

**ANDREAS BLANK**



**Andreas Blank, *Landscape Metaphor* (2025), alabaster, marble, 48 x 33 x 80 cm**

**Price: € 7,200 Euros + VAT**



**Andreas Blank, *Still Life with Nail Polish Remover* (2025), alabaster, marble, limestone, 20 x 15 x 18 cm**

**Price: € 2,600 Euros + VAT**

Andreas Blank's sculptures transform the transient artifacts of everyday life into objects of uncanny permanence. Working in alabaster, marble, and other semiprecious stones, Blank meticulously carves plastic bags, bottles, and banal commodities into forms that defy their origins. These paradoxical objects, rendered useless by their material opulence, interrogate the systems of value, consumption, and permanence that define contemporary existence. His practice stages a profound contradiction: rendering the disposable in materials that measure the eternity of the ages. What is fleeting in function becomes monumental in form.

*Landscape Metaphor* (2025), the latest work in his ongoing series of stone-carved plastic bags, captures this tension with quiet force. The delicate folds and creases of a bag—an object emblematic of consumption and movement—are preserved in marble and alabaster, transformed into a topography of trade and extraction. Its title evokes both terrain and illusion, turning a mass-produced container into a geological metaphor: a fossil of the Anthropocene, in which the marks of human commerce and environmental change have become inseparable.

*Still Life with Nail Polish Remover* (2025) shifts from the collective to the intimate. Modeled after a bottle Blank remembers from his childhood—a simple object belonging to his mother—it fuses personal memory with the language of classical sculpture. The translation of a volatile, synthetic substance into enduring stone not only arrests time but also embodies the persistence of memory through material transformation. The work becomes both a portrait and a relic, a tender monument to care, routine, and domestic gesture.

Within the framework of *Art from Elsewhere: DEEP THROAT*, Blank's practice resonates deeply with the exhibition's investigation into the economies of desire, faith, and value that shape contemporary life. Malta itself—an island literally built on and from stone—embodies the temporal continuum his work engages: layers of geological time, historical sediment, and cultural accumulation. Yet Blank's transformation of ordinary consumer objects into sculptures of semiprecious stone extends beyond material fascination. In an age where meaning and identity are commodified, where even intimacy and emotion are subsumed by systems of production and display, Blank subverts the logic of utility and exchange. By rendering the most banal, disposable objects in materials associated with permanence and luxury, he exposes the absurdity of a culture that measures worth through consumption. His works are at once precious and useless, inert yet seductive—objects that resist circulation even as they embody the aesthetics of value.

In this reversal, Blank's sculptures function as both critique and elegy: they fossilize the very logic of commodification by turning its products into monuments. Their stillness becomes a form of defiance—a slowing down of the accelerated temporality of use and waste. Within the mineral density of *Landscape Metaphor* and *Still Life with Nail Polish Remover*, the fleeting gestures of daily life are immortalized, compressed into geological time. The works fuse the mineral and the emotional, the geological and the biographical. They are not silent, but resonant—stones that speak of consumption and devotion, of what endures and what disappears, of beauty reclaimed from the debris of desire.

**ARTIST BIO:** [www.andreasblank.com](http://www.andreasblank.com)

**ANDREAS BLANK (born 1976 in Ansbach, Germany. Lives and works in Berlin & Aurach, Germany.)**

Andreas Blank studied Fine Art at the State Academy of Fine Arts Karlsruhe, where he was a Meisterschüler under Harald Klingelhöller, and completed postgraduate studies at the Royal College of Art, London, earning an MA in Sculpture. Blank's practice is rooted in the tension between ephemerality and endurance: he transforms the disposable artifacts of everyday life into meticulously carved sculptures in semiprecious stones. Andreas Blank redefines the sculptural object as both a philosophical inquiry and a contemporary artifact. By transmuting the disposable into the enduring, his work exposes the paradox of value in a culture where permanence itself has become a luxury.

Drawing from the traditions of classical sculpture while engaging with the aesthetics of industrial design and the psychology of desire, Blank's work challenges the hierarchy between the monumental and the mundane. His sculptural process, which demands extreme precision and physical endurance, contrasts with the fleeting nature of his subjects—an interplay that questions the commodification of both material and meaning. Through this inversion of expectation, Blank's practice becomes a meditation on time: the geological time embodied in stone, the cultural time of artistic production, and the biographical time of memory and care.

Blank's His sculptures have been presented in international institutional exhibitions and biennales, such as: the *56th October Salon – Belgrade Biennial*, Serbia; the Saatchi Gallery (London); Royal Academy of Arts (London); Kunsthalle Mannheim; Kunstverein Heidelberg; Kunsthalle Basel; Künstlerhaus Bethanien (Berlin); Kunsthalle Hilsbach; Kunstverein Duisburg; and the Royal British Society of Sculptors (London), among many others.

His work appears in public and institutional collections including the German Federal Art Collection (Bundeskunstsammlung), the Ministry of Environment (Sammlung des Umweltministeriums), Berlin, the Sammlung Museum Baselland and others.

Among his awards is the prestigious Wilhelm-Loth Sculpture Prize at Art Karlsruhe (2024) in recognition of his exploration of social conditions through material and form. He has also received the Ansbach Contemporary Award (2025); the Stiftung Kunstfonds Award (2022); Arts Foundation, London; the Kunststiftung Baden-Württemberg, amongst others.