



SARAH BURGER
SELECTED WORKS

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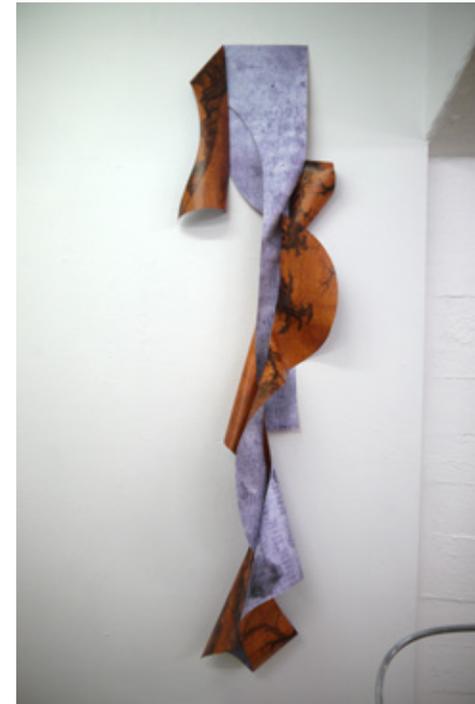
WELCOME, 2019

Exhibition view
Stiftung Binz 39, Zürich



SCHNITTE I-IV, 2019

Double digital prints, cut



Each of the four works from the series „Schnitte“ is based on a double digital print on plastic that was hand cut. Each of them shows on one side a detail from a traditional chinese painting and ton he other side an image of a palimpsest.

Departing size: each 120 x 80 cm, cut: dimension variabel

Maschine, Regen, Fluss, 2019
Sponge cloth



MASCHINE, REGEN, FLUSS, 2019

Sponge cloth, washed and air-dried

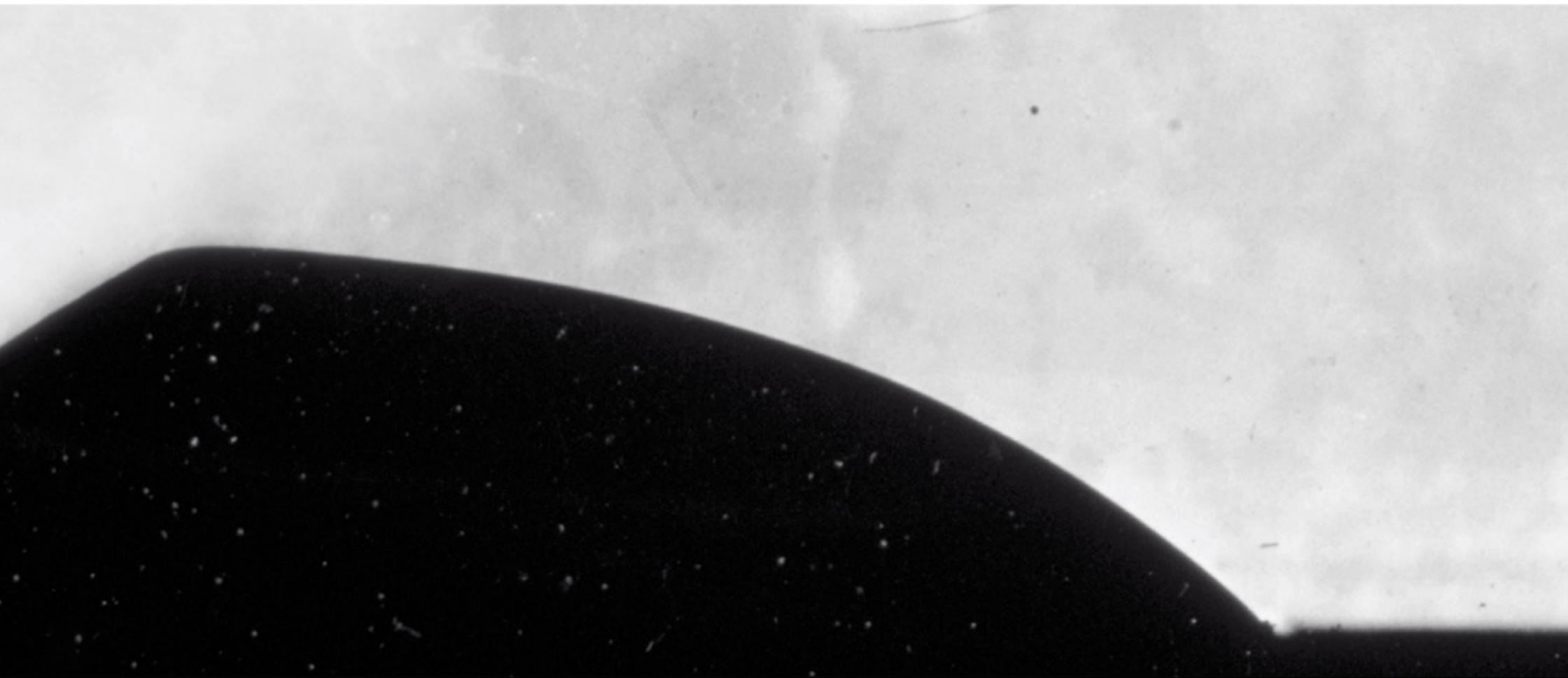


«Regen», «Fluss» und «Maschine» are three sculptures made out of commercially available sponge cloth. This material has the quality that it gets stiff when it dries.

One of the used cloth piece was washed in a washing mashine, the other one in a river and the third one with rain.

Dimensions from left ot right: „Fluss“ 77 x 94 x 73 cm, „Maschine“ 86 x 123 x 79 cm, „Regen“ 78 x 92 x 86 cm

