

**Selected works since 2014  
Sarah Burger**

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## CONTACT:

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1982 born in Glarus, CH  
2002-2009 Studies of Philosophy, Comparative Literature and Linguistics at the University of Zurich and Humboldt University, Berlin (Licentiate)  
2005-2007 MAPS, Ecole cantonale d'Art du Valais (ECAV), Sierre  
2009-2011 work.master, MA en Arts Visuels, HEAD, Geneva  
2012-2017 PhD in Artistic Research, ZHdK Zürich & Kunstuniversität Linz, AT

Lives and works in Zurich.

## GRANTS AND PRIZES

2020 - 3 months residency in Sofia (in 202), Landis & Gyr Stiftung  
2019 - Proposition for „Im/Possible Spaces“, Theaterhaus Gessnerallee, Zürich 2020  
2018 - Research Grant by Pro Helvetia  
- Winner of the competition for a „Kunst und Bau“ project, Wohnsiedlung Leutschenbach, City of Zurich (estimated realization 2023)  
2017 - Studio stipend, Stiftung Binz39, Zurich  
2016 - Support by Hans Streiff-Stiftung, Glarus  
2015 - Travel grant by Stiftung Anne-Marie Schindler  
- Support for *(un)earthed* by the Ernst und Olga Gubler-Hablützel Foundation  
- Support for *(un)earthed* by the Dr. Georg and Josi Guggenheim Foundation  
2014 - Unterstützungsbeitrag der Hans Streiff-Foundation, Glarus  
2013 - UBS Förderbeitrag  
- Support by Pro Helvetia für *Sarai Reader 09: The Exhibition*  
2012 - Studio residency in Berlin, Kultur Kommission Kanton Glarus  
- Support Steo Stiftung, Küsnacht, and Kulturkommission Kanton Glarus  
2011 - Prix Galerie HEAD, Genf  
2007 - Culture prize of the canton Glarus, CH

## SOLO SHOWS

2021 - *Ereignisse*, Hirslanden Klinik im Park, Zürich  
2019 - *WELCOME*, Stiftung Binz 39, Zurich  
- *Detours II*, Kulturfolger, Zurich  
- *WACHS STÜCKE*, Wasserkirche, Zurich  
2017 - *New continents, light lines*, VITRINE Gallery, London  
2016 - *MODERN LEAVES*, Elefante Centro Cultural, Brasilia, Brasil  
2015 - *(un)earthed*, Corner College, Zurich  
- *CARAVAN 2/2015*, Aargauer Kunsthhaus, Aarau  
2014 - *SONNENANBETER*, zwanzigquadratmeter, Berlin  
2013 - *référérence au lieu*, St. Peter and Paul Church, Bern  
- *Géométrie du temps*, Gallery Schauort, Zurich, curated by Gioia Dal Molin  
2012 - *Matter of Shape*, Gallery Blancpain Art Contemporain, Geneva

## SHOWS à DEUX

2020 - *Goodnight Nature*, with Maya Rochat, Theaterhaus Gessnerallee, Zurich  
2018 - *Kaltschale*, zusammen mit Michael Günzburger, Trudel Haus Baden  
2017 - *All those moments will be lost in time like tears in rain*, with Ceel Mogami de Haas, Centre pour l'image contemporaine, Geneva  
2015 - *FALTA TROPICAL (I don't speak Spanish but my computer does)*, with Maya Rochat, Centre d'Art Contemporain, Geneva  
2014 - *Other episodes*, with Pascal Danz, Blancpain Art Contemporain, Geneva  
2013 - *common ground*, with Miriam Sturzenegger, Raum No, Bern  
2012 - *COMING DOWN*, with Ulrich Vogl, Standard Deluxe, Lausanne

## SELECTED GROUP SHOWS

2021 - *When The Subversive Stitches*, Le Commun, Geneva  
2020 - *Ecodata-Ecomedia-Ecoaesthetics*, Rixc Festival, Riga  
2019 - *Digital Dramatizations: Ecologies from the Future*, Plovdiv, Bulgaria  
- *SOLID ARID SPLENDID*, Stiftung Binz 39, Zürich  
2018 - *From A Ground Place*, Alpineum Produzentengalerie, Luzern  
2017 - *Throwing Snow into a Circle*, Kunsthhaus Glarus  
- *SI Off Site - On Half a Tank of Gas*, Swiss Institute in Collaboration with Kunsthhaus Glarus  
- *Delay Call Forwarding*, Cité internationale des Arts, Paris  
2016 - *Werk- und Atelierstipendien der Stadt Zürich*, Helmhaus, Zürich  
- *Werkschau 2016*, Haus Konstruktiv, Zürich  
- *Fetische*, Galerie Duflon Racz, Bern  
- *NOTITLES\_01*, Schwarzwaldallee, Basel, curated by Sophie Yerly  
2015 - *Stipendium Vordemberge-Gildewart*, Centre Pasquart, Biel  
curated by Felicity Lunn, Alexandra Blättler and Severine Fromaigeat  
- *La vie matérielle*, collective rats, Vevey  
- *Moment!*, Kunstverein Göttingen, D

- 2014 - *Catch of the Year*, Dienstgebäude, Zurich  
- *A PLACE LIKE THIS*, Klöntaltriennale, Kunsthaus Glarus, curated by Sabine Rusterholz and Alexandra Blättler  
- *Jardin sec*, Urgent Paradis und Lausanne Jardins, Lausanne
- 2013 - *Catch of the Year*, Dienstgebäude, Zurich  
- *pro positions*, nar-gallery, Biel, curated by Pascal Danz  
- *Equus*, Fondation La NEF, Le Noirmont  
- *Sarai Reader 09: The Exhibition*, Devi Art Foundation, Gurgaon (Delhi), India, curated by Raqs Media Collective
- 2012 - *Kunstschaffen Glarus und Linthgebiet A-H*, Kunsthaus Glarus  
- *In absent Places We Dwell*, Piano Nobile, Geneva curated by Ceel Mogami de Haas, Vianney Fivel und Marie-Eve Knörle  
- *Swiss Art Awards*, Basel
- 2011 - *Vue sur la mer*, Genf  
- *ppp - Progr Performance Plattform*, Bern  
- *(RE)CONSTRUCTED*, Kunsthaus Glarus
- 2010 - *Hard Copy*, Live In Your Head, Genf  
- *Floating into the Mist*, La Dependance, Renens VD  
- *Hyperactivity*, Summerlab, CAN, Neuchâtel  
- *Back Yard*, Galerie Lucy Mackintosh, Lausanne  
curated by Veronika Spierenburg
- 2008 - *Mulhouse 008*, Mulhouse  
- Beitrag zum Projekt *The Measure of all Things II*, Hoyerswerda, D, Basel, CH, and Helsinki, FIN
- 2007 - *Grat-Wanderungen*, Kunsthaus Glarus  
- *Devenir Animal*, theatre arsenic, Lausanne
- 2006 - *Kazoo - it's a live art thing* - The Premises Gallery, Johannesburg  
- *Re-enactment* - Lokaal 01, Antwerpen

