

# SEPTEMBER

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Sandra Meisel's photographic and sculptural works focus on physical and mental states poised in a fragile balance that threatens to tip at any time. Her installations and sculptures integrate found objects and recycled material; they are based on minimal and precisely calibrated arrangements: a skateboard-like piece of wood is balanced on a cement column that is elegant, but far too massive; a section of tree trunk attached to a steel spring swings in all directions, rubbing against woolen fabric. The tense relationship between fragility and mass finds an echo in the materials Meisel uses, in their various meanings and allusions. While her works often bear reference to everyday design, industrial mass production, and architectural functionality, they also evoke a surreal, almost somnambulant aura. Organic elements blend into the technological; banality and meaning merge. A piece of metal twisted into a spiral or a lump of construction foam can become archetypal forms associated with fears and yearnings, sexuality and physicality.

Since 2007 Meisel's sculptural and photographic work has been influenced by C.G. Jung's idea of the collective and personal unconscious. She chiefly presents it in an installation context. As in her sculptural work, Meisel uses found material in her photographic body of work as well, such as film stills; she also, however, utilizes scenes and arrangements she photographs herself as a point of departure to "continue to build on the image" in an associative manner and to transfer the original material into new contexts and power balances. Depending on the viewer's perspective, Meisel's work is either reduced or narrative, constructive or deconstructive.