

## Eberhard Bosslet

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Part of the full enjoyment of this exhibition is the knowledge of the Saarbrücken cultural disaster that Meinrad Maria Grewenig inherited after the inglorious disappearance of his predecessor into a swamp of oppression, nepotism and sloppiness. The Saarland Museum's new pavilion, which has been completely out of finance control, still stands as a shell. Now, however, illuminated from the inside by gentle strobe flashes. The museum director and artist probably wanted to draw attention to the eternal construction site with this work. This is also the modern gallery next door, whose renovation is still not completed. And so the construction site that Bosslet installed in it can certainly be understood as a biting commentary on the Saarbrücken art ruin builders. There are six old concrete mixing machines standing around in a knee-high gravel bed, their drums rattling in circles, while next to them a battered portable radio plays the hits of the local station. Everything spins in restless motion, but nothing progresses. The rusty arbors in 2.50 x 3.50 large photographs on the walls around them also stand still. Since the 1980s, Eberhard Bosslet has been photographing rusted, burnt, dismembered car wrecks in the half-paradisiacal, half-desert landscape panoramas of the Canary Islands, in Gomera. These are beautiful wordless meditations on time and the past, on the complex dialectic of the beautiful and the ugly and a laconic commentary on Spanish environmental consciousness.

Eberhard Bosslet is best known for his installations, which intervene in existing spaces with large-format sculptures made from rough prefabricated parts from the construction industry. It is not without irony that one of these working groups is called "Supportive Measures". As if there was a need to support a collapsing ceiling, a mighty thing stands in the middle of the room on a base made of wood and metal. Extendable support stamps push up a thick layer of yellow wooden panels. A raw giant sculpture made from formwork materials from the construction industry. It's artfully constructed and put together based on the Lego principle.

Sculptures that are then dismantled into their individual parts at the end of the exhibition and returned to the lending companies if no buyer can be found. This is an extremely resource- and environmentally friendly way of producing art and has amazing aesthetic appeal. A relatively new work group also consists entirely of ready mades.

For several years, Eberhard Bosslet has been building temporary sculptures out of supermarket shopping carts. In the Saarland Museum he turned 100 of them upside down and linked them together so that they formed a circle 10-12 meters in diameter. A massive closed circuit of trade, an equally ironic, playful and insurmountable ring wall of consumption.