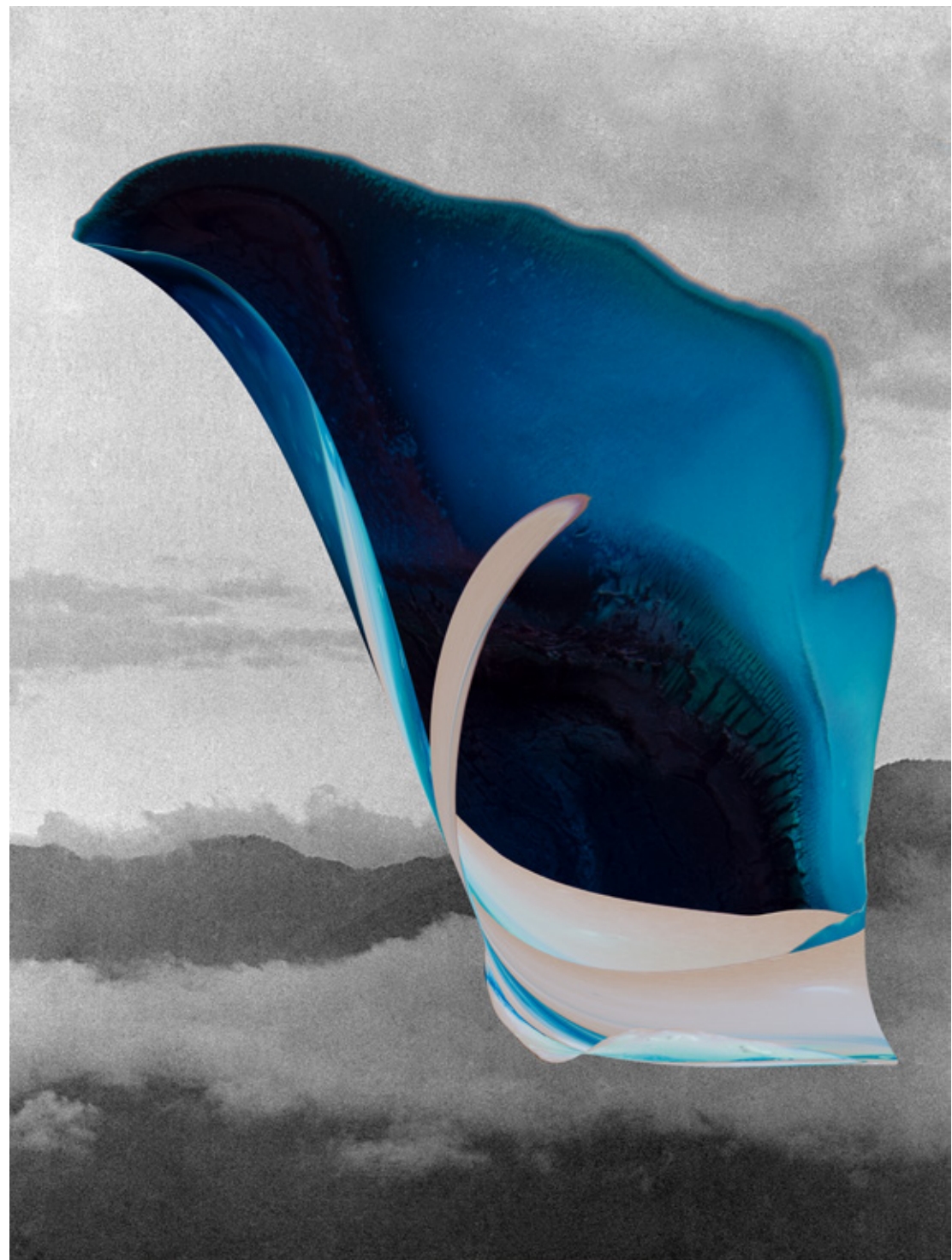
## PUBLICATIONS

- Goodnight Nature, with Maya Rochat
- about a square / ten years of site-specific exhibitions at zqm, Editet by Eric Emery, Edition Vexer
- Slightly Slipping on a Banana Skin, Programme d'exposition 2016-2018 at FMAC, by Isaline Vuille and Bénédicte Le Pimpec
- GLOBALE: Reset Modernity, kuratiert von Bruno Latour, ZKM Karlsruhe, MIT Press, 2016; Bilder meiner Arbeit „(un)earthed“ im Text von Graham Harman
- 3/ ONE/ ∞, activeRat, 2015 (Monografie)
- *Equus*, Fondation La NEF, 2013
- *In Absent Places We Dwell*, activeRat, 2012
- *Hyperactivity*, CAN Neuchatel, 2012
- *Residues*, Hardcopy, 2011

## SCREENINGS, LECTURES, WORKSHOPS, TEACHING, CURATORIAL PROJECTS

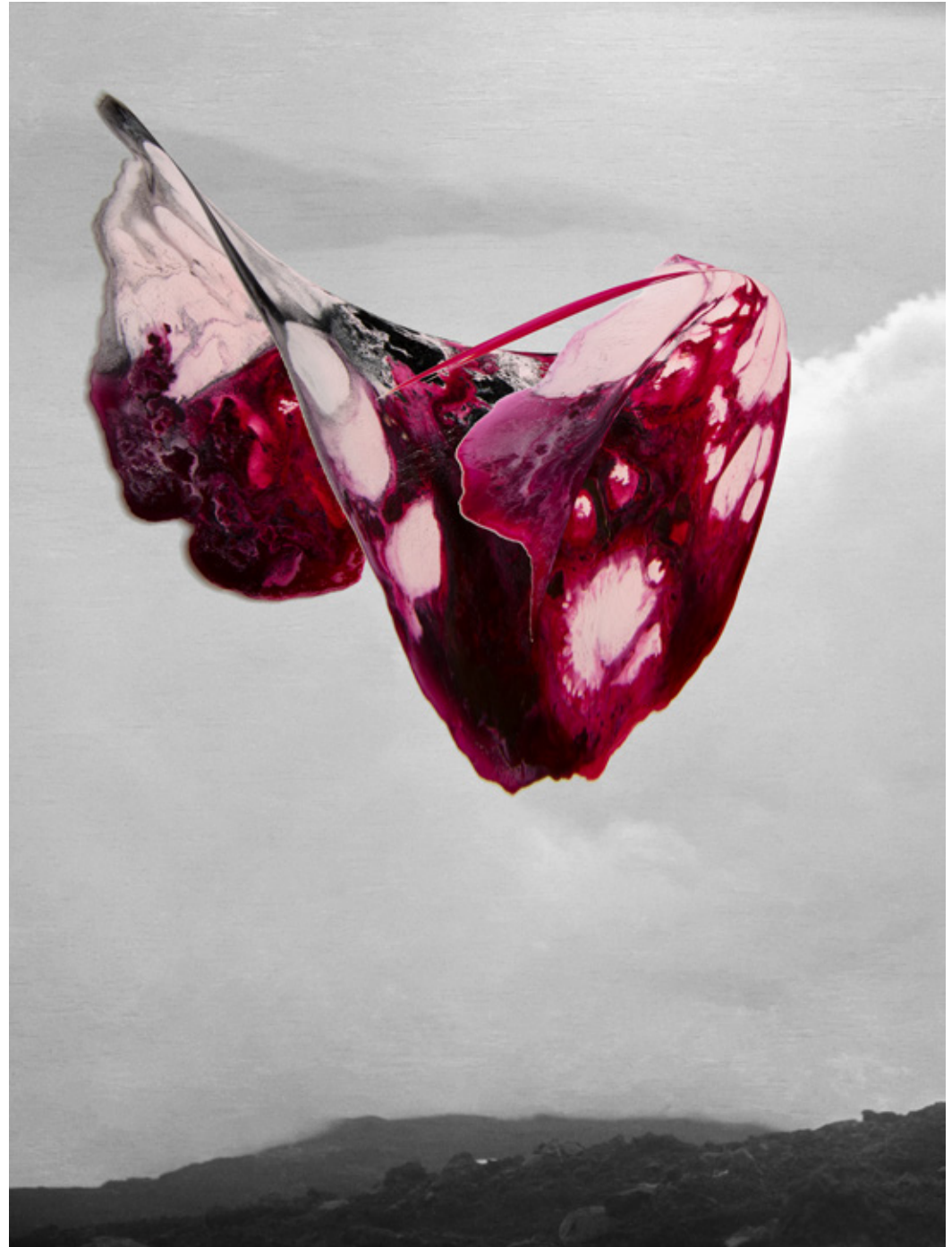
- 2021 - PAW!, The One Minutes, Videoscreening Het Nieuwe Instituut, Amsterdam  
- Guestlecturer „Imaginary Gardens With Real Toads In Them“, ArtEZ University of the Arts Zwolle, The Netherlands
- 2020 - Project *GZ Bachwiesen*, F+F Kunst und Design, Zurich
- since 2019 Teacher for art in the Bachelor course for Scenery, ZHdK, Zürich
- 2019 - WELCOME, Stiftung Binz 39, Zürich, with performing guests: khaderbai, Anupras Jucius, Hannah Drill, Stefanie Steffen, Janna Antonia Rottmann, Benjamin Sunarjo, RapNose & J.Burger, Dj Flamin Fingaz  
- Living in a Painting - The Heat Is On, invited by Maya Rochat for the finissage of her show at Mobilier, Bern  
- SOLID ARID SPLENDID, curatorial project at Stiftung Binz 39, Zürich  
- Science Fiction seit Homer, workshop HKB Bern, with Ceel Mogami de Haas
- 2017 - *Der Catwalk des Schamanen*, F+F Kunst und Design, Zurich in collaboration with Klöntal Triennale, Kunsthaus Glarus  
- *Viele für Alle*, Workshops für BewohnerInnen der Siedlung Waid der Baugenossenschaft des eidgenössischen Personals, with Stefan Wagner
- 2016 - Presentation *(un)earthed*, OPEN FIELDS CONFERENCE, RIXC Art Science Festival, Riga  
- workshop *Fossil Inertia* with Laetitia Morais, ZHdK Zürich
- 2015 - Presentation *(un)earthed*, TRANSVALUATION Symposium, Departement of Architecture Chalmers University of Technology, Göteborg, S  
- *Landscape-Architecture-Time*, Workshop, ZHdK Zürich  
- *Collection imaginaire*, Screening, Nachbilder, ffv, Kino Kunstmuseum, Bern
- 2014 - *Spatial Poem*, Performative Lecture, Parenthesis, HEAD, Geneva
- 2013 - *Material qualities and process based art works*, Lecture, Global Genesis School, Delhi

*Ereignisse, 2020/21*  
Digital Collages





The series „Ereignisse“ consists of details of old, found photographs and engravings showing landscapes combined with analogue color composition that has been digitally transformed. The size of the prints vary between 86 x 64 cm and 60 x 45 cm. Digital prints mounted on aluminum.

