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ROSEN / WOJNAR:  
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Sassa Trülzsch, Berlin  
14 November 2009 –  
30 January 2010



ROSEN / WOJNAR

„Portrait #1“, 2010  
Silver Gelatin Print  
60 x 40 cm  
Ed. 3 + 2 AP

The photo shows a situation of a classical portrait. The person seated on a chair is an artifact of pigmented cement, which has been produced by the artists. An artwork is portrayed as a character.



ROSEN / WOJNAR

„Portrait #2“, 2010  
Silver Gelatin Print  
60 x 40 cm  
Ed. 3 + 2 AP

The photo shows a situation of a classical portrait. The person seated on a chair is an artifact of pigmented cement, which has been produced by the artists. An artwork is portrayed as a character.



ROSEN / WOJNAR

„Portrait #11“, 2010

C-Print

60 x 40 cm

Ed. 3 + 2 AP

The photo shows a situation of a classical portrait. The person seated on a chair is an artifact of pigmented cement, which has been produced by the artists. An artwork is portrayed as a character.



ROSEN / WOJNAR

„Set #1“, 2009  
cement, lackered wood  
60 x 55 x 330 cm

installation view:  
Sassa Trülsch, Berlin

The two sculptures consists of ordinary cement, that was casted in the paper bags it was delivered in. These two objects are standing as a reference to the artists on a catwalk, that was build for the gallery space in the dimensions of the opening between the two exhibition spaces. The artists have taken the gallery. They have cut out the wall and have inserted it as a bridge into the lower room. Here they stand and exhibit themselves.



Rosen/Wojnar

„Bench #1“, 2010  
Cement, lackered wood  
45 x 66 x 28 cm

The two sculptures consists of ordinary cement, that was casted in the paper bags it was delivered in. They are placed on a wooden frame. The frame is a reference to a variety of meanings. Are the objects sitting, or are they standing, is it a production line or a stage for a contest of beauty?



Rosen/Wojnar

„Bench #3“, 2010  
Cement, lackered wood  
45 x 66 x 28 cm

The two sculptures consists of ordinary cement, that was casted in the paper bags it was delivered in. They are placed on a wooden frame. The frame is a reference to a variety of meanings. Are the objects sitting, or are they standing, is it a production line or a stage for a contest of beauty?



ROSEN / WOJNAR

„I'm there“, 2009  
fabric, wood  
345 x 125 cm

installation view:  
Sassa Trülzsch, Berlin

An industrial fabric of the Wiener Werkstätten is stretched over a frame of timber. It forms a wall that defines a kind of a private stage. Here the discussion about art will find their effigy.



ROSEN / WOJNAR

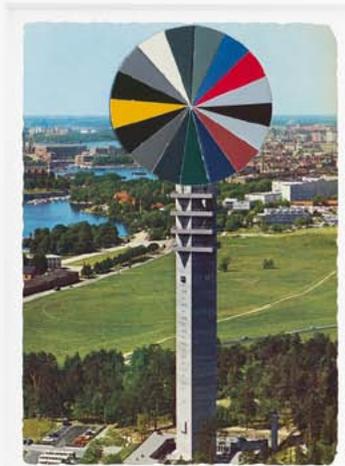
„Sucher #6“ , 2009  
(with the work „Cut“ by Bert Rodriguez  
on the wall as a part of the show „114  
Stufen“ in the tower, curated by Doro-  
thee Kirch & Markús Thór Andrésson.

installation view:  
Sassa Trülzsch, Berlin

The collage consists of a postcard and  
a chromatic circle. The circle moves  
across the image. He scans it and  
browses through it. The eye get's sharp  
on the image, the interpretation can  
start.

ROSEN / WOJNAR

„Sucher #6“, 2009  
collage  
50 x 35 cm



The collage consists of a postcard and a chromatic circle. The circle moves across the image. He scans it and browses through it. The eye get's sharp on the image, the interpretation can start.

ROSEN / WOJNAR

„Sucher #8“, 2009  
collage  
50 x 35 cm



The collage consists of a postcard and a chromatic circle. The circle moves across the image. He scans it and browses through it. The eye get's sharp on the image, the interpretation can start.

ROSEN / WOJNAR

„Sucher #4“, 2009  
collage  
50 x 35 cm



The collage consists of a postcard and a chromatic circle. The circle moves across the image. He scans it and browses through it. The eye get's sharp on the image, the interpretation can start.



ROSEN / WOJNAR

„Schöne Aussicht“, 2009  
Buttermilk  
variable size

installation view:  
Sassa Trülzsch, Berlin

The work shows the four eyes of the artists. The windows are made opaque with buttermilk. Only through the contours of a pair of binoculars and a pair of sunglasses you can see out.

## Notes

Every art exhibition leads to a situation in which the issue of who or what the object under observation is remains open. It is the nature of art to always be both: it exists for its own sake and at the same time it gives rise to test results. In our art, we build 'stages' for this picture.

We find these stages everywhere: in our studio, in the gallery, in a museum, in nature. Sometimes the stage is a portrait studio, sometimes it is a backdrop, sometimes it is a DJ set. And we find the works of art everywhere: we borrow them from collectors, we work in a museum, we order them from a fabric manufacturer or we go to a cement factory.

What distinguishes the exhibition from our own studio production is the simulated standstill. The studio process and the meditation about art seems to have been interrupted in favour of a situation of presentation, which illustrates these works. The discourses seem to have congealed and a picture can be focused, the camera focused for photographic documentation. The exhibition in the Sassa Trülzsch gallery was an examination of this perspective. In each of the two exhibition rooms there is an installation and both take the relationship between the gallery owner, observer and artist as their topic. Conceptually, the floor level of the upper room has been extended into the lower one and become a plinth. Who are the objects of the presentation who have positioned themselves on this protrusion? To what extent has the simple material – cement objects, hardened in their sacks – become a figure? Is the reference to the material of the room made by the white block and the cement coincidental?

A wall stands in the space of the upper room, a wall of fabric. It stands directly below the ceiling light and adds a backdrop to the room. There is an 'in front' and a 'behind', the room is divided into two parts. The backdrop in front of the place suggests a meaning, it asserts a situation that is located in the room.

After the exhibition is dismantled, the gallery looks as it did before. And yet the situation has fundamentally changed. The possibilities and the meaning of the gallery have been changed by the previous exhibition. The assertions that were exhibited have left traces. These traces are part of our researches. Joseph Kosuth introduced the term "investigation" into his work. Taking up this idea, an investigation has been successful for us if it locates these traces. These traces can be found not only in the gallery and among the viewers, but also reveal themselves in our studio. The photo series "Porträt # 1-10" is a continuation of the exhibition, a trace we laid further.

Our upcoming solo exhibition, "CharlieHotelEchoEchoSierraEcho", in the NYLO (Living Art Museum) in Reykjavik, which will open on the 20th of May, forms the next part of our investigations. Here we will act as stagehands, who set up the props again and again. This work depicts our handling of the museum's collection and alludes to a series of exhibitions in which we brought collectors, in the form of their art, into our studio, put them on stage and made portraits of them. We will also be showing in June in the Kunsthaus Schloss Wendlinghausen.