

ELMGREEN & DRAGSET**RESISTING THE POWER OF HABIT: SCULPTURES**

With their subversive, cryptic art Elmgreen & Dragset have created a widely respected body of work, as well as a world of their own, in which the familiar and the ordinary are persistently subverted and reinterpreted. Now, *Sculptures* is the first comprehensive overview of the two artists' sculptural works on display at the Nasher Sculpture Center in Dallas.

Berlin, September 13, 2019 – Michael Elmgreen (*1961 in Copenhagen) and Ingar Dragset (*1969 in Trondheim) have been working together since 1995, creating interventions in space that operate at the intersection of architecture, sculpture, and design. In their work they deal in a subversively humorous way with the socio-cultural and socio-economic issues hidden in everyday phenomena. Especially in their continuing series *Powerless Structures* they critically examine the role of established institutions in the art world and beyond, revealing political power structures.

The duo's international breakthrough came with the installation, *Prada Marfa* (2005) that graces the cover of this book. Near the town of Marfa, in the midst of the Texas desert, they built an apparently functional Prada store that is never open. The work is considered paradigmatic for Elmgreen & Dragset's conceptual practice of art, in which the familiar, expected attributes of a place are deconstructed. Equipped with the 2005 handbag and shoe collections, and yet never accessible, *Prada Marfa* is initially a critique of unrestrained consumer culture, with its indissoluble dichotomy of desire and disappointment. At the same time, however, it provides humorous commentary on American Land Art and Marfa, the artists' town made famous by Donald Judd.

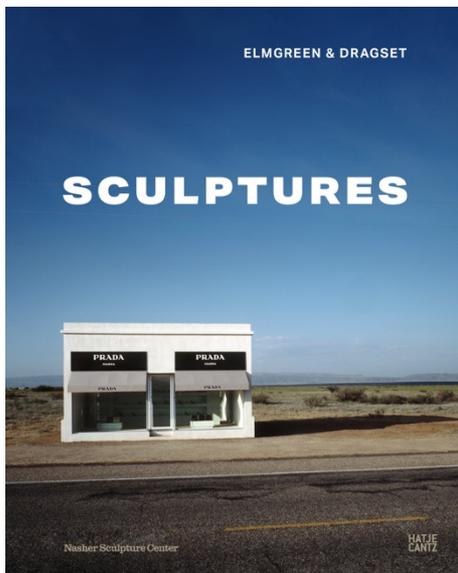
Later artworks of their became more complex, dramaturgically speaking. For instance, the two artists transformed the space at the Whitechapel Gallery in London into an abandoned swimming pool, thus commenting upon the gentrification of London's Eastend. At their installation at the Haus Lange in Krefeld, *Die Zugezogenen* (The refugees), they show a fictitious family fleeing Brexit and moving into the legendary Bauhaus villa.

Ingar Dragset explains: "Recently we've allowed ourselves to work with narratives. (...) In these installations and exhibitions we've developed various characters, and we talk with them about particular existential themes."

Besides extensive documentary photography, this new volume features five fundamental essays that analyze the artists' oeuvre.

Exhibition:

September 14, 2019–January 5, 2020: Nasher Sculpture Center, Dallas



ELMGREEN & DRAGSET SCULPTURES

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Especially in the digital age, Hatje Cantz regards itself an element linking museums, artists, galleries, collectors, and art lovers. Conveying knowledge - in terms of both content and visuals - as well as an enthusiasm for art is always at the heart of our engagement.

In keeping with our ambition to make it possible to experience art beyond the medium of the book, Hatje Cantz has launched the EDITION HATJE CANTZ as we continue to expand our portfolio of strictly limited, signed editions featuring works on paper, photographic works of art, and art objects.

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