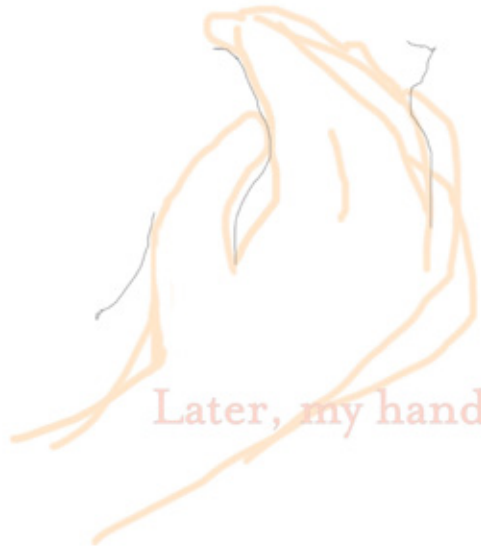


*We once looked the same, 2020*

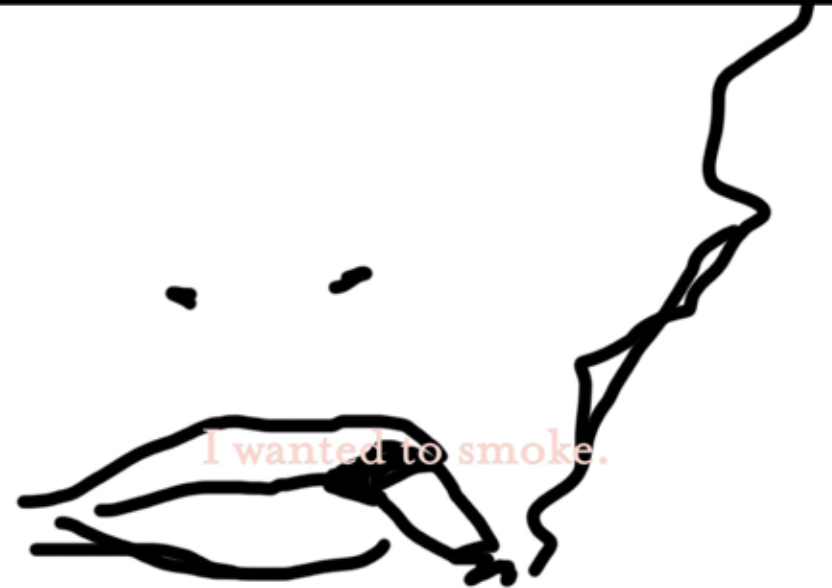
HD Video, 1 min



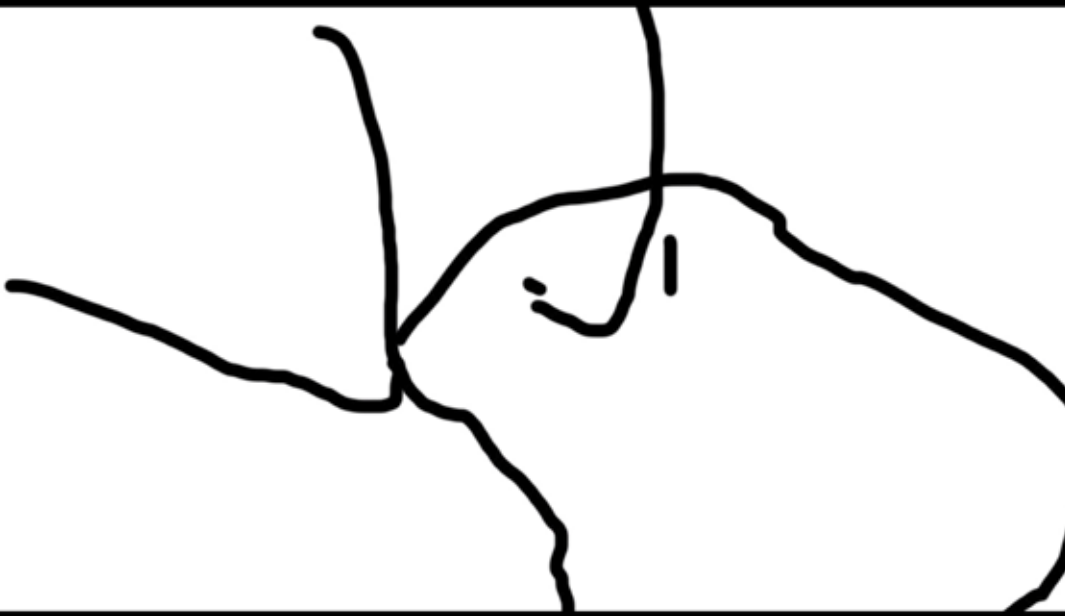
You howled, in compensation.



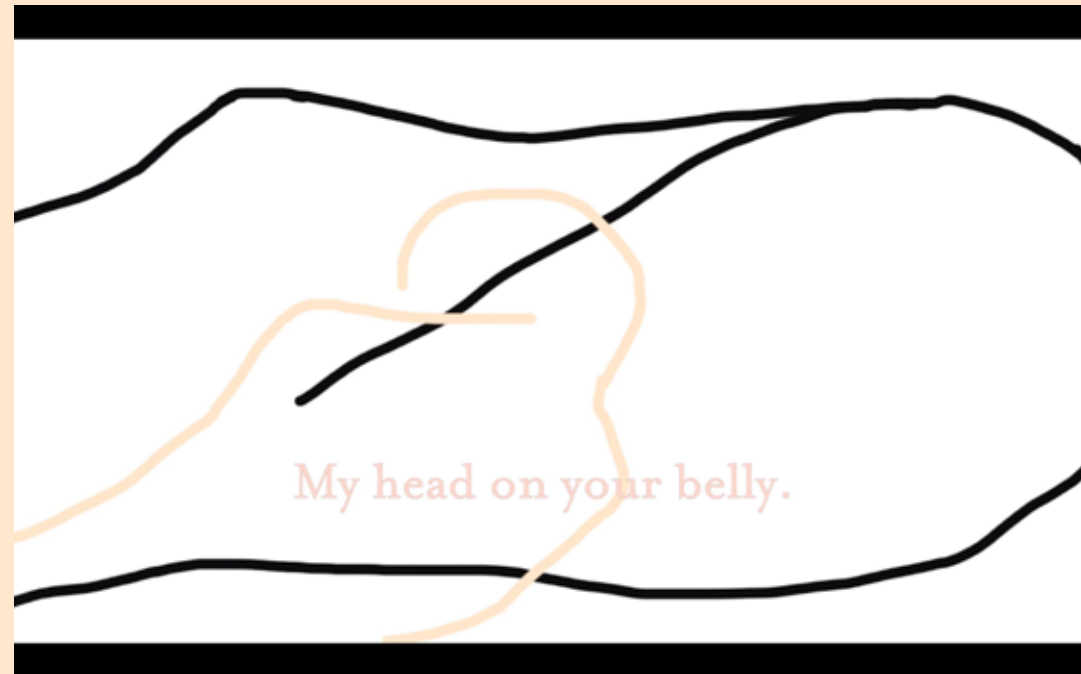
Later, my hand in your fur.



I wanted to smoke.



My head on your belly.



„We once looked the same. / Then your hair grew older. / Mine stagnated. / Later, my hand in your fur. / You howled in compensation. / I wanted to smoke. / You wanted to hunt. / I declined to have off-spring. / Your teats equally demanded every second year. / My head on your belly. / Will you swallow me, please, on the very last day? / Snow lies on clouds. / Four paws, two hands, two feet, four eyes / That never failed to answer.“ This video was made for „The One Minutes“, Amstredam, for the Open Call „Paw“ (Animals and Poetry), curated by Ceel Mogami de Haas.  
For approval: <https://vimeo.com/504266984> Password: Four



*Zwischen Zeit, 2020*

Edition of 55, Collaboration of Dafi Kühne (Prints) and me (Objects)