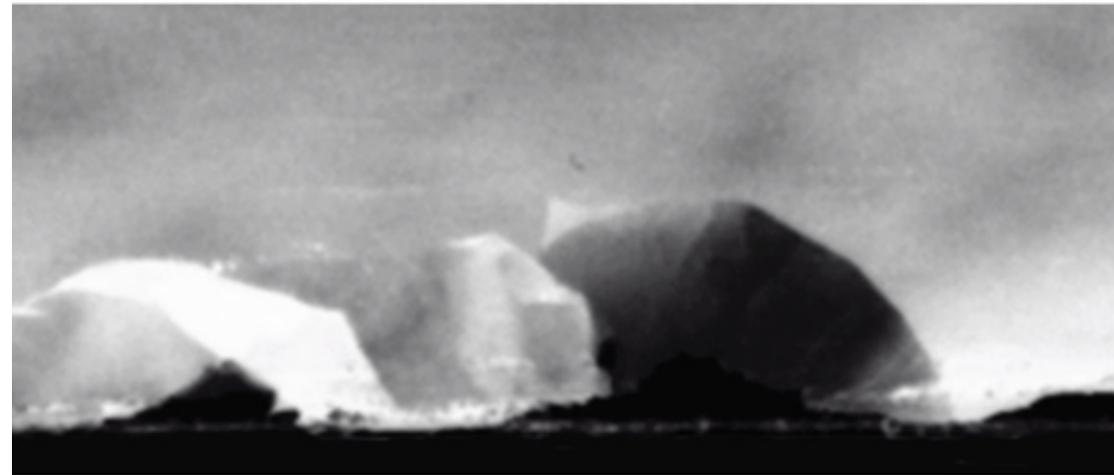
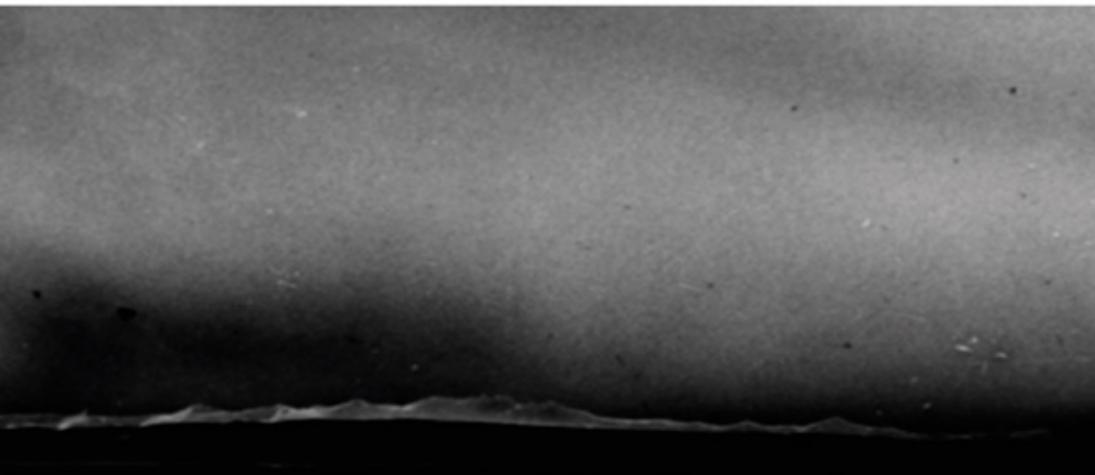
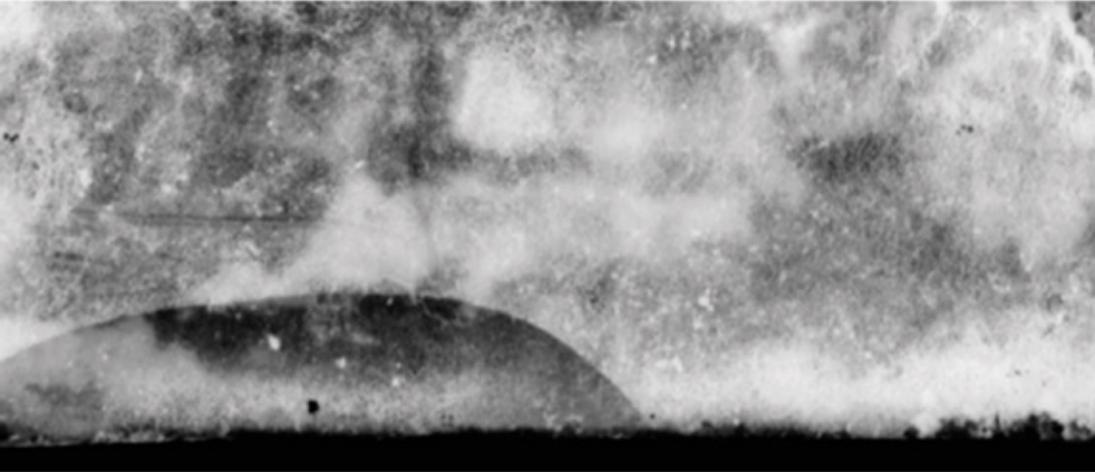
Landschaft, 2019





LANDSCHAFT, 2019

Video



The video «Landschaft» is based on old photonegatives and diapositives taken at the time when the first portable photo cameras came into use. Those negatives and diapositives are in the meantime around 100 years old. Their materiality shows traces of decay: the chemical processes are slowly devouring the pictures material substance. The photographs used for “Landschaft” are found in an online archive. As a result of the digitalization of analogue photographs, the material damages become part of the pictures. The images chosen for the video show enlarged details from this process of decay chosen for their scenic qualities. A selection of 70 images of such damages are pieced together and digitally animated giving the impression that it’s one large landscape with different weathers and atmospheres that passes by. Duration 34:59 min, HD

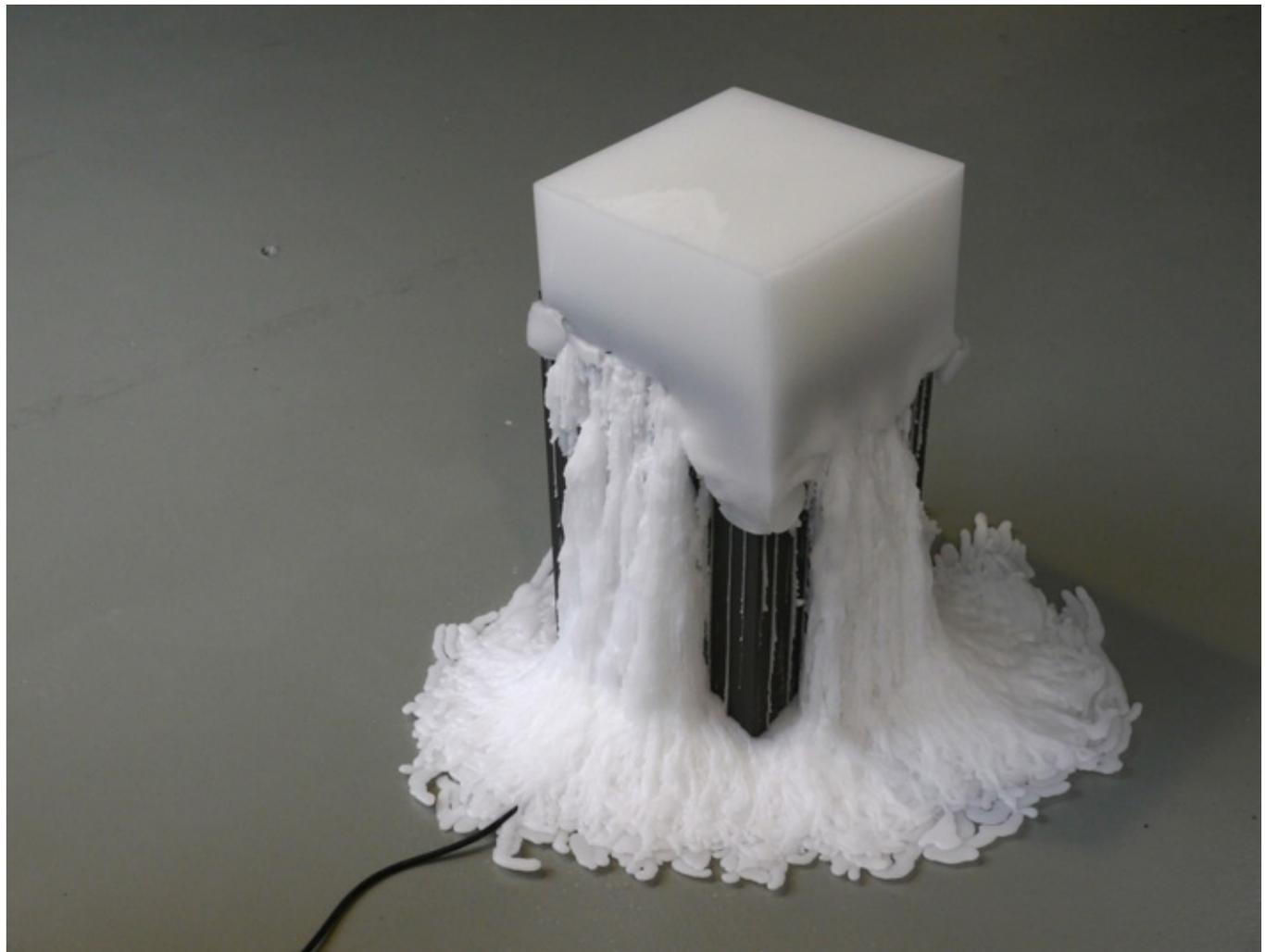
Untitled, 2012
Sculpture





The wax block is placed on top of the heated surface of the pedestal and melts slowly.
1 wax block (30×30×30 cm), pedestal (48×30×30 cm), 1 iron plate, 1 hotplate
Final shape variabel

