PORTFOLIO SARAH BURGER
Selected works

Contact: Steinstrasse 38, 8003 Zürich; mail@sarahburger.ch; +41 76 339 28 21

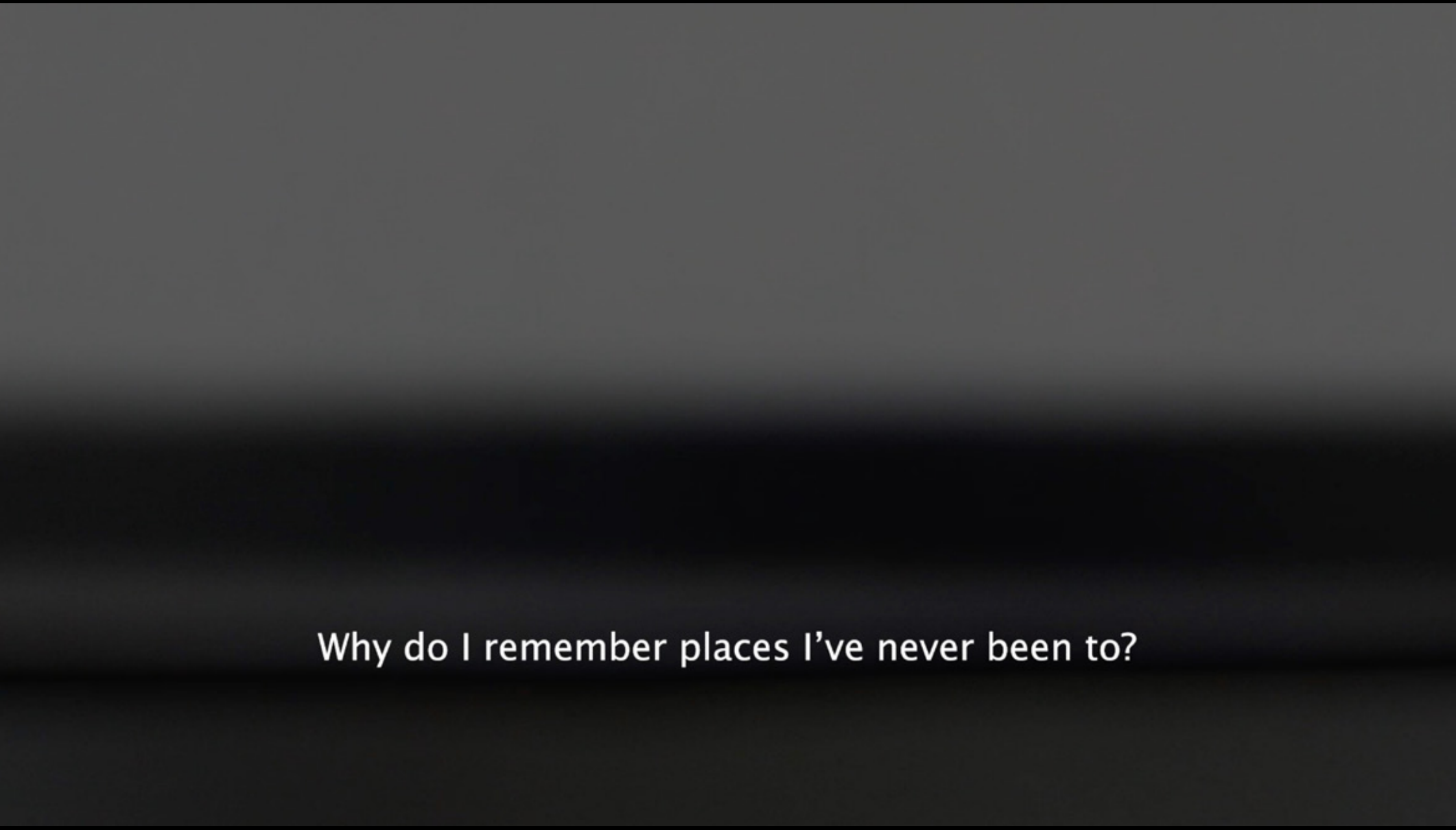
Dinge, since 2022
Objects made out of clay