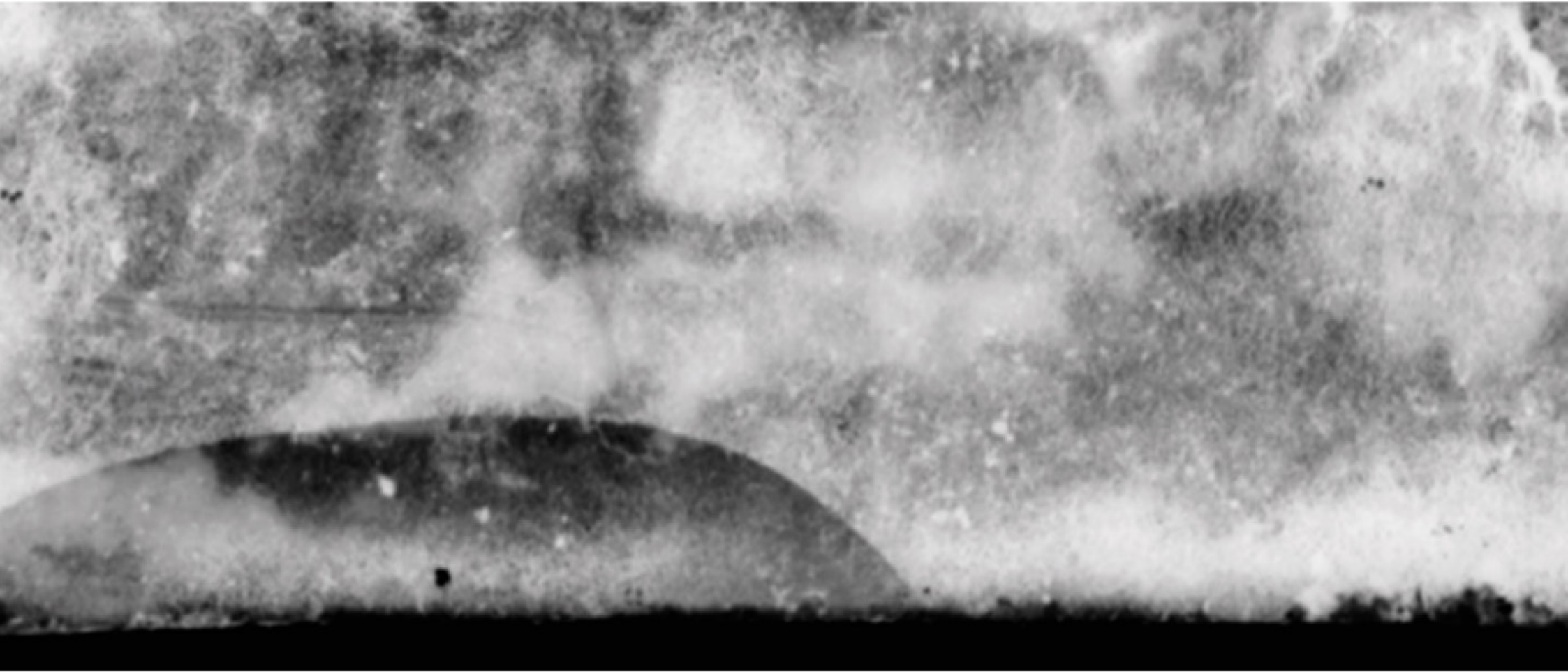
During the first phase of the Covid-pandemia, the graphic designer Dafi Kühne and I made together an edition consisting of a moulded objekt made out of plaster, sand, a stone and gold or silver leafs surrounded by an analogue print that subtly shows a shift in its lines' and dots' rhythm. Each edition was sold for 200.- and thus helped us to get through the first weeks of income loss.

Dimension print: 21 cm high and 89,1 cm long (unfolded)

Dimension object: each approx. 15 x 15 x 18 cm

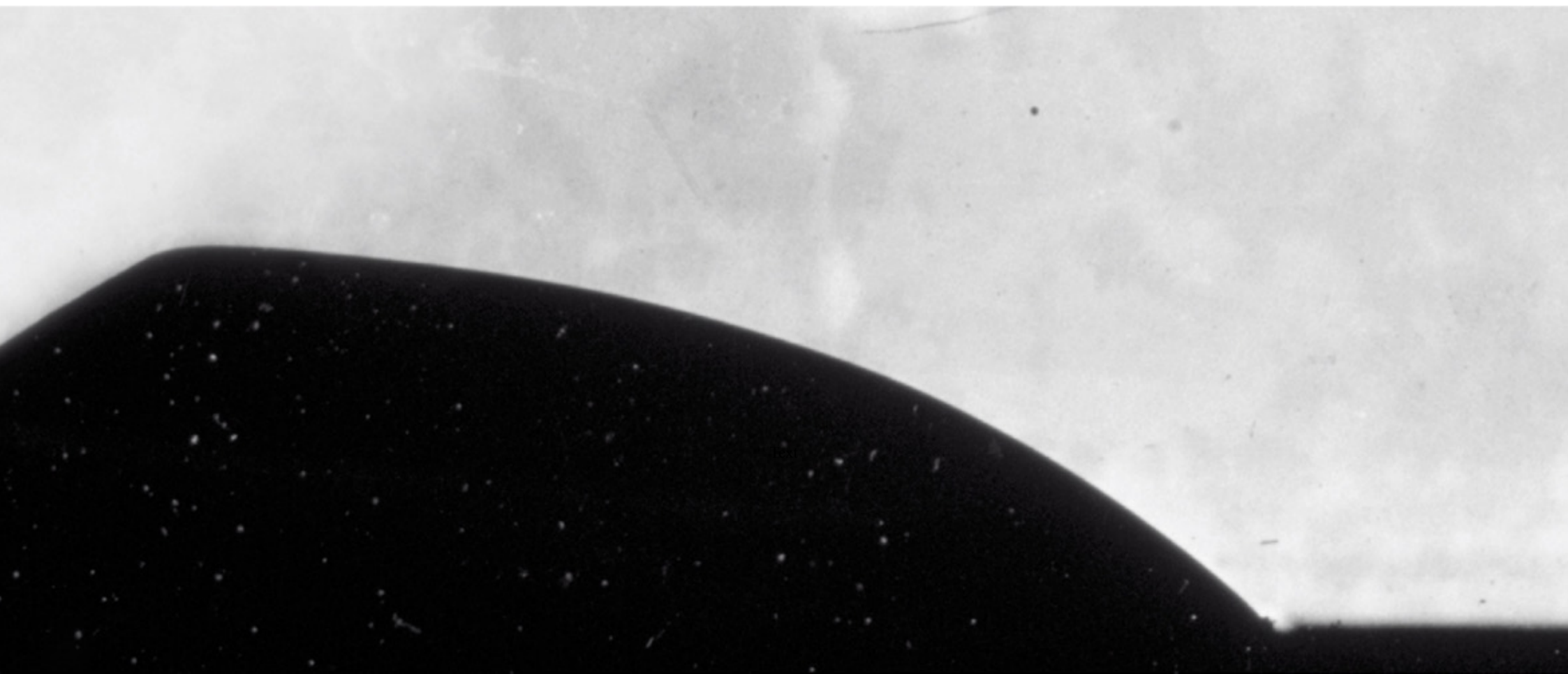
*LANDSCHAFT*, 2019

HD-Video, 34:59 min



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  
For approval: <https://vimeo.com/508986556> Password: Landschaft





*WELCOME*, 2019

Exhibition view  
Stiftung Binz 39, Zürich



*SCHNITTE I-IV*, 2019

Double digital prints, cut

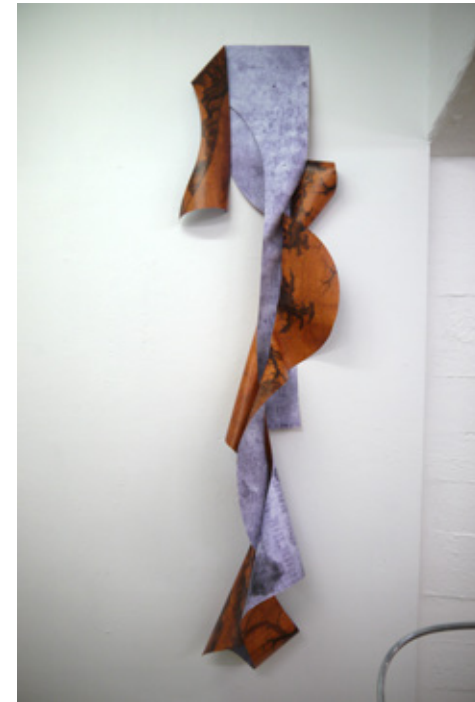


Image and object seem to be clearly distinguished categories - what interests me is their intersection. Each of the four works from the series „Schnitte“ is based on a double digital print on plastic that was hand cut. On one side, each of them shows a detail from a traditional chinese painting and on the other side an image of a palimpsest.