Installation view *Coming Down*, Standard/Deluxe, Lausanne



WACHS STÜCKE, 2019

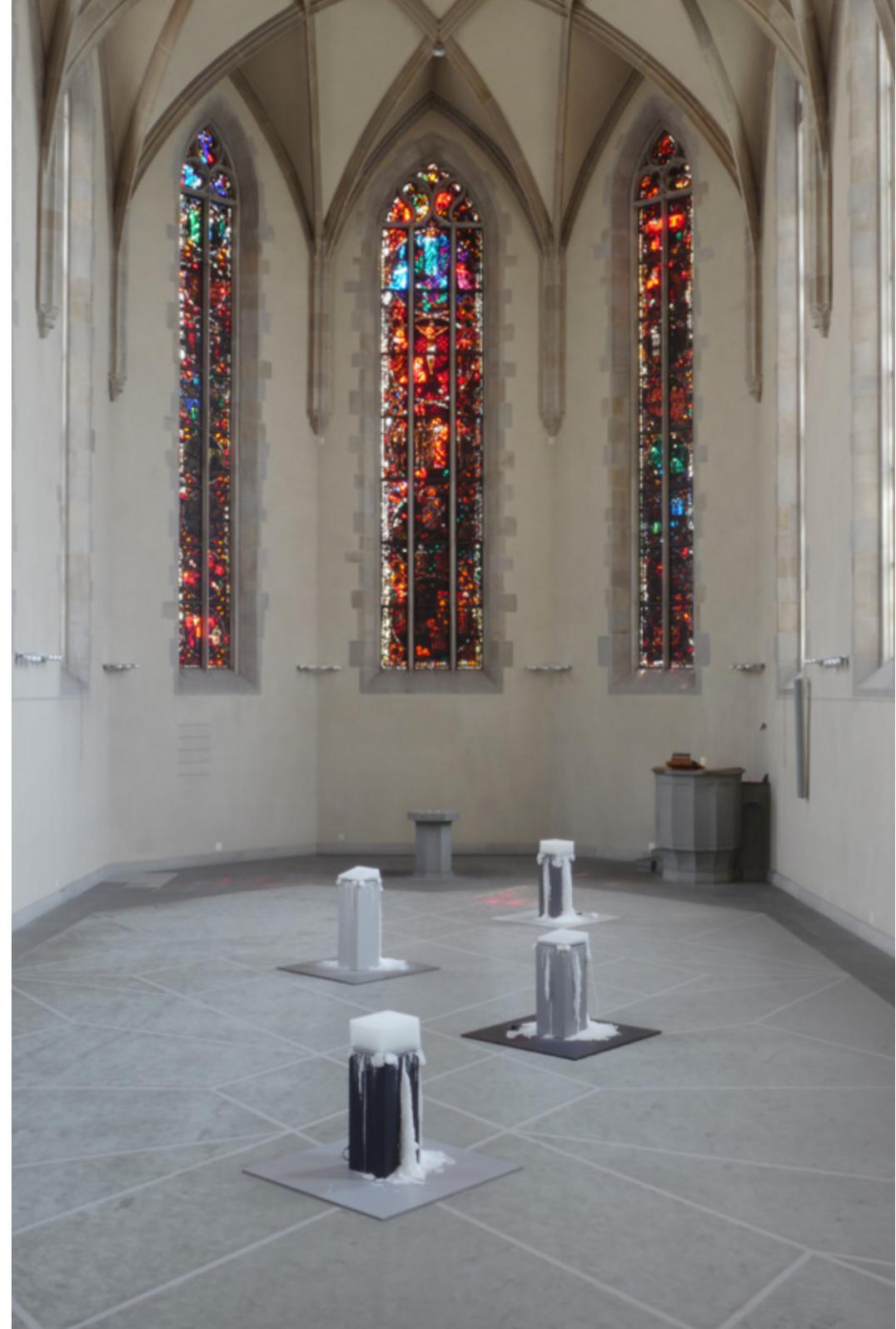
Wax blocs on heated pedestals

Exhibition view Wasserkirche, Zürich

As part of a series of exhibitions on the occasion of 500 Years Reformation Zürich



At the opening, each wax block was 30 x 30 x 30 cm big. Due to the embedded heating plates in the pedestals the wax blocks melted when turned on. During the whole exhibition period the wax melted three times, causing three different states of the installation.



