



ANNA-LENA KRAUSE

Words by
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Krause in her studio with *I Witness You* 2026 (Previous)
I Witness You 2026

At a rudimentary level, sculpture and performance are opposing forms: one static and material, the other ephemeral and time-based. While sculpture suggests permanence, occupying space in monumental form, performance seems only to exist in the moment of its enactment. But this distinction begins to unravel when sculpture and performance are considered through the conditions of encounter. With both, the spatial relationship between a viewer and the artwork is vital. Unlike our everyday conception of image consumption, there is a physical encounter rather than just an image. The experience is never purely visual; it is also embodied.

There is also a shared temporality. Sculpture may appear permanent, but like anything physical, it is subject to decay or erosion. And performance, though fleeting, can persist through documentation or reperformance. Rather than occupying opposite ends of a spectrum, sculpture and performance can be understood as operating within a shared field, one in which meaning emerges through movement, perception, and the relational presence of bodies in space.

I see the relationship between sculpture and performance as fundamentally spatio-temporal. Rather than viewing space as a neutral container in which objects or actions simply occur, in the context of sculpture and performance it should be understood as a field of relations inseparable from the experience of time. Space is shaped by perception, movement, and encounter. In this sense, space is not fixed but temporal and continuously produced through embodied interaction. By describing sculpture and performance as spatio-temporal, I want to emphasise that they operate within this intertwined field.

London-based artist Anna-Lena Krause uses relational fields to investigate how we connect with others, with physical proximity serving as a lens to explore emotional intimacy.

I first met Krause at the opening of 'Working Girls', a group exhibition curated by Mathilde Friis at Gallery 46 in 2024. When considering a practice that clearly inhabits the spatio-temporal overlap of sculpture and performance, her work immediately came to mind. Krause's work is an ideal case study for discussing this relationship, not only because she works across sculpture and performance, but also because fields of relation are central to the meaning of her practice.

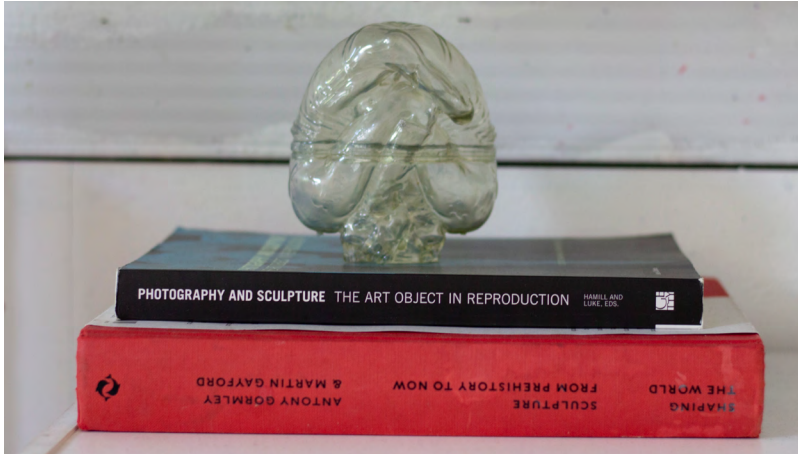
gabble - Anna-Lena Krause

*I Witness You 2026 (Opposite & Next)
A Whole Population Housed Inside: A Single Body 2023 (Next)*





A significant shift in Krause's creative thinking emerged from caring for her father during his journey with Alzheimer's disease, an experience in which the act of care seemed to erode the physical and perceptual boundaries between self and other, sharpening her awareness of the fragility of perception and how relations between bodies and minds are formed through proximity within a spatio-temporal field. This led her to reconsider the body not as something fixed in space, but as something open, relational, and at times positioned 'off' space, giving rise to her exploration of negative space in her sculpture.



Her series *I Witness You*, displayed as part of the Gabble Magazine launch at FILET (June 2026), consists of four deconstructions of the same situation, which, when stacked on top of one another, form a completed whole. Made using resin with black and green ink, each panel in the series depicts a fragmented scene of two figures caught in an embrace. The figures in *I Witness You*, as in the rest of Krause's sculptural work originate from scans of herself and her close friends, Krause regarding the depicted scenes as too intimate for unfamiliar bodies. This choice further illustrates the entwinement of sculpture and performance in her practice, with the sculptures being formed directly from lived corporeal actions.