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

*MASCHINE, REGEN, FLUSS*, 2019

Sponge cloths, 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 pieces 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

*CARTE BLANCHE II*, 2019

Dance improvisation „Remembering Gravity I&II“ by Benjamin Sunarjo

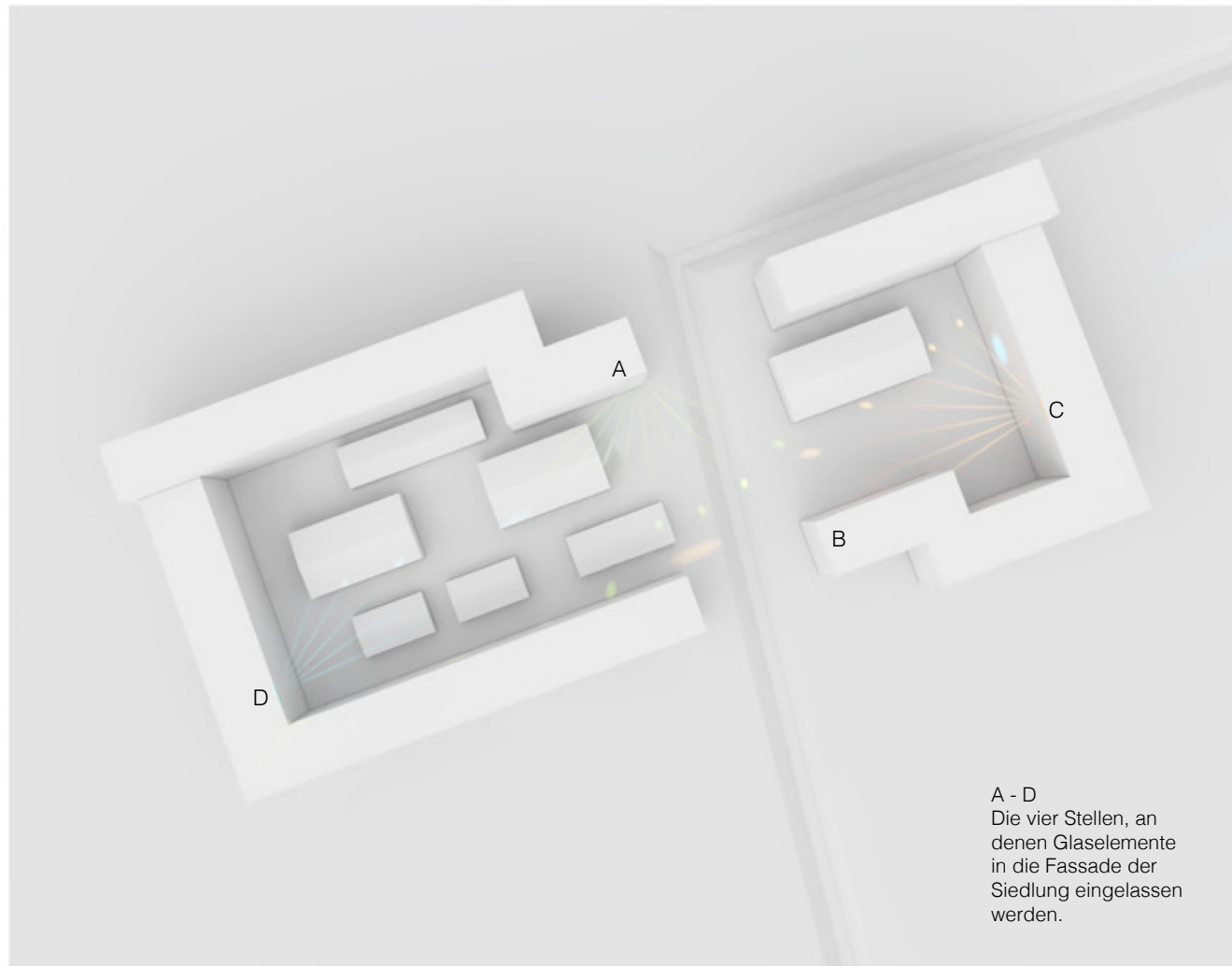


In his performances „Remembering Gravity I & II“, Benjamin Sunarjo reflects physically the sculptures' materials and the process of their becoming.

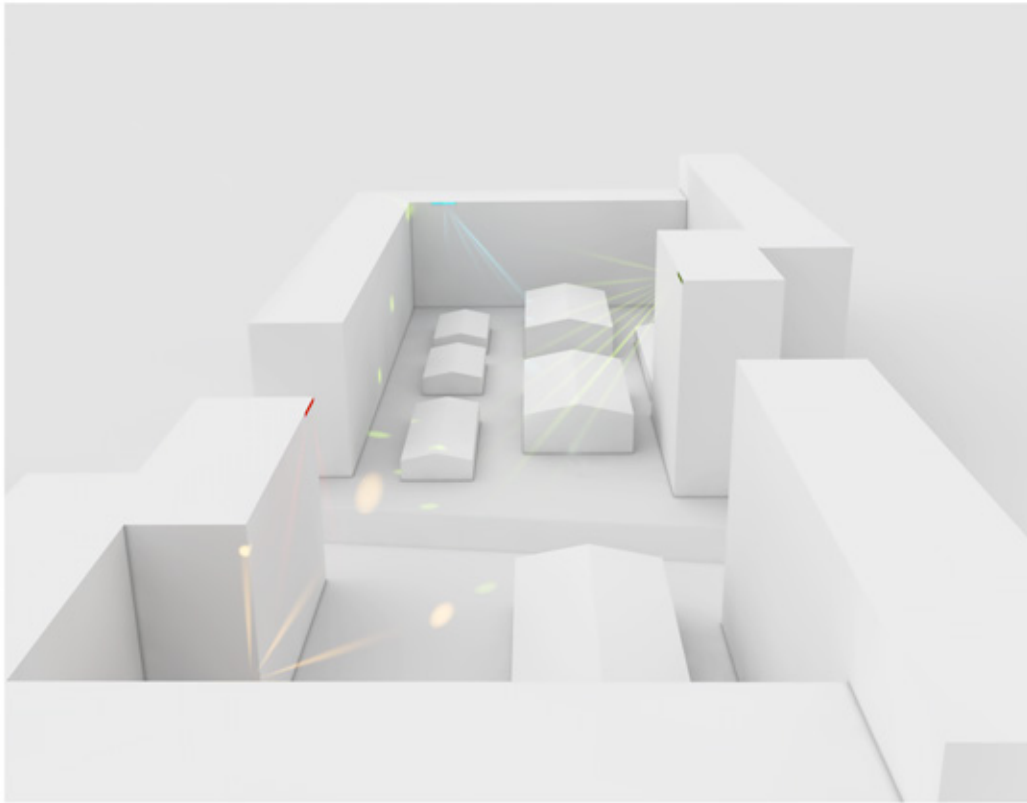


## PHÄNOMEN L, 2018

Winning project for the housing estate „Leutschenbach“ by the city of Zurich



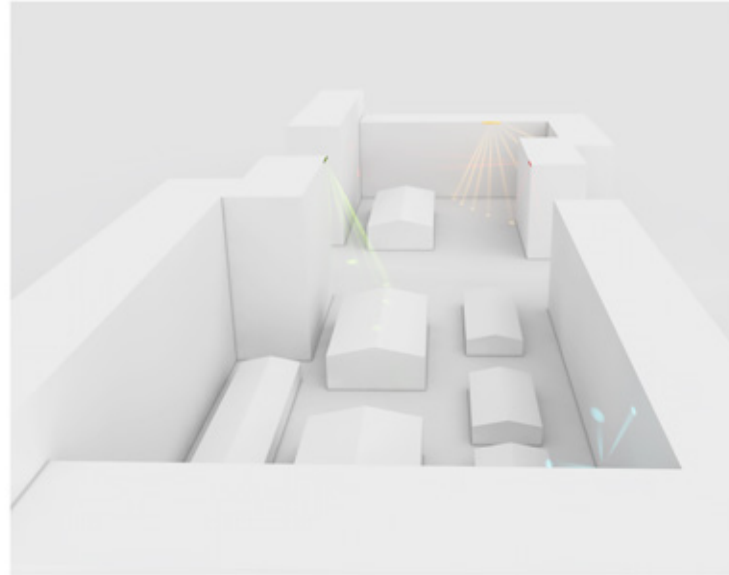
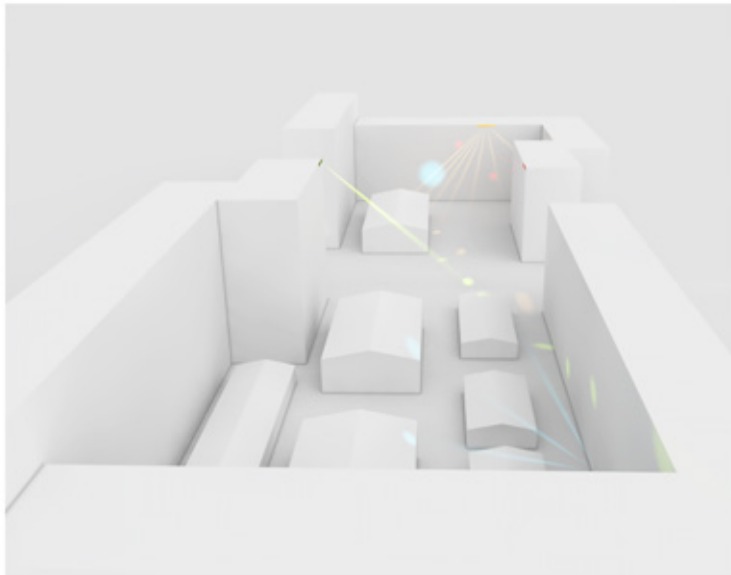
The project „Phänomen L“ consists in 4 differently colored glass elements. Each of the four glass elements will be set in the top section of the facade directing towards the courtyard. By sunlight, the glass elements will send colored light reflections to the courtyard and the opposite facade of the housing complex. According to daytime and the season, 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 courtyard (above and below).