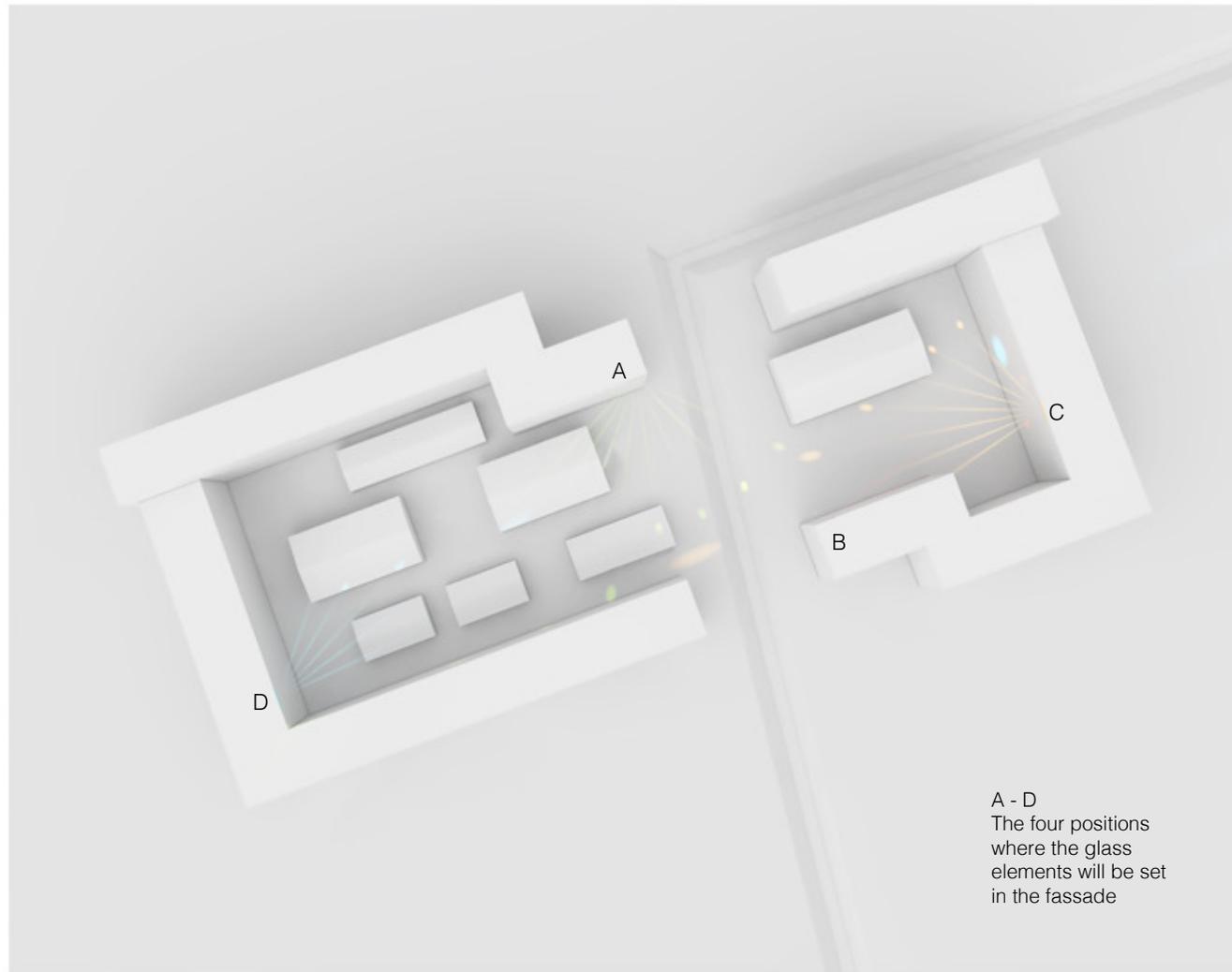
Stadt, 2017



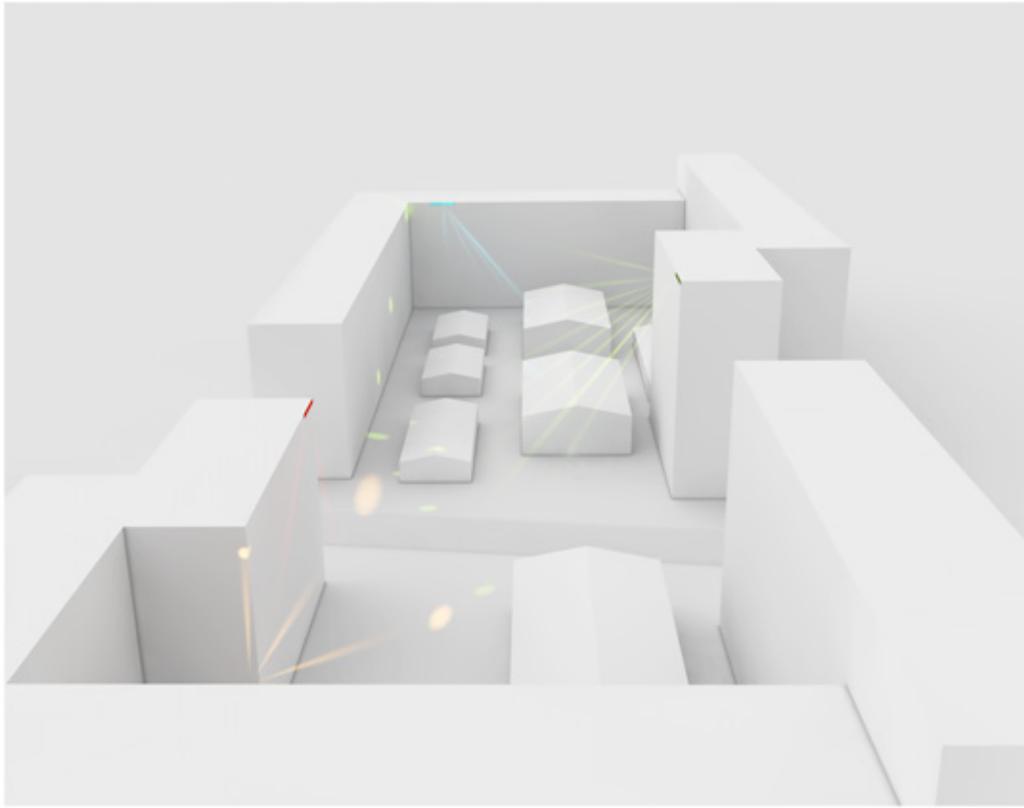
Polystyrene packing elements casted in cement
approx. 25 x 400 x 700 cm
Exhibition view Kunsthau Glarus

PHÄNOMEN L, 2018

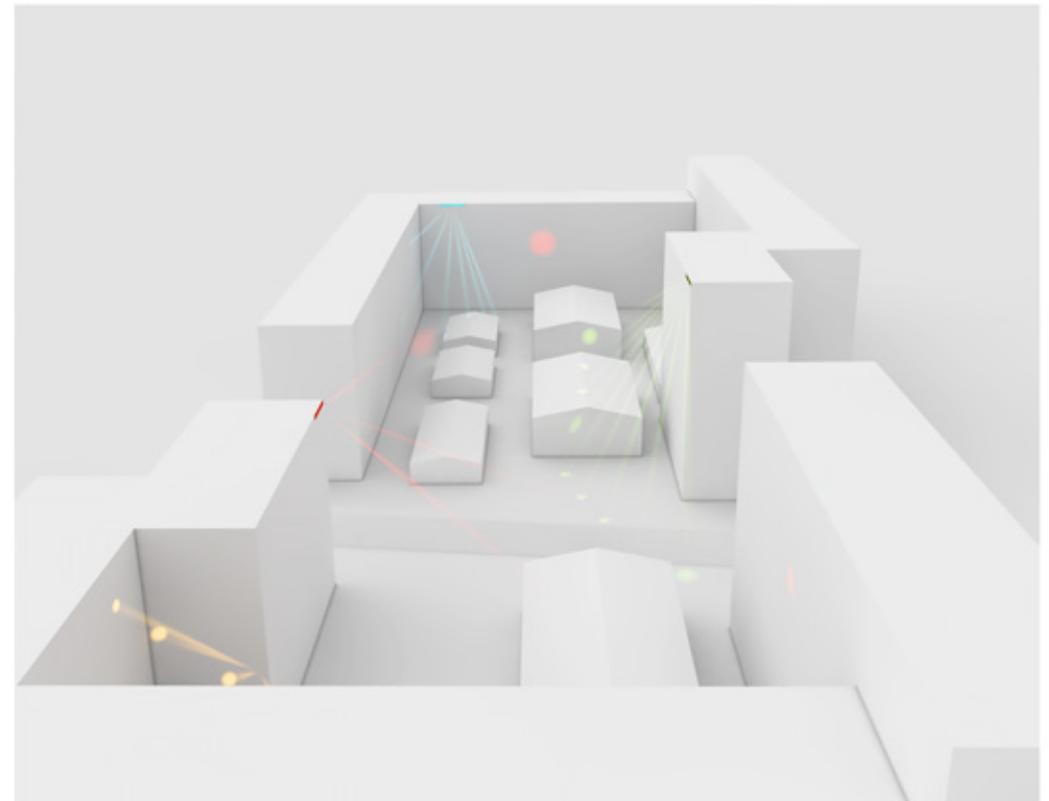
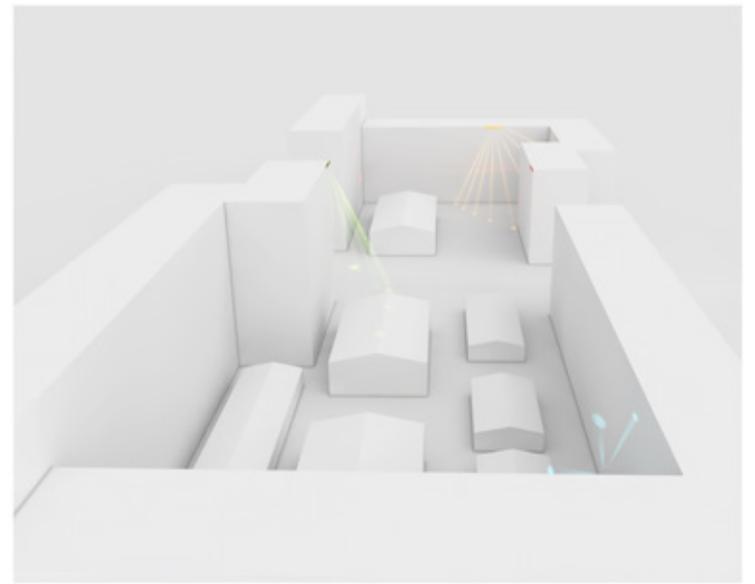
Project for a new housing complex, 1. prize by the city of Zurich



