

Andrea Winkler

(born 1975) **Untitled (The Forest, Ep. 1–Rust)**, 2016/2020, shop window dummy legs, carbon fabric, motorbike helmets, silicon, etc., dimensions variable; **Untitled (Vests)**, 2020, nylon taffeta, viscose, batting, aluminium rods, fittings, tape, fence clips, etc., dimensions variable — In her works, Andrea Winkler offers a corporeal take on the sculptural questions of surface and volume, thus regaining what Rosalind Krauss found missing from Minimalism: the sensitive body, de-centred in its spatial relations. In Krauss’s view, only a fragmented body corresponds to the „externalization of the self“³⁰ as it appears under the alienated conditions of the present. And only a decomposed formal idiom in sculpture can reflect the collapse of the imaginary, holistic subject.³¹

In Winkler’s works, the objects hinting at body fragments are bulky vests, helmets and legs that are covered with carbon skins or clothed in fabrics. These coverings mark and conceal, expose and protect. They both define form and dissolve it, rendering outlines visible but also fraying them. *Untitled (The Forest, Ep. 1–Rust)* refers in its title to a computer game, situating the question of body, self and sculpture in a digital context. Unlike when Krauss was writing in 1973, today’s bodies are defined not only by the position of the self in the world of consumer commodities, but also by their involvement in the machine structures of the present. They are part of a post-digital corporeality.

30 Rosalind Krauss, “Sense and Sensibility” in *Art Forum*, Vol. 12, No. 3 (1973), p. 49.

31 Ibid.

In her new work *Untitled (Vests)*, too, the vest-like fabric collages can be linked to combat outfits in videogames. The body shape is puffed up with batting and fleece and sewn to make it deformed. In visual terms, the hunched volumes recall protective clothing. But the soft materiality, the loss of all hardness, makes them appear vulnerable. The exaggerated armoured quality creates the image of a fragile, over-challenged self shaped by excess strain. The only support is provided by the frame, whose rods end in stump-like protrusions whose very dysfunctionality, one might say optimistically, makes them “able to join with another”³² — open to entirely new assemblies and ways of becoming. *Kathrin Busch*

32 Donna Haraway, “Situated Knowledges: The Science Question in Feminism and the Privilege of a Partial Perspective”, in *Simians, Cyborgs and Women: The Reinvention of Nature* (New York 1991), p. 193.