First test.



Course of the reflections during the longest day,  
June 21. View into the courtyard.

*Stadt, 2017*

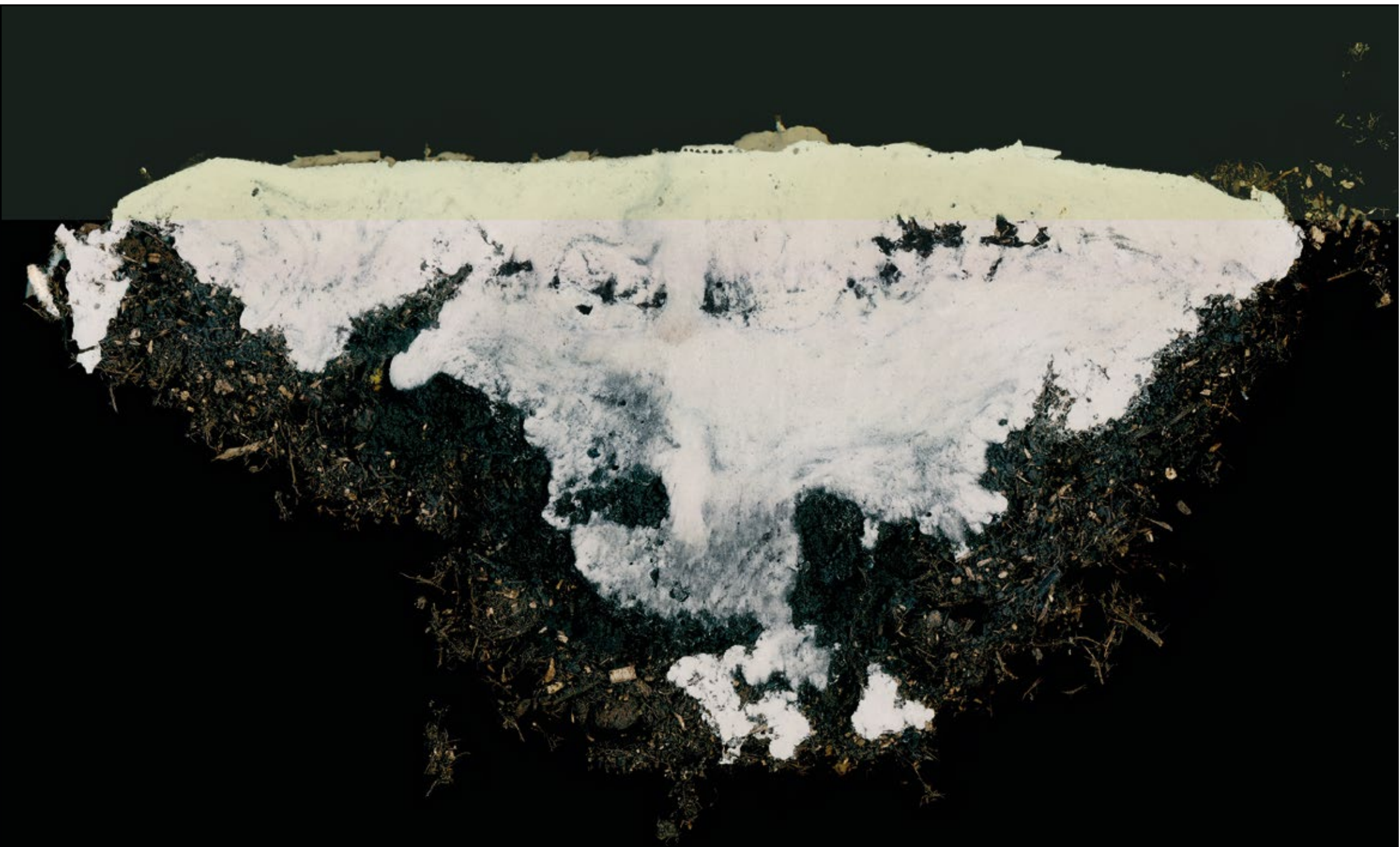


Polystyrene packing elements casted in cement  
approx. 25 x 400 x 700 cm  
Exhibition view Kunsthau Glarus

*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)

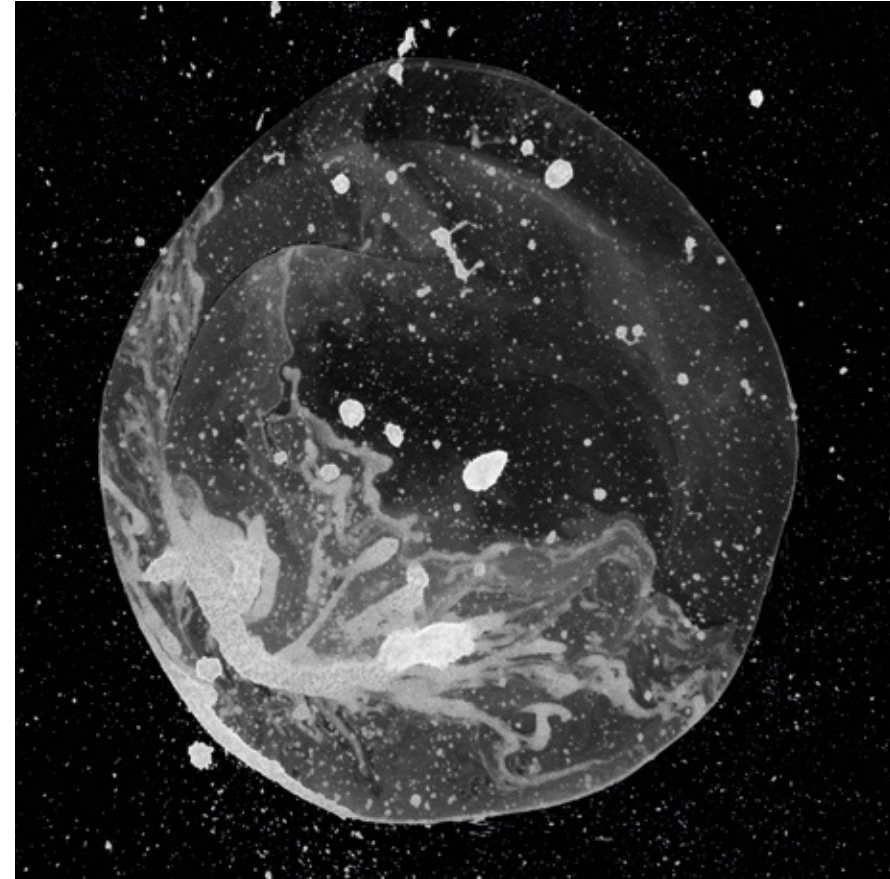
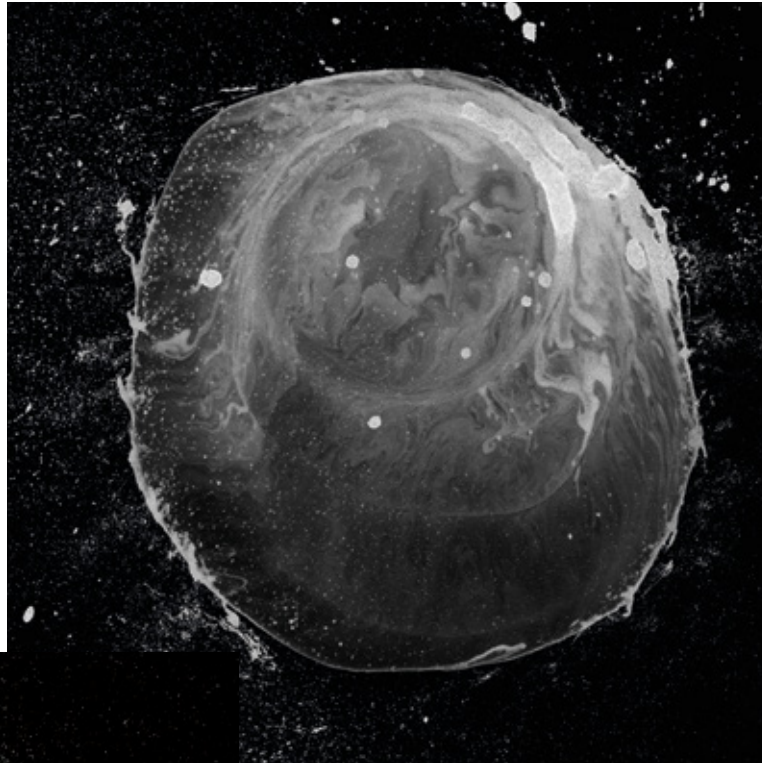


The prints are based on objects made out of plaster and pigments casted in soil. These objects were scanned and significantly enlarged.