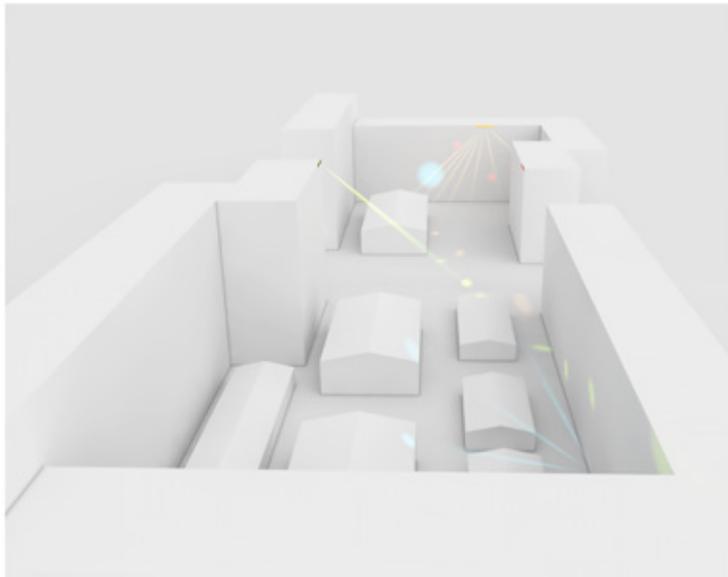
The project „Phänomen L“ consists in 4 differently colored glass elements. Each of the four glass elements will be set in the top section of the facade directing towards the inner courtyard. By sunlight, the glass elements will send colored light reflections to the inner courtyard and the opposite facade of the housing complex. According to daytime and the seasons, the reflections will be visible in different spots. The visualization above shows the course of the reflections of the glass elements (A-D) during the Equinox on March 21 and September 21.



Course of the reflections during the Equinox on March 21 and September 21.
Two different views into the inner courtyard.



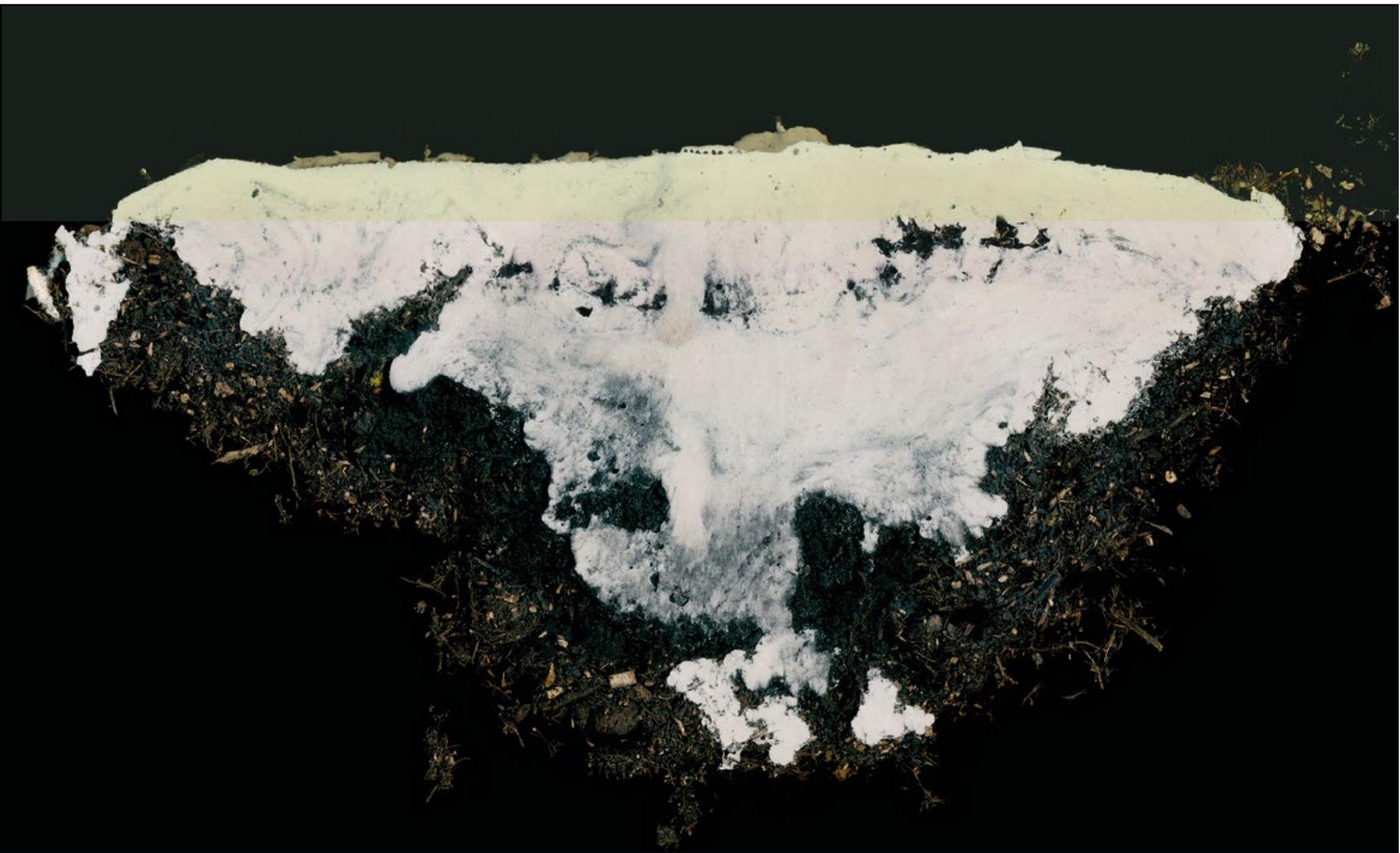
Course of the reflections during the longest day, June 21.
Two different views into the inner courtyard.