For „Dinge“ (an ongoing project) I ask friends to give me lists with things that I then form out of clay blindfolded.
It‘s a project about the memory of hands and our relation to things. The project consists in objects as well as in an ongoing poetic-reflexive text.
Left above: An open book, a baseball cap and a Croque Monsieur
Left below: a dozen of eggs
Exhibition view Cabaret Voltaire, Zürich

Dragon and Moth, 2022
Digital collages on canvas,
transformed into wearable objects

The project „Dragon and Moth“ was developped during a residency in Sofia, Bulgaria. The exhibition consists in two parts and is based on a set of 4 large scale digital collages, each printed in 6 different colours.
For the opening and during the exhibition period I showed one part of the prints installed in the gallery space while I was transforming the other part of the prints into wearable objects. For the finissage I took down all the installed prints and replaced them with the sewn objects. They were all personal gifts to all the people who helped me realizing this project.

All the landscapes I‘ver ever seen, 2022
Video-poem, HD



„All the landscapes I‘ve ever seen“ is a reflexion on travelling as well as on present, absent and imagined places. link: https://vimeo.com/730593812

All the Landscapes I‘ve ever seen

I sit in an entirely white room
its view into a courtyard.
In there two trees, one alive, the other one dead.
Both equal in their presence.

The window is open, I hear the nearby street whispering. Someone plays music,
for 8 hours always the same song.
Halleluja.

I search the room for horizons.
Walls become oceans, islands, sky.
I remember all the landscapes I’ve ever seen. They dwell in here. In daylight and in shadow.
And in all the spaces in between.

I find China, I find Japan, the North pole and the Alps. The Himalaya next to the solid ruins of Glasgow and Peru.
They all never travelled.

My interests in landscape and in fiction are equal, but not the same.
One belongs to matter, the other one to matter to come.

I travel along coastlines in countries without sea, climb mountains where there is only sand, get seasick in a forest and feel the wind below the ocean.

Why do I remember places I’ve never been to?
Why shouldn’t I?
Flashes of memories which aren’t mine, appropriated feelings through photographs of ancient sites in ancient light, portable monsters who tell from the past, and written words that belong to no one.
Lines get shifted, overlayered. They show me things, touch words, name themselves and make me wonder why we know each other.

Orange Shore. Red Dragon. Blue Moth. A Sphere in light.

The world reminds me of the world

Always the same amount of matter.

Nothing ever gets lost.

