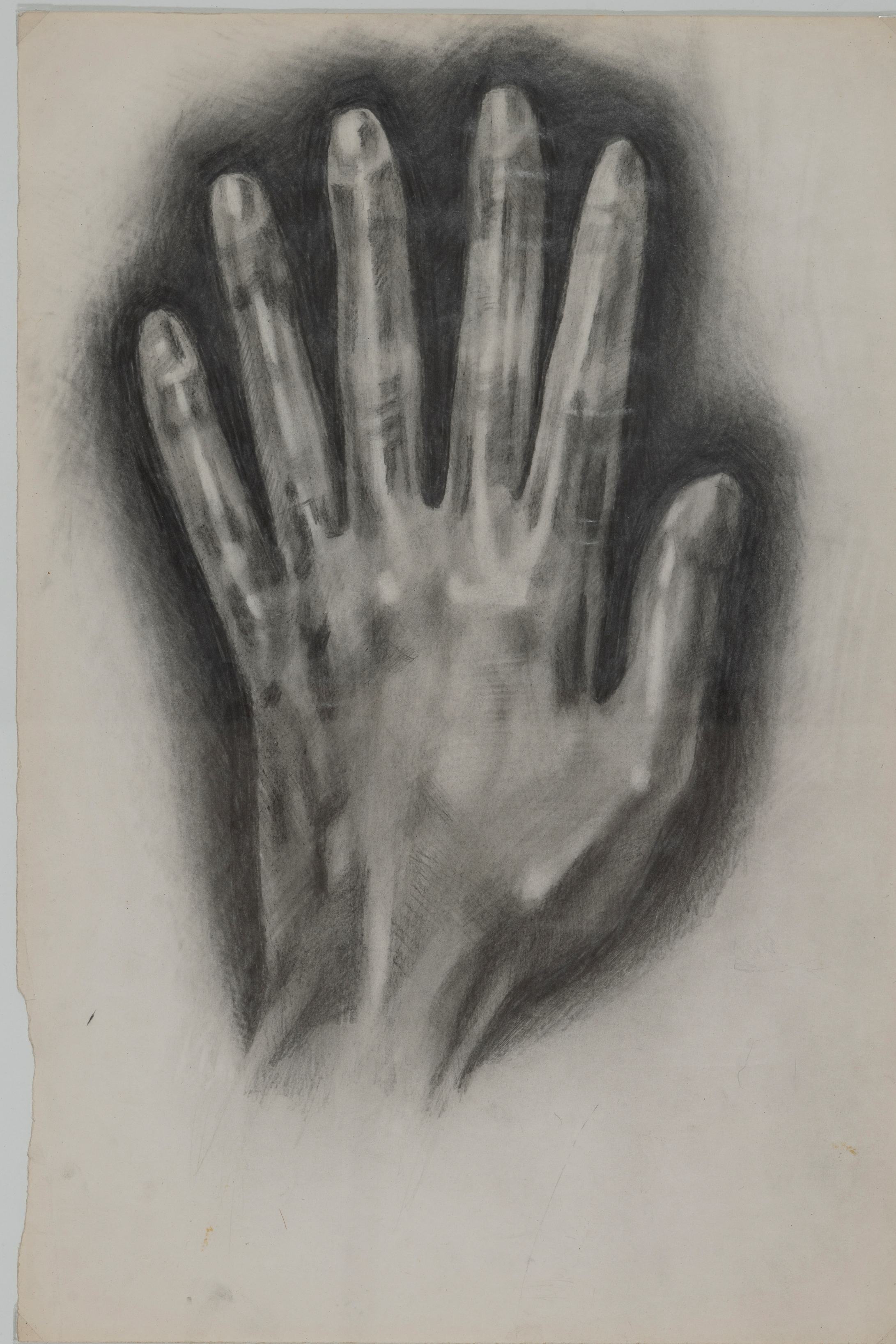


*PERFECTLY YOU*  
1-50  
2003-2005  
Digital video





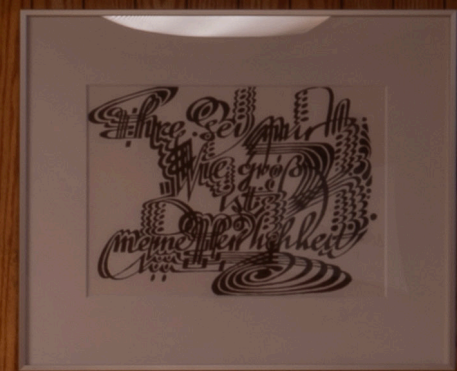
*Left Hand 2*  
Date unknown  
40.3 x 51.1 cm  
Graphite on paper