In Rosalind Krauss' essay *Sculpture in the Expanded Field* (1979), Krauss argues that the category of sculpture is 'infinitely malleable.' For Krauss, art is defined not by adherence to a singular medium, but by 'logical operations on a set of cultural terms,' where different mediums may be employed in relation to a shared conceptual structure.² The expanded field thus resists rigid categorisation, allowing practices like Krause's to occupy shifting positions across sculpture, performance, and space itself.

gabble - Anna-Lena Krause

Krause's Studio (Below & Opposite)





Krause's Studio (Below & Opposite)
A Whole Population Housed Inside A Single Body 2023 (Next)
Witness You 2026 (Next)

Krauss also rejects the historical understanding of sculpture as a monument, tied to a specific location and characterises postmodernist sculpture as defined by a 'loss of site,' becoming functionally placeless and largely self-referential. Krauss describes this condition as a form of sculptural nomadism, where meaning is no longer anchored to place but generated through internal relations and processes. Krause's practice clearly sits within Krauss' expanded field, being both 'infinitely malleable' and reflecting displacement. Although she has begun experimenting with larger scales and heavier materials, Krause's sculptures remain overall light and small in scale. They are therefore inherently transportable, evoking movement rather than monumentality. Rather than being elevated on a pedestal, they have, to date, largely been exhibited directly on the floor.

Krause's interest in expressing the body through fragments that verge on abstraction, and therefore dislocating it from a fixed wholeness, further reflects this 'loss of site' described by Krauss. In this sense, Krause's practice departs from monumental sculpture's temporal and spatial fixity and instead operates within Krauss's expanded field, where sculpture extends beyond medium-specific boundaries.

In her performance *A Whole Population Housed Inside a Single Body*, presented at Peckham 24, Krause explored how emerging technologies shape lived realities, focusing on digital, technological, and organic interfaces as mediators of shared existence.

The performance staged Krause and collaborator Joshua Woolford on either side of a semi-translucent wall, functioning as both physical barrier and an interface. Through a series of unfolding gestures (digital projections of their merged faces, the removal and exchange of clothing, and an eventual physical encounter) the two performers converged, with the stage acting as a space in which bodies and surfaces mediate contact.

A Whole Population Housed Inside a Single Body re-enacted how we are shaped by those around us, not as fixed entities but as relational formations entangled with other versions of reality, examining how identity and relation are continuously constructed across material and technological layers. Rather than treating physical closeness as purely spatial, Krause's work considers it a condition through which emotional proximity can emerge, asking what happens when the boundary between self and other becomes unstable.

Krause's practice brings sculpture and performance into dialogue in a way that underscores how neither can be understood as fixed. Instead, both resist strict categorisation and unfold within a shared spatio-temporal field shaped by encounter, perception, and relation. Furthermore, beyond the artwork itself, Krause's work resists stable definitions of the body, understanding it as porous and continually reconfigured through proximity to others, and in doing so, not only occupies Krauss's expanded field, but extends it.











Henrietta Scrine is an art curator and writer living and working in London. She has curated over thirty exhibitions, with her curatorial work featured in notable publications including The Face, Hypebae, and FAD Magazine. She holds a Bachelor's degree in History of Art from the Courtauld Institute of Art and a Master's degree in Curation from Central Saint Martins.

Texts referenced:

1. Rosalind Krauss, 'Sculpture in the Expanded Field.' *October* 8 (1979): pp.31-44. <https://doi.org/10.2307/778224>. p.29
2. Krauss, 'Sculpture in the Expanded Field.' p.42
3. Krauss, 'Sculpture in the Expanded Field.' p.34

Originally from Berlin, Anna-Lena Krause holds a BA in Photography from the University of Applied Sciences Berlin and an MA in Fine Art from the Royal College of Art in London. Her work has been exhibited at Somerset House (London), the Saatchi Gallery (London), C/O Berlin (Berlin), KUMU Art Museum (Tallinn), Guts Gallery (London), and Alice Black Gallery (London). Anna-Lena is currently participating in the Sarabande Studio Residency Programme.

Images // Work:

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