New Continents, 2017
Digital prints on fabric



6 Digital prints on fabric, 240 x 210 cm (pink), 380 x 115 cm (petrol green), 240 x 210 cm (light green), 260 x 190 cm (blue), 240 x 85 cm (light blue), 280 x 225 cm (red), Edition of 3 (+1AP)

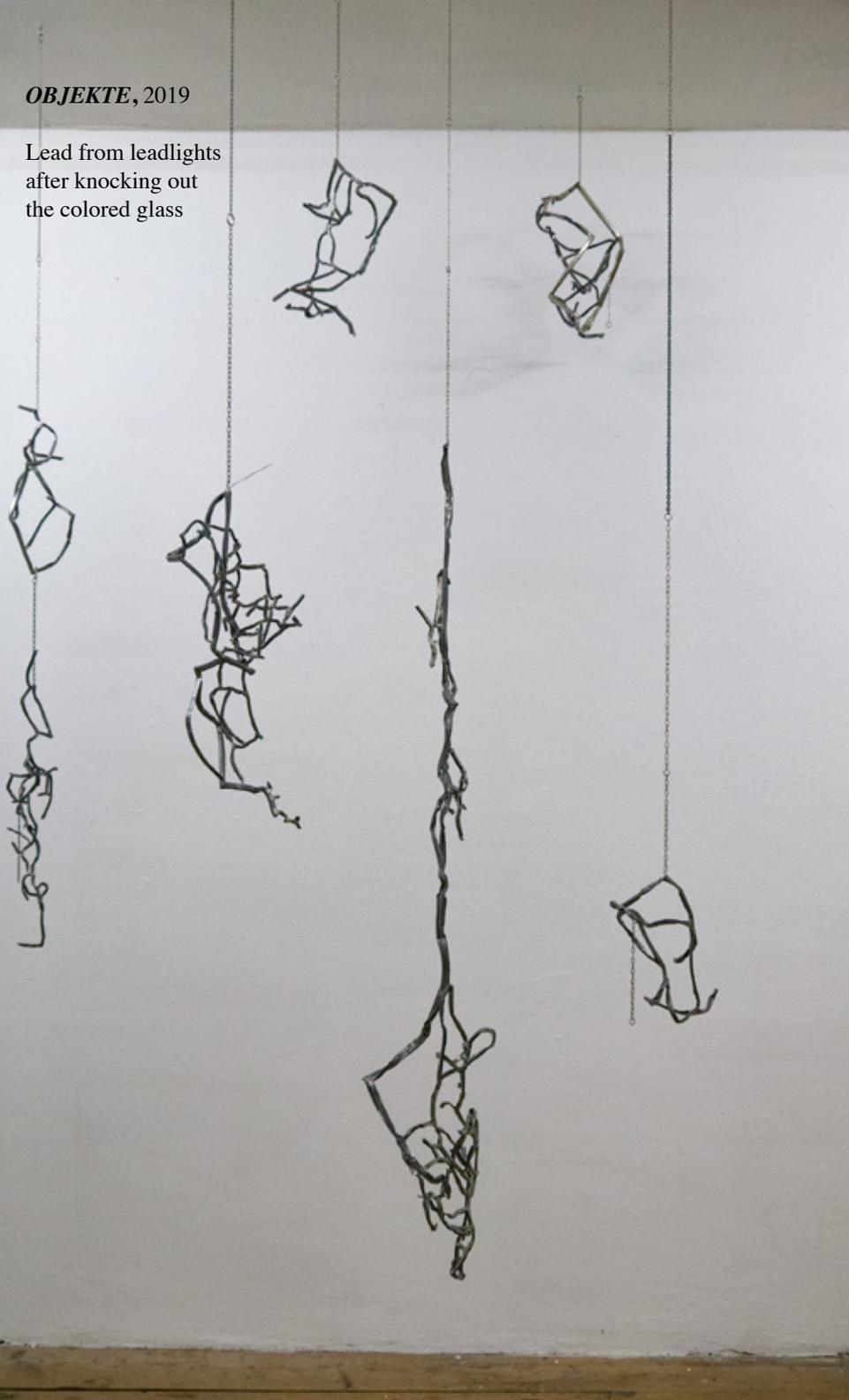


The prints are based on objects made out of plaster and pigments casted in soil. These objects were scanned and significantly enlarged.

The scan above is about the original size of the cast object, printed on fabric it is 240 x 210 cm. Each scanned object is digitally overlaid with a transparent color. The backside of each print is in the same color, causing a smooth color reflection on the wall.

OBJEKTE, 2019

Lead from leadlights
after knocking out
the colored glass



Leadlight images were originally given in ecclesiastical contexts. Later they turned into mundane gifts often ordered by enterprises or societies for their employees and members. Meanwhile they got a bit out of fashion. Stacks of those not anymore appreciated glass images are stored in thrift shops and probably not sold again. For „Objekte“ I knocked the colored glass pieces out of the lead mounting. The threedimensional shape of the now bare lead was only created by twisting and turning it in order to knock out the glass. Dimension installation: ca. 200 x 180 x 70 cm; each Objekte from left to right: 104 x 19 x 15 cm, 47 x 11 x 20 cm, 33 x 15 x 20 cm, 136 x 22 x 21 cm, 31 x 21 x 20 cm, 23 x 19 x 11 cm

Tu'i Malila, since 2015, in collaboration with Ceel Mogami de Haas

Exhibition view „ALL THOSE MOMENTS WILL BE LOST IN TIME LIKE TEARS IN RAIN“,
Médiathèque du FMAC, Genève, 2017
with audio works by: Sarah Burger, Matthias Gabi, Ana María Gómez López, Alexis Guillier &
Méryll Ampe, Arvo Leo, Ceel Mogami de Haas & Mathieu Arbez Hermoso, Lena Maria Thüring,
Emile Zile and a film by Terence Broad





For our show *All those moments will be lost in time like tears in rain* we worked with the video and film collection of the Contemporary Art Fund of the City of Geneva (FMAC) by focusing on the Fonds Christophe Chazalon. It consists in a collection of almost the entire oeuvre of the French filmmaker Chris Marker (1921-2012). Marker is mainly known for his films *La Jetée* (1962) and *Sans soleil* (1983) but the collection does not only gather the wide range of Marker's films, it also reassembles many other aspects of Marker's polymorphous body of work: there are video works of course, but also novels, travel books, essays, photographs, interviews, the only authorized biography, various publications under one of his many pseudonyms and different traces of his online doubles in Second Life and on YouTube.

Marker's artistic persona is manifold and defies pigeonholing. It shifts between poetic filmmaker and historian of contemporary political events, between an artist who experiments with all cinematic and image-creating tools from Super8 to HD video and a journalist who writes travel guides. One of the core topics that relate all the different aspects of his work is memory, the ability to remember - as a personal coherence as well as a collective constitution??. In his work, memory does not only function as access to the past but also as a relation to the future. The main subject of the film *La Jetée* is memory and how memory can be used to rescue a future world; the film served as the base for the science fiction movie *12 Monkeys* (1995) by Terry Gilliam.

The exhibition *All those moments will be lost in time like tears in rain* is a moment of crystallization in our long-term project *Tu'i Malila*, whose source lies in our common interest in the movie *Blade Runner* by Ridley Scott and the novel *Do Androids Dream of Electric Sheep* (1976) by Philip K. Dick. *Blade Runner* was released in 1982, the future in which the film takes place is 2019. We were both born in 1982, and 2019, the then imagined future, will now soon be fulfilled. As artists we are always entangled in between historic inheritance and as yet unknown shapes and contents. Today seems to be a good moment to look back into the iconic images of *Blade Runner* as their stunning elegance envisions topics that are as old as literature itself: the creation of life out of non-living matter and the everlasting intriguing topics of love and vanity. Yet the science-fiction movie *Blade Runner* does not just raise the ongoing questions of existential longing but also provides a dystopic vision of how future societies might be hierarchized and asks within this vision the question of the differences between artificial and human intelligence. Although blurred regarding the movie's main characters Rick Deckard, Rachel and Roy Batty, the measurable difference between humans and robots is defined in the movie by the qualities of having memories and feeling empathy. The notion of memory, as well as the science-fictional interest in memory makes the link between Chris Marker's oeuvre and *Blade Runner*.