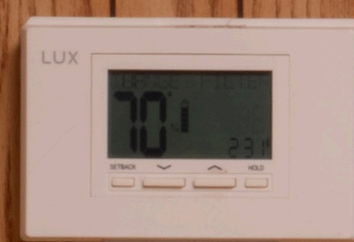
**Bluffant!**  
 Voilà le premier mot qui vient  
 à l'esprit vis à vis de toi  
**Que t'es belle**  
 Ça me brise le coeur  
 Tout pour des moments comme celui-là  
 Des moments d'une telle beauté  
 que je ne peu m'empêcher de pleurer

**Feerique**  
 Touchante de simplicité  
 Brillamment simple  
 Business line

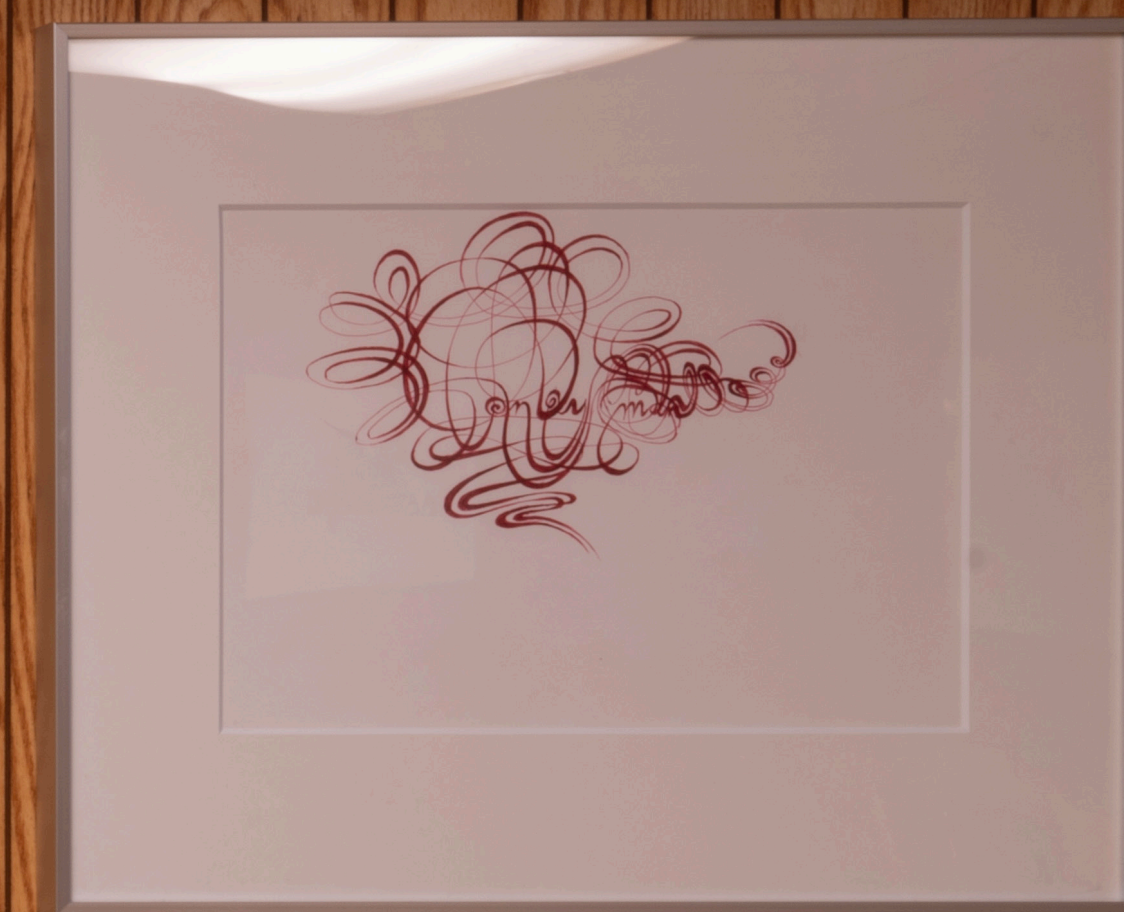


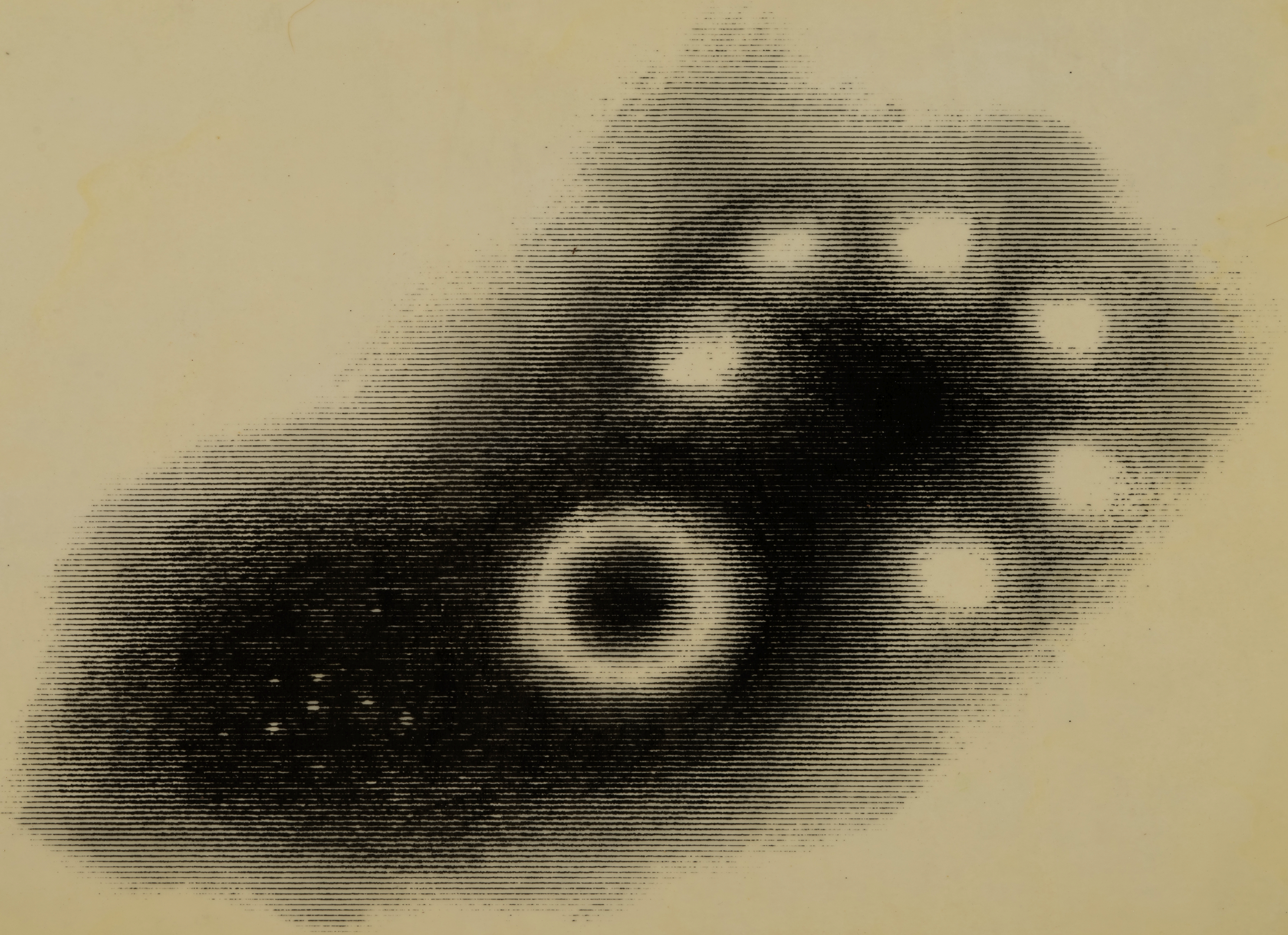
unproductive  
 waste  
 meaningless  
 excluded from  
 historical  
 narratives  
 by  
 the most  
 common  
 erasure