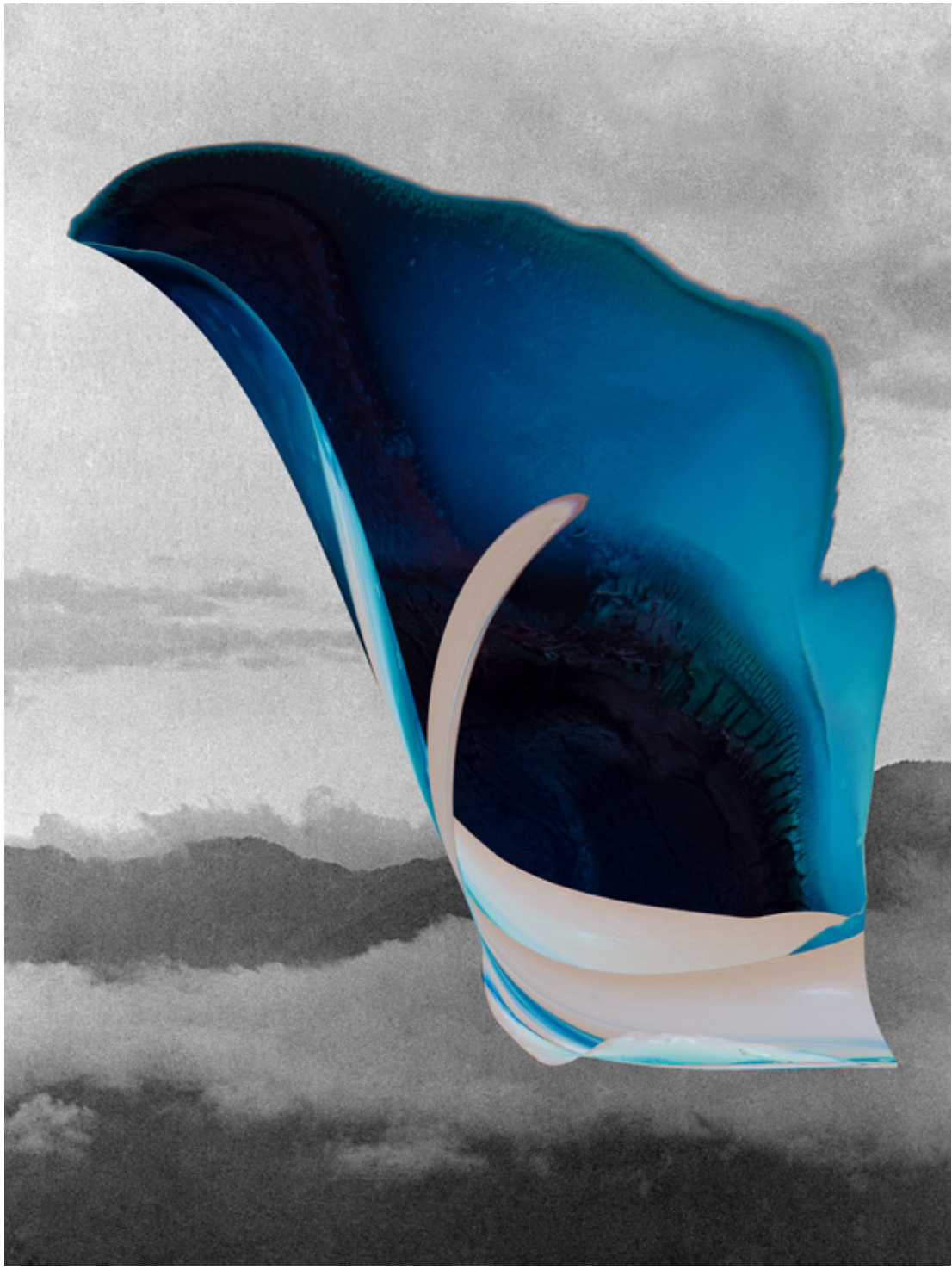
Old Friends, 2021
Chalk drawings on concrete

„Old Freinds“ consists in 5 copies of cave paintings found in the cave Chauvet in the South of France. The paintings there are about 32‘000 - 35‘000 years old. All the 5 copies are placed on concrete walls, in functional, yet somehow neglected architectural spots in the coherence of the city of Berne, opening this coherence into an enlarged cohabitation in time and space.
The work was initially made in the context of the show „Shared Spaces in Change“ at Kornhausforum, Bern. It remains in Berne. Until next layers of time become visible.

somewhere, 2021
Immersive installation

Clay, glue, digital print on canvas, digital print on fabric, bamboo, mirror sphere, plastic toy
Dimension variable, Exhibition view Zimmermannhaus, Brugg
3-D view of the show: https://my.matterport.com/show/?m=Cu9keHrAgyw