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.

*Sphären*, 2018

Series of five digital photographs  
Size variable



Each of the five spheres is based on a soap bubble which I caught on paper. The water for the soap bubble was colored with black Chinese Ink.

Captured on the paper the soap bubble becomes simultaneously visible as an imprint but also as the traces of its bursting.

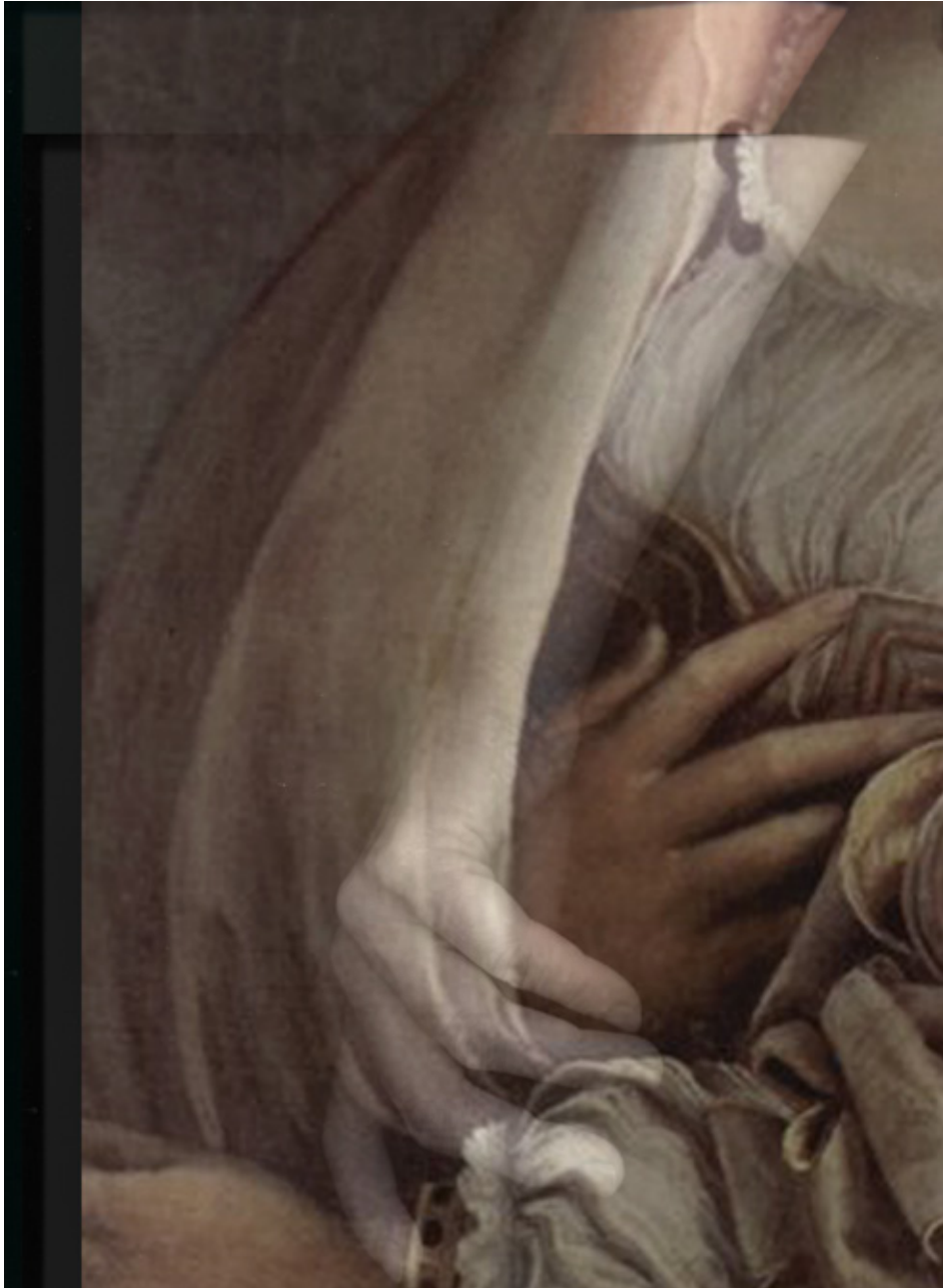
These captured soap bubbles were scanned, digitally inverted and enlarged.

*Touches*, 2018

Series of 7 digital collages printed on photo paper  
21.9 x 30 cm each, framed (smoked oak)



„Touches“ is a series of digital collages. Each collage consists in a scan of my own hand overlaid by an online found hand-detail of an old painting.