**Bluffant!**  
Voilà le premier mot qui vient  
à l'esprit vis à vis de toi  
**Que t'es belle**  
**Ça me brise le coeur**  
Tout pour des moments comme celui-là  
Des moments d'une telle beauté  
que je ne peu m'empêcher de pleurer  
**Féerique**  
Touchante de simplicité  
**Brillamment simple**  
**Business line**





*Cosmos*  
Date unknown  
59.3 x 41.91 cm  
Lacquer and ink on paper

**Bluffant!**

**Voilà le premier mot qui vient  
à l'esprit vis à vis de toi**

**Que t'es belle**

**Ca me brise le coeur**

**Tout pour des moments comme celui-la  
Des moments d'une telle beauté  
que je ne peu m'empecher de pleurer**

**Féerique**

**Touchante de simplicité**

**Brillamment simple**

**Business line**

*Astounding! There it is, the first word that comes to mind when I see you. How beautiful you are. It breaks my heart. I would give anything for moments like these. Moments of such beauty that I can't help but cry. Fairy-like. The simplicity is touching. Brilliant simplicity. Business style.*

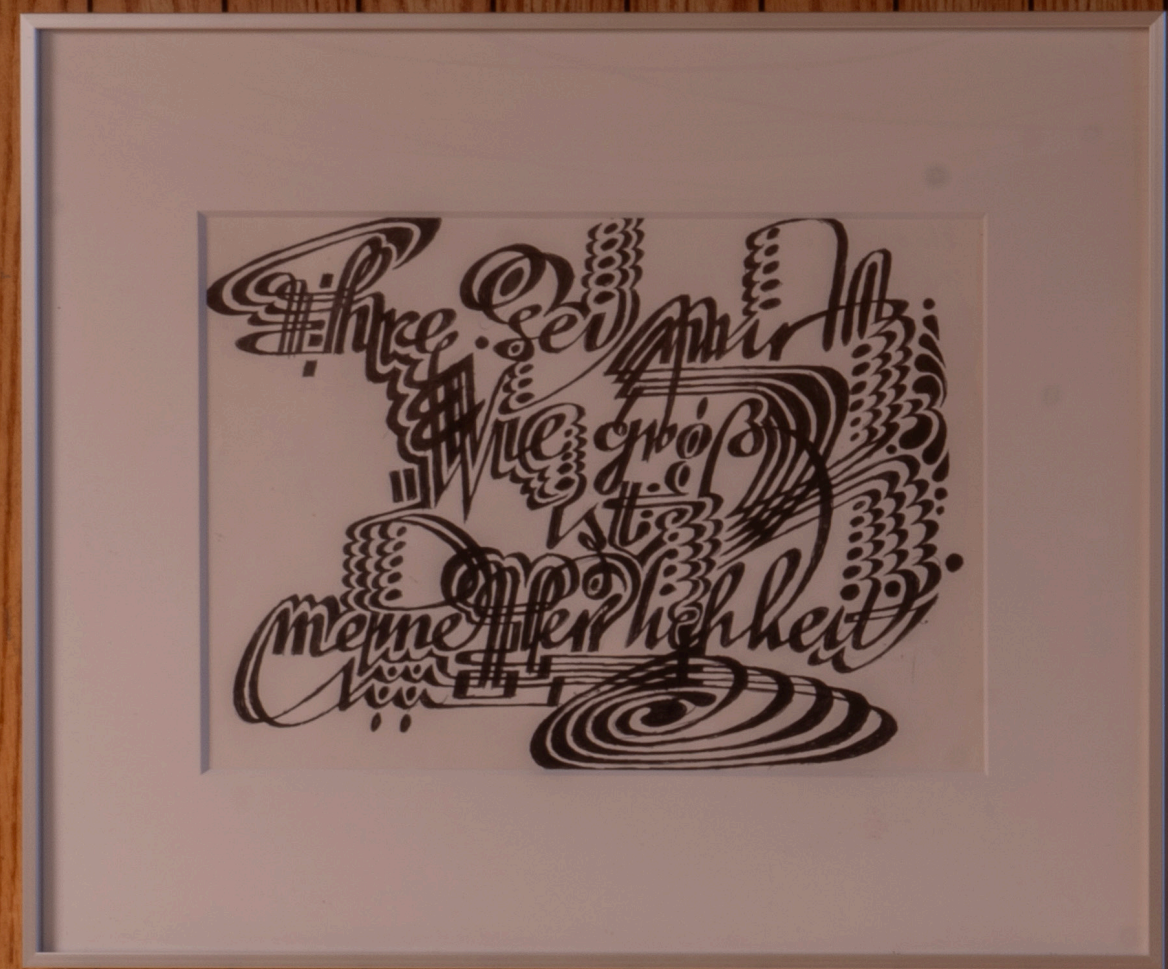
Date unknown

59.3 x 41.91 cm

Lacquer and ink on paper



*Candyman*  
2002  
34.9 x 42.5 cm (Framed)  
21.0 x 29.7 cm (unframed)  