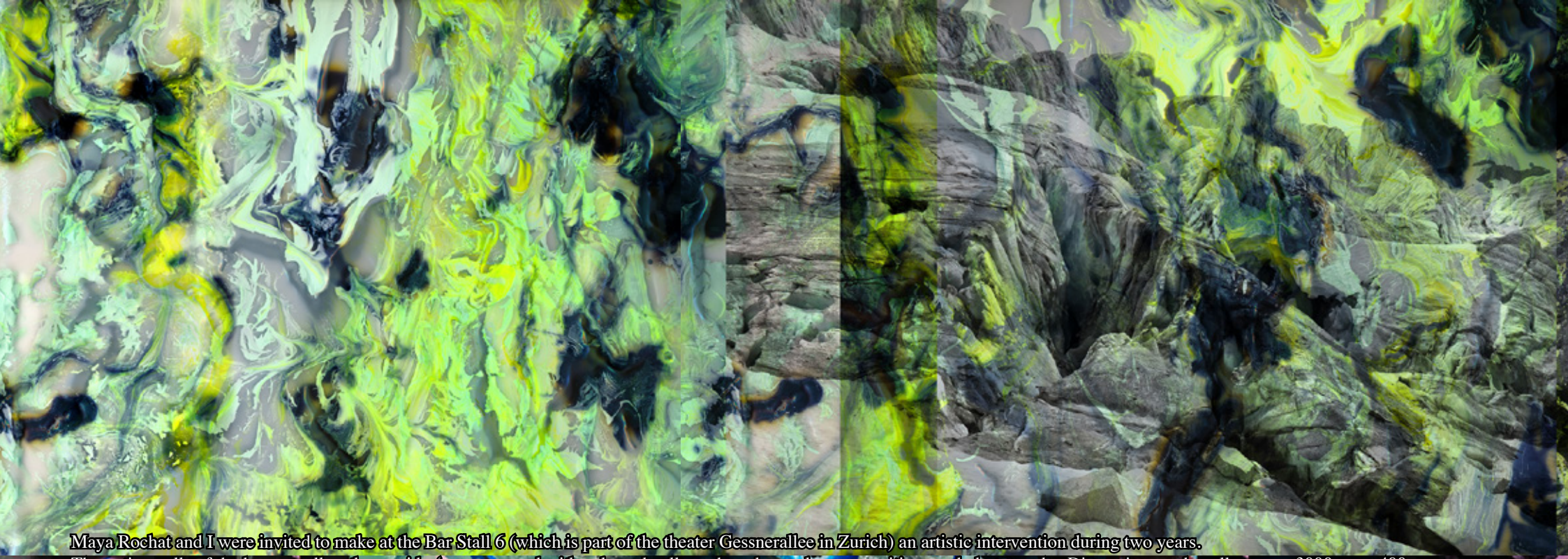
Ereignisse, 2020/21
Digitale Collagen



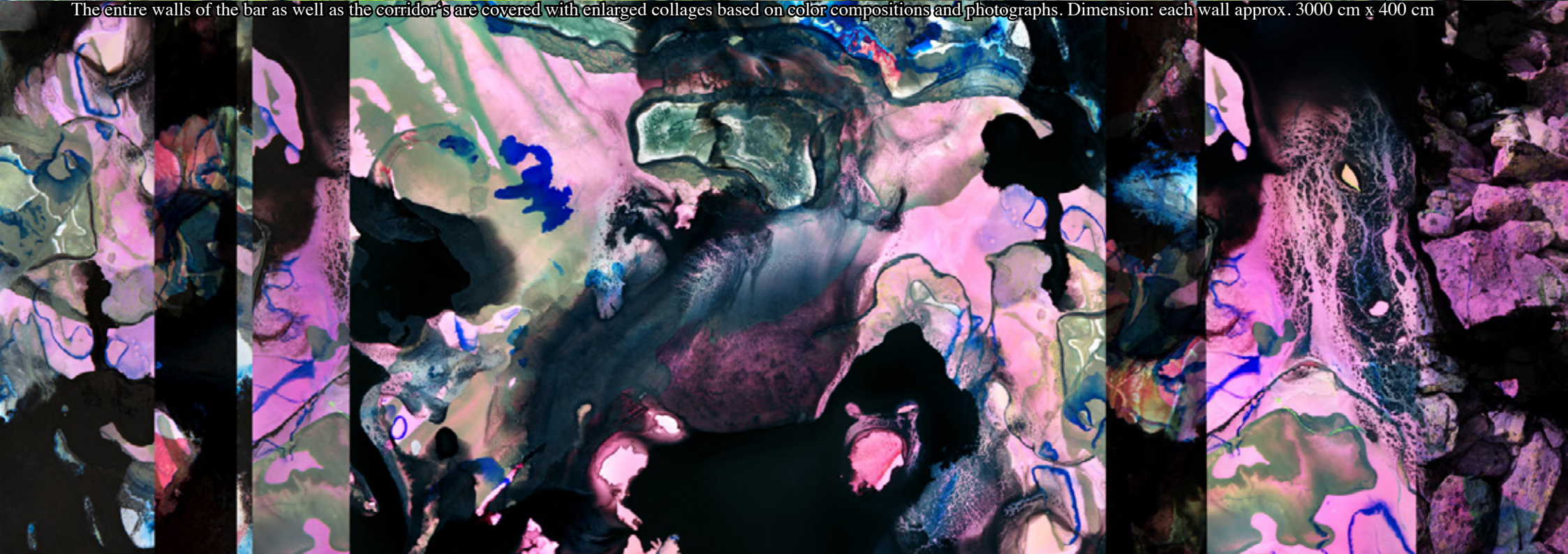
The series „Ereignisse“ consists of details of old, found photographs and engravings of landscapes combined with analogue color composition that has been digitally transformed. The size of the prints vary between 86 x 64 cm and 60 x 45 cm. Digital prints mounted on aluminum.