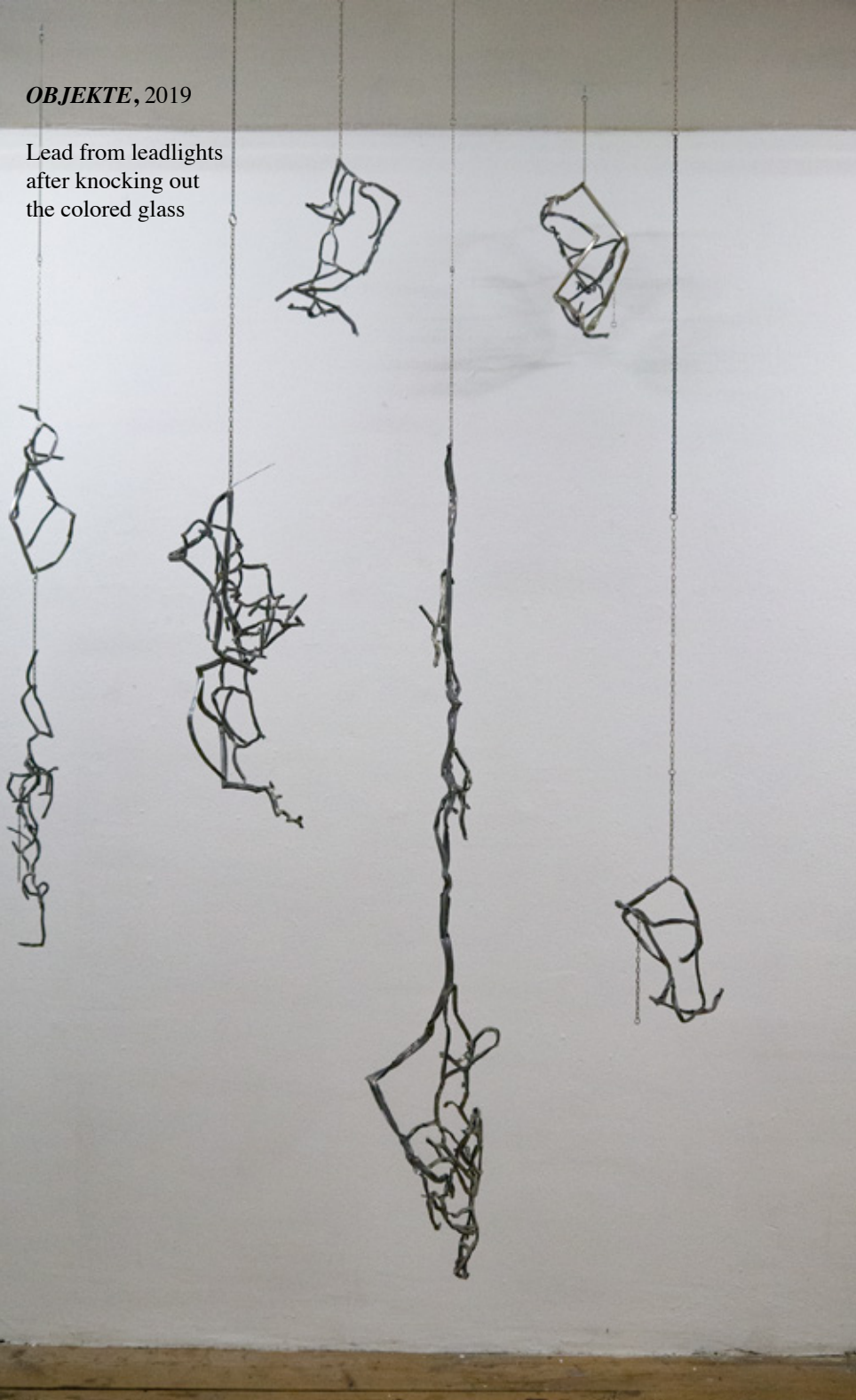
*Lines*, 2017

Digital prints on nylon fabric, wire  
Dimension variable



**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.

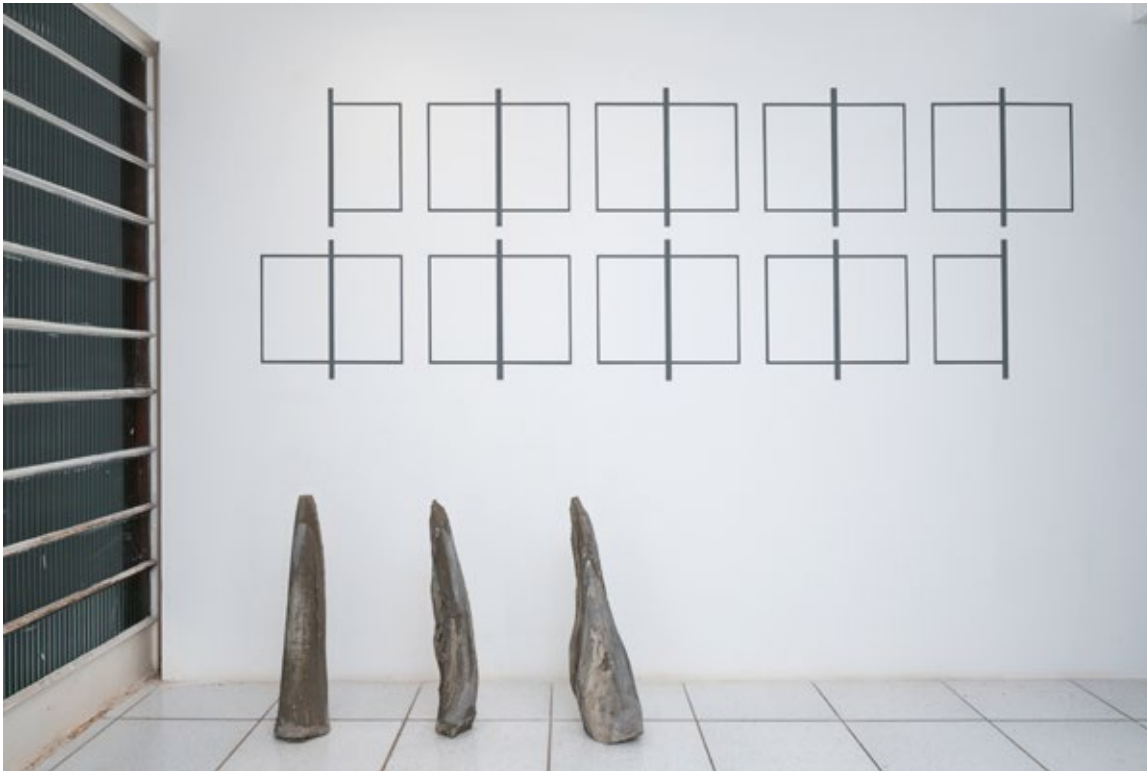
*MODERN LEAVES*, 2016

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.

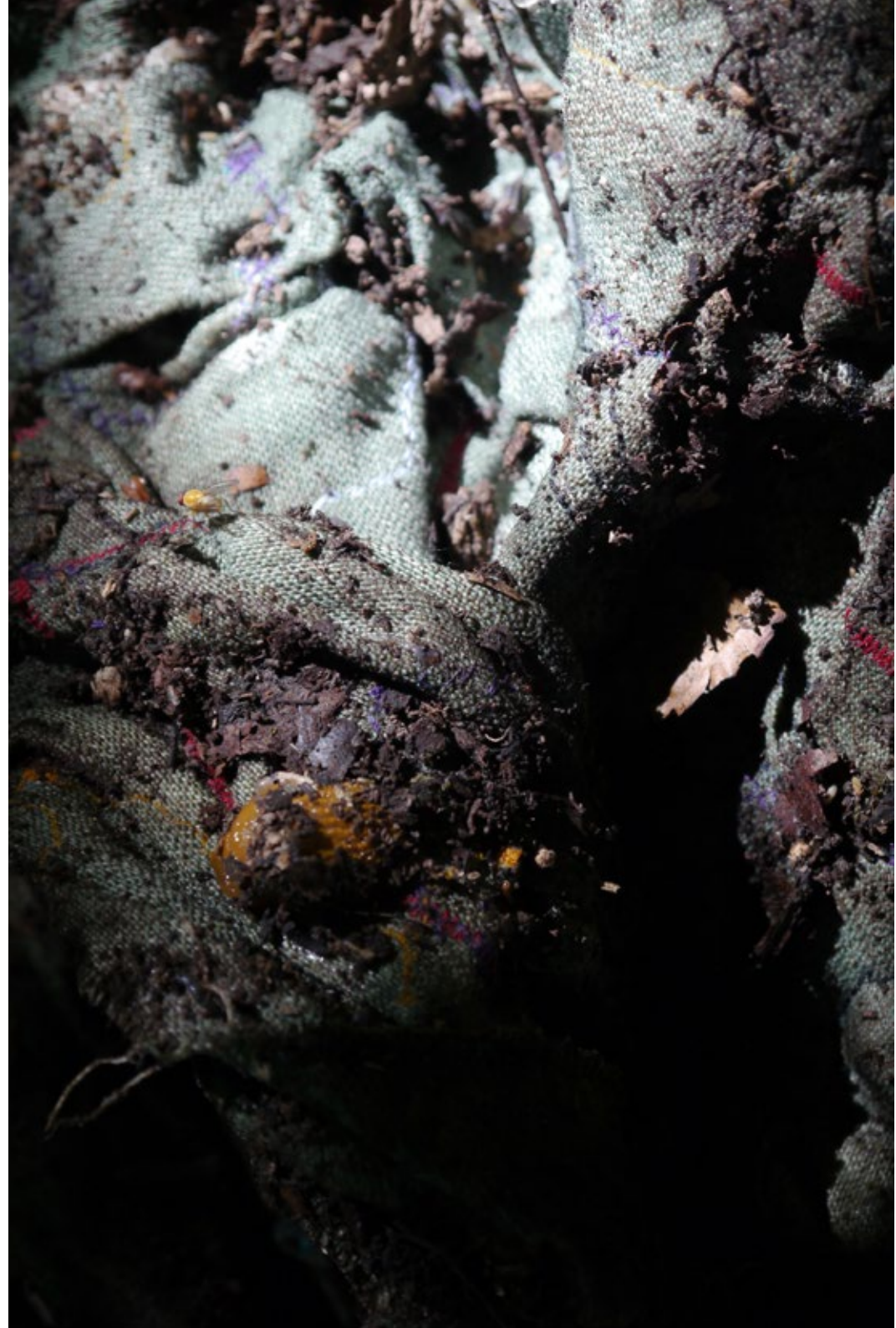


Soil from the place where object No1 disappeared with shoots growing out of it. Installed on a C-print on canvas.



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

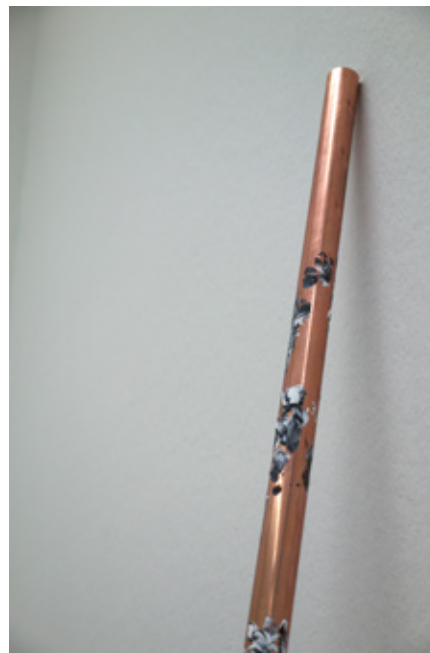
*(un)found*, 2015  
HD video, 23 min 11s, geloopt



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

*Structures. Landscapes. Clouds.*, 2015  
Installation





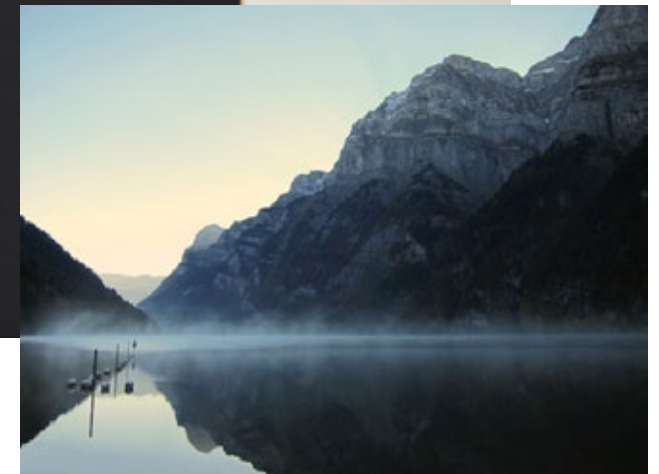
Digital prints on fabric, copper bars, paint  
Dimension variable

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

