

An important aspect of the fascination exercised by Karin Sander's work is the discoveries she makes interacting with everyday objects. Again and again, she succeeds through often minimal shifts in perspective in reinterpreting things in surprising ways, making us radically aware of how strongly rooted are our habitual ways of dealing with the world. Thus it is no coincidence that a kitchen should become a central component of the experimental space she has set up in her studio.

Sander's *Kitchen Pieces*, the centrepiece of her third solo exhibition in the Barbara Gross Galerie, are outstanding examples of the stunning simplicity of her artistic touch: Sander assimilates real fruit and real vegetables into the definitional scope of art by simply fixing them to a wall with nails. It is uncanny how apples and potatoes are suddenly transformed in our perception into abstract objects – or even into "realistic" sculptures. The sense of confusion overwhelming the artistic context is almost tangible, as "the thing itself" (rather than a clever illusionistic representation) takes centre stage. Equally striking is the uncanny power of cultural conventions, such as that of hanging objects on walls, in determining the framework within which we conceive of reality.

The *Reisebilder / Travel Pictures*, a new series of works by Karin Sander presented here for the first time, offer a comparable *vue trouvée*, a fortuitously discovered perspective. In this case, it is the artist's view of a passing landscape seen from a train through a dot matrix pattern. On one of her journeys, Karin Sander was irritated to find a gigantic, grid-tone advertising foil stuck over a coach window that might once have afforded a fine view of the countryside.

Sander's momentary indignation at this impertinence mutated to curiosity – resulting in the exhilarating discovery of a new, technically impacted way of grasping the outside world. The world, dissolved in these images into discrete coloured points, is in a manner of speaking both the opposite and the logical consequence of Pointillism, which on the threshold to Modernism helped to establish abstract art on a scientific basis. Here Karin Sander confronts us with a mode of perception that is thoroughly determined by the contemporary logic of attention economics.

On May 18, 2015, the Städtische Galerie im Lenbachhaus in Munich is opening its restructured Art after 1945 collection, within which an entire room has been dedicated to Karin Sander's Mailed Paintings and Patina Paintings. A further solo exhibition of Karin Sander's works is opening on May 23, 2015 in the Tongewölbe T25 in Ingolstadt.

Karin Sander, born in 1957 in Bensberg, lives and works in Berlin. She teaches at the ETH in Zurich.

A selection of her exhibitions: 2014: *Solides Fragiles (Solid Fragile)*, MUDAM - Musée d'Art

Moderne Grand-Duc Jean, Luxemburg; Paper Work, *Ceal Floyer/Karin Sander*, Esther Schipper, Berlin; Karin Sander, Galerie Nächst St. Stephan, Vienna; 2013: *Zeigen. An Audio Tour through Copenhagen (Show. Audio Tour through Copenhagen)*, Nikolaj Kunsthal, Kopenhagen; *Pre-Show: Identities on Display Karin Sander with Holzer/Kobler*, Humboldt Lab Dahlem, Berlin; *Karin Sander. Visitors on Display*, LehmbbruckMuseum, Duisburg; 2012: *h=400cm*, Galerie Esther Schipper, Berlin; *1980–Now, Contemporary Galleries*, The Museum of Modern Art, New York; Kunstmuseum Stuttgart: *360°: Die Rückkehr der Sammlung (360°: The Return of the Collection)*; 2011: *Kernbohrungen*, n.b.k. Neuer Berliner Kunstverein; *Guestbook/ Gestabók*, i8 Gallery, Reykjavik; 2010: *Gebrauchsbilder und Andere (Patina Paintings and Others)*, Kunstmuseum St. Gallen; 2009: *Zeigen. Eine Audiotour durch Berlin (Show. An Audio Tour through Berlin)* by Karin Sander, Temporäre Kunsthalle, Berlin; 2004: *Singular Forms (Sometimes Repeated)*, Solomon R. Guggenheim Museum, New York; 2003: *Karin Sander - 1:9*, CGAC - Centro Galego de Arte Contemporánea, Santiago de Compostela; 2002: *Karin Sander*, Staatsgalerie Stuttgart, Stuttgart; Wordsearch, temporary project in New York City, in co-operation with The New York Times and Deutsche Bank, USA; 1997: *Skulptur. Projekte in Münster (Sculpture. Projects in Münster)*, Münster; 1990: *White Passageways*, Konstrukcja w Procesie, Łódź, Poland.

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