Memory is both a personal narration and a collective one. A collection in a museum can be seen as a specific collective memory. We invited seven artists (Méryll Ampe, Mathieu Arbez-Hermoso, Matthias Gabi, Ana María Gómez López, Arvo Leo, Alexis Guillier, Lena Maria Thüring and Emile Zile) who were all born around 1982 and whose artistic practices show affinities with cinematic gestures and filmic architecture. We handed them the collective memory of Marker's oeuvre, asking them to make a sound piece in relation to our project. Each invited artist created an audio work for this exhibition that idiosyncratically relates to Chris Marker's work, *Blade Runner* and the relation between memory, fiction, the future and the past.

We only made one visual exception: as a preamble in the foyer, the show opens with Terence Broad's film *Blade Runner – Autoencoded* (2014), a silent artificial memory of the original movie. Broad trained a type of artificial neural network called an autoencoder to reconstruct the individual frames from the movie *Blade Runner* and then resequenced them into a video. This movie is not only stored in the machine, but remembered by it - a collective memory now shared by humans and non-humans.

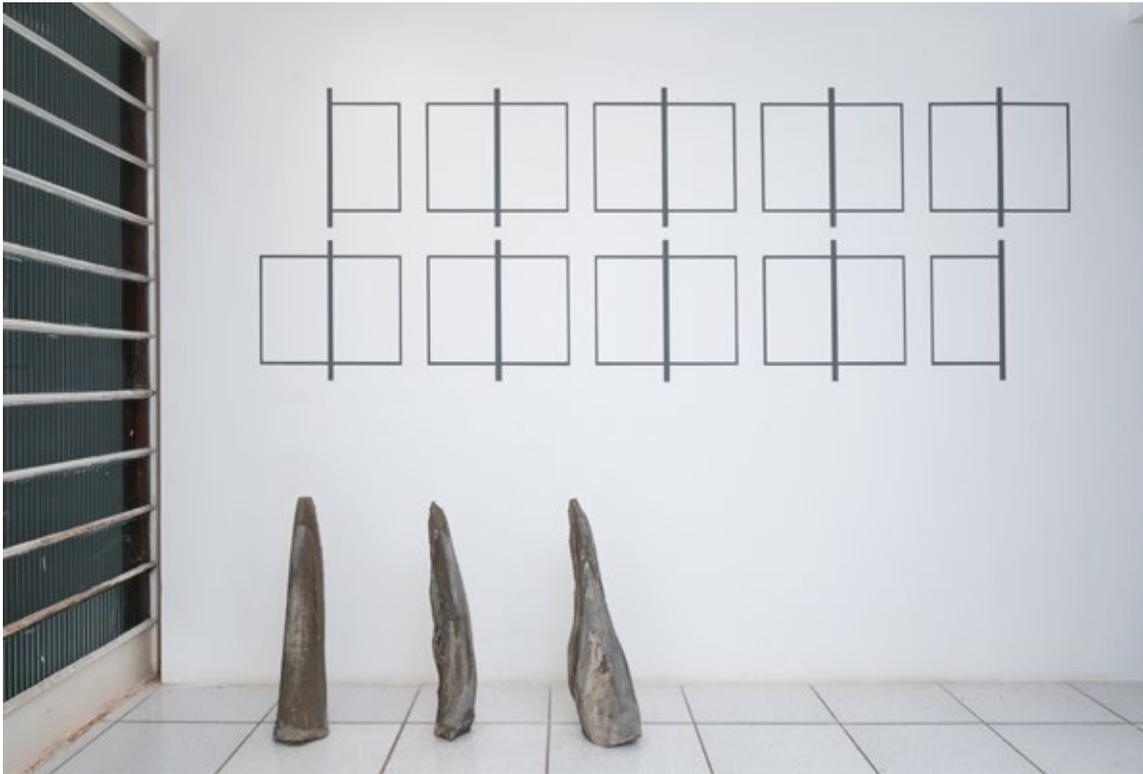
MODERN LEAVES, 2016

Concrete

Exhibition view

Elefante Centro Cultural, Brasília





A stack of gathered green garbage

MODERN LEAVES was made during a three-months-residency at Elefante Centro Cultural in Brasília, BR.

In contrary to the modern buildings of Lucio Costa's and Oscar Niemeyer's Brasília, the green spaces designed by Roberto Burle Marx between the "superquadras" called housing areas are very well maintained. The collected green garbage is gathered on the roadside of Brasília's streets in considerably large stacks. They remain there for a long time, bleach out and blend into the urban visibility of this city.

I collected palm leaves from these stacks all over the city and used them as mouldes for nine concrete sculptures. They were first shown all together in the exhibition space "Elefante Centro Cultural". During the exhibition, I placed one sculpture after the other back into the city, choosing different urban and social contexts for each of them: One is placed in the Eixo Monumental, one in front of the National Theater, one in a hotel occupied by homeless people, one in a huge rubber tree on the edge of the city, one in a bamboo behind the Cine Brasília, one in an alley where street prostitutes meet their clients, one opposite an informal settlement of car mechanics, one on the green separating strip of the W3 and one in a field of papyrus in the Praça dos Cristais opposite the Ministry of Defense.

It's possible that the nine sculptures are still today in their places in this distant modern city.



One of the sculptures placed on the Eixo Monumental



One of the sculptures in front of the National Theater



One of the sculptures in a rubber tree

(un)earthed, since 2014

The project *(un)earthed* consists in nine objects made out of degradable fabric and polyester thread which I buried in 8 different place. Between Summer 2015 and Spring 2017 I visited, unearthed, observed, documented and buried them again. Out of this research along the question „What occurs when something disappears?“ a large number of photographs, videos, texts, objects and collages gained shape.



In the meantime, the objects all dissolved and disappeared. I collected some soil from each specific place where the objects dissolved. Plants are growing out of it, each bearing in it a bit of one of the nine fabric objects.