Ballpoint pen on paper,  
aluminium frame



unproductive  
waste  
meaningless,  
excluded from  
historical  
narratives,  
endangered  
by  
the prospect  
of  
complete  
erasure.





*Ehre sei mir wie groß ist meine  
Herrlichkeit  
(Honor to me, as great is my glory)*  
Unknown  
34.9 x 42.5 cm (Framed)  
21.0 x 29.7 cm (unframed)  
Ballpoint pen on paper,  
aluminium frame



unproductive  
wasted  
meaningless,  
excluded from  
historical  
narratives,  
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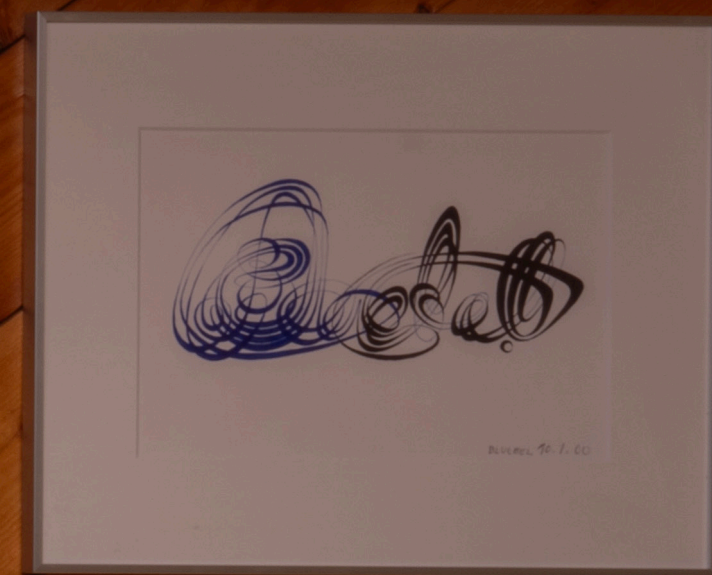
*unproductive wasted meaningless  
excluded from historical narrative  
endangered by the prospect  
of complete erasure  
Date unknown  
59.3 x 41.91 cm  
Lacquer and ink on paper*



*Untitled*  
Unknown  
34.9 x 42.5 cm (Framed)  
21.0 x 29.7 cm (unframed)  
Ballpoint pen on paper,  
aluminium frame



*Left Hand*  
Date unknown  
40.3 x 51.1 cm  
Graphite on paper





*Untitled*

2003

42.5 x 34.9 cm (Framed)

29.7 x 21.0 cm (unframed)

Ballpoint pen on paper,  
aluminium frame



*D&G = music*  
Unknown  
34.9 x 42.5 cm (Framed)  
21.0 x 29.7 cm (unframed)  
Ballpoint pen on paper,  
aluminium frame



