

Sadie Murdoch

Sss—Mm

curated by Sabine Schaschl

25 February to 8 May 2016

In the exhibition *Sss—Mm*, works by Britain's Sadie Murdoch are presented in Switzerland for the first time, by Museum Haus Konstruktiv. Murdoch (b. 1965) is a lecturer at Goldsmiths College in London. In her work, she addresses gender issues and female protagonists in modern art, primarily paying attention to different forms of representation, for instance in photographic archive material, which she decodes and recomposes with her feminist gaze. The exhibition title, which comes across as dadaist, is an assemblage of the letters in the artist's initials.

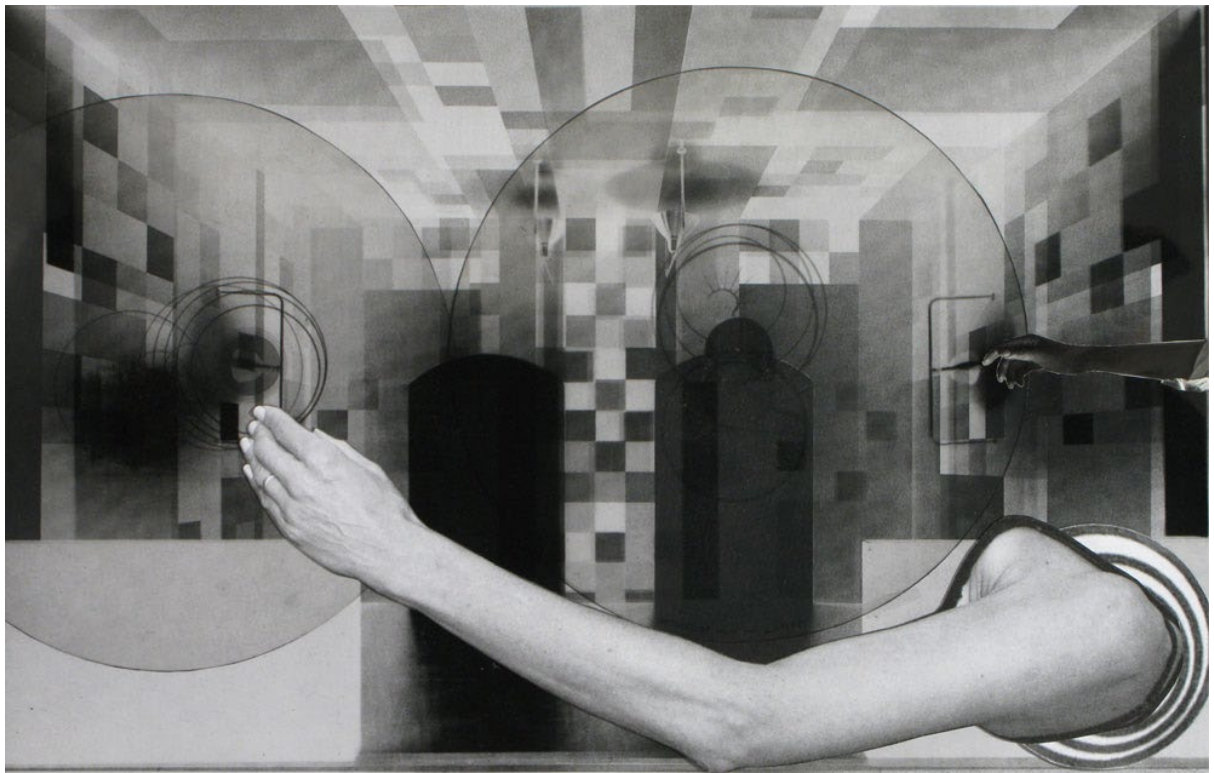
For her color photographs, Sadie Murdoch adopts the roles of various people captured in historical photographs. In this process of re-enacting and restaging black-and-white photographs in color, for which the artist dyes her skin in appropriate shades of gray, she does not merely reconstruct the situations, but adds minimal deviations and manipulations, such that reality and fiction, as well as painting and photography, blend together. On the basis of this engagement with archive material, Murdoch studies how reception is constructed in the modern world.

For her exhibition at Museum Haus Konstruktiv, the artist has made collages by accessing photos of the "Rotoreliefs" (1926) developed by Marcel Duchamp and Man Ray, as well as of "Bar Aubette" (1927/1928), designed by Sophie Taeuber-Arp. Here, she combines fragments from photographs of her own body with fragmentary photographs of the historical figures Elsa von Freytag-Loringhoven and Josephine Baker. The Australian feminist Germaine Greer is also present in these collages. Murdoch's process of artistic appropriation is a literally physical occupation of historical works. The printed and resized reproductions of the photographs that serve as models are cropped in such a way that the artist's photographed body parts forge a compositional coalescence with the respective archive photograph. This produces a synthesis of historical photography and current appropriation. Murdoch calls it "inhabiting" the archive. Her photographic series revolve around topics pertaining to the staging of the self within the charged environment of the actual and the apparent, of reality and fiction, and of fact and myth.

An artist's book is being published by Artphilein Editions to accompany this exhibition.

Sadie Murdoch has won various research scholarships and awards. For example, she is among the winners of the Grants for the Arts, Arts Council England (2004), and the Awards to Individual Artists, London Arts Board (2003). In 2002, she was awarded the Abbey Scholarship by the British School at Rome and in 1993 she received a Doctoral Research Bursary from Leeds Metropolitan University.

Her work has been presented in numerous solo and group exhibitions, for instance at the Roberto Polo Gallery, Brussels (2015), The Apartment, Athens (2011), The Agency, London (2009), Athens Photo Festival (2011), Musée d'art contemporain de Montréal (2010), New Museum, New York (2009), Incheon Women Artists' Biennale (2007), Henry Moore Institute, Leeds (2007), Whitney Museum of American Art, New York (2004), and Whitechapel Gallery, London (1990).



Sadie Murdoch, "Impprecision Optic", 2015, Giclée print, 100.4 x 64 cm
Courtesy the artist and Roberto Polo Gallery, Brussels

Supported by:

**STANLEY THOMAS
JOHNSON FOUNDATION**