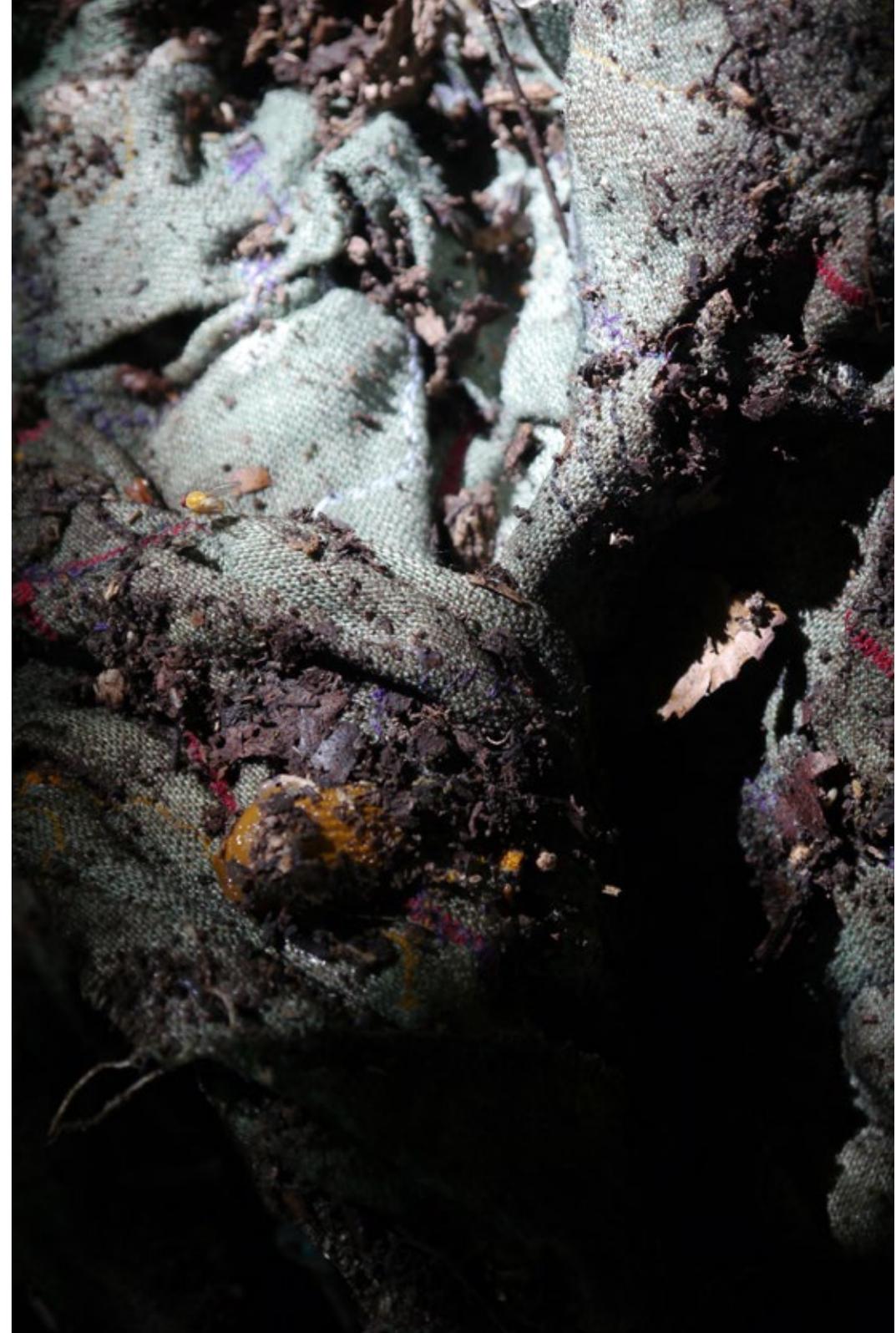


Soil from the place where object No1 disappeared with shoots growing out of it. Installed on a C-print on canvas.



All objects before being buried. Each approx 50 x 30 x 25 cm

(un)earthed, since 2014



left: Object No 6 unearthed for the fifth time. right: Object No 4 unearthed for the third time

(un)found, 2015

HD video, 23 min 11s, geloopt

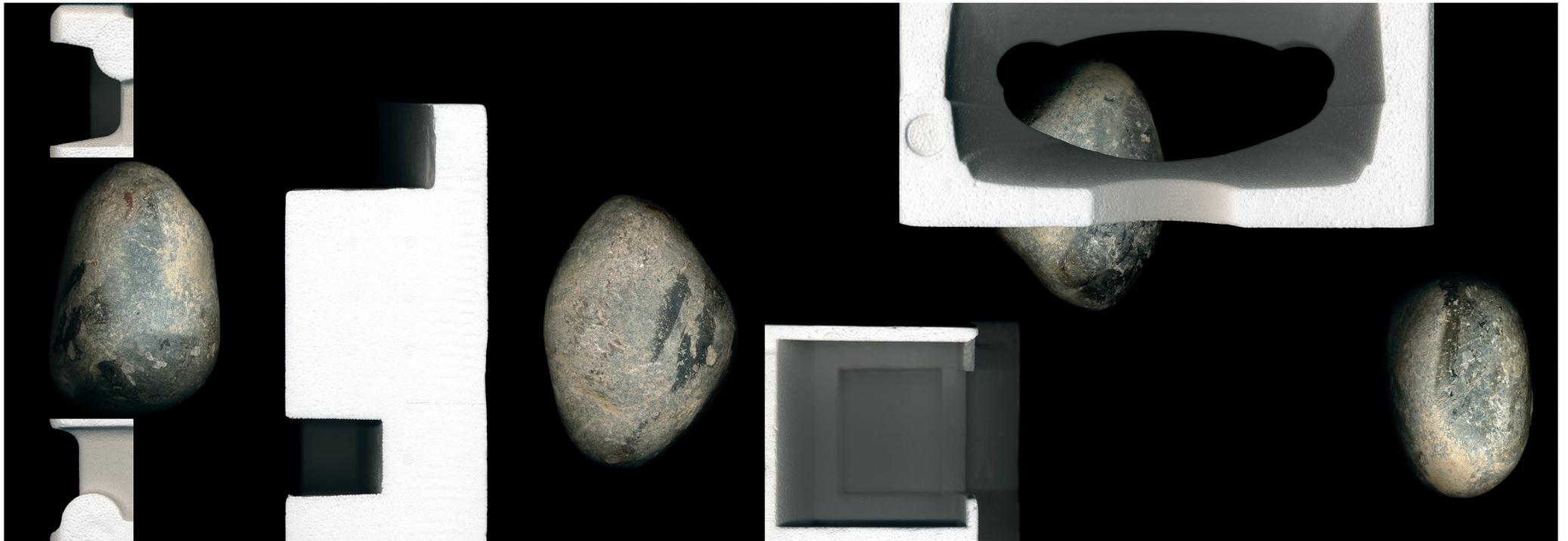


The video „unfound“ shows the only three times when I didn't refind the object immediatly. Twice I searched in the wrong spot and once I couldn't reach the object anymore since a stone avalanche covered the spot. HD video, 23 min 11s

unmorte, 2016

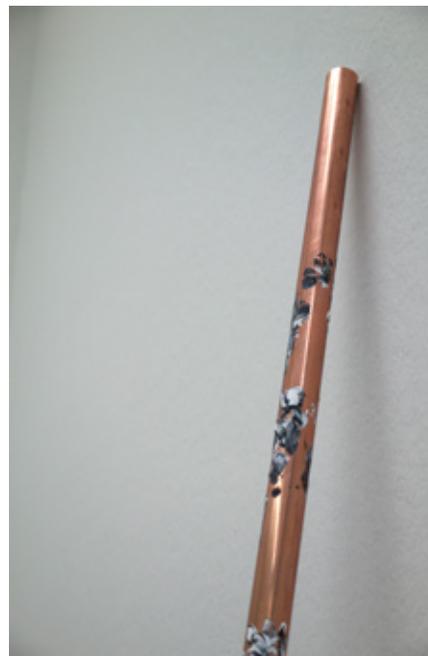
Digital print on canvas, 134 × 346 cm

Installation view „NOTITLES 1/4“, Schwarzwaldallee, Basel, CH



Structures. Landscapes. Clouds., 2015
Installation





Digital prints on fabric, copper bars, paint
Dimension variable

Installation view Centre Pasquart, 2015

Partly rescued, Partly lost (Kägi fret), 2014

Sculpture in two parts

Each part 1.3 × 2.5 × 13.7 cm, entire dimension unknown



A pair of Kägi fret was casted in bronze. One of the two bronze bars was thrown into a cleft in a rock in the Klöntal, a mountain valley close to the city of Glarus. The other part was shown at Kunsthaus Glarus where it now belongs to the collection. This work was made for the Klöntal Triennale 2014.

Other episodes, 2014
Installation view
Blancpain Art Contemporain, Genève



Other episodes, 2014
Installation view
Blancpain Art Contemporain, Genève



Merchandise Paradise, 2014
Installation

Installation view *Other episodes*
Blancpain Art Contemporain,
Genève, 2014