BLUEBELL 10.1.00

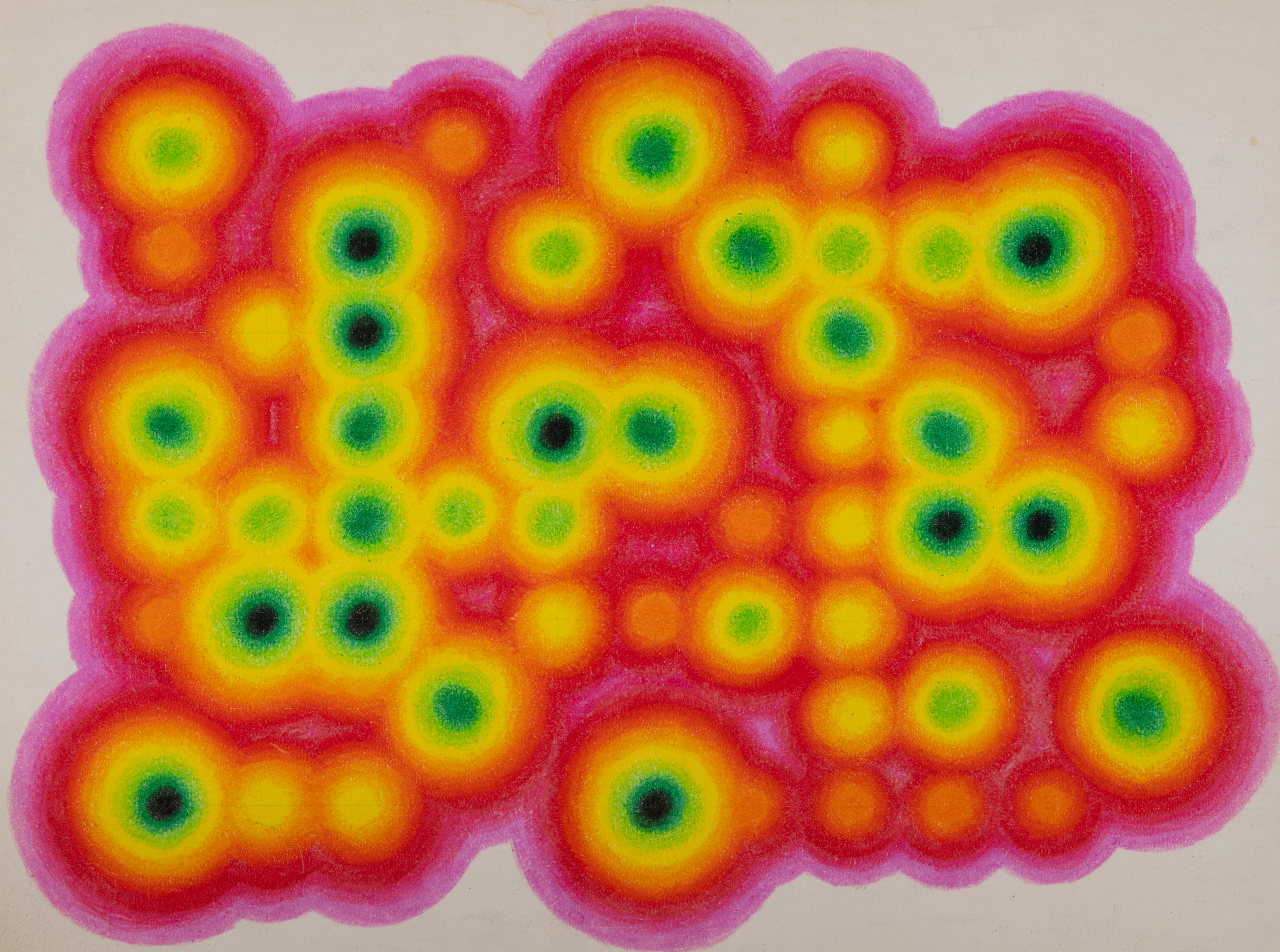
*Bluebell*  
2000

34.9 x 42.5 cm (Framed)  
21.0 x 29.7 cm (unframed)  
Ballpoint pen on paper,  
aluminium frame



*THOUGHTS, CELLPHONES, MONOLOGUES*  
2010-2011  
1-7  
Digital video





*Untitled*  
Date unknown  
34.9 x 42.5 cm (Framed)  
21.0 x 29.7 cm (unframed)  
Crayon on paper,  
aluminium frame