Goodnight Nature, 2020

Collaboration with Maya Rochat
Stall 6, Theater Gessnerallee, Zürich



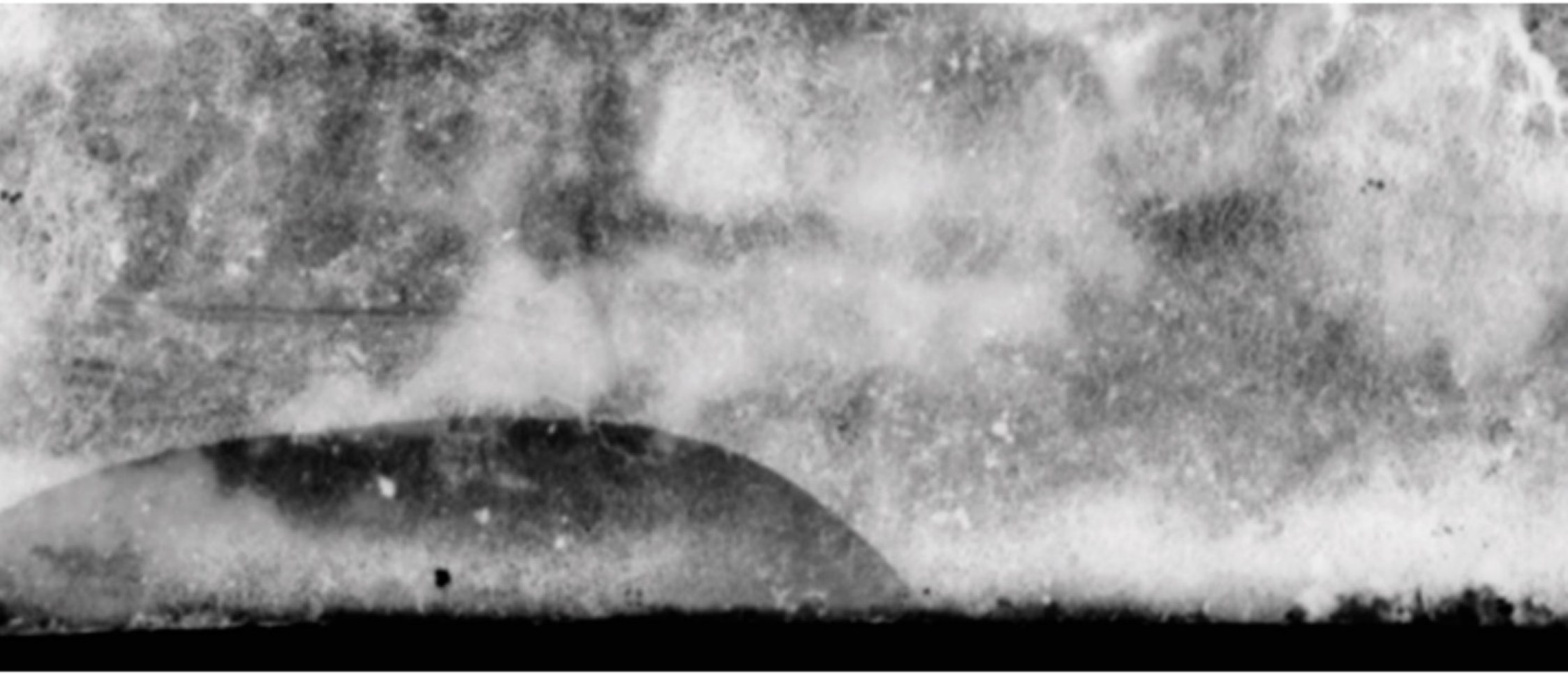
Maya Rochat and I were invited to make at the Bar Stall 6 (which is part of the theater Gessnerallee in Zurich) an artistic intervention during two years.
The entire walls of the bar as well as the corridor's are covered with enlarged collages based on color compositions and photographs. Dimension: each wall approx. 3000 cm x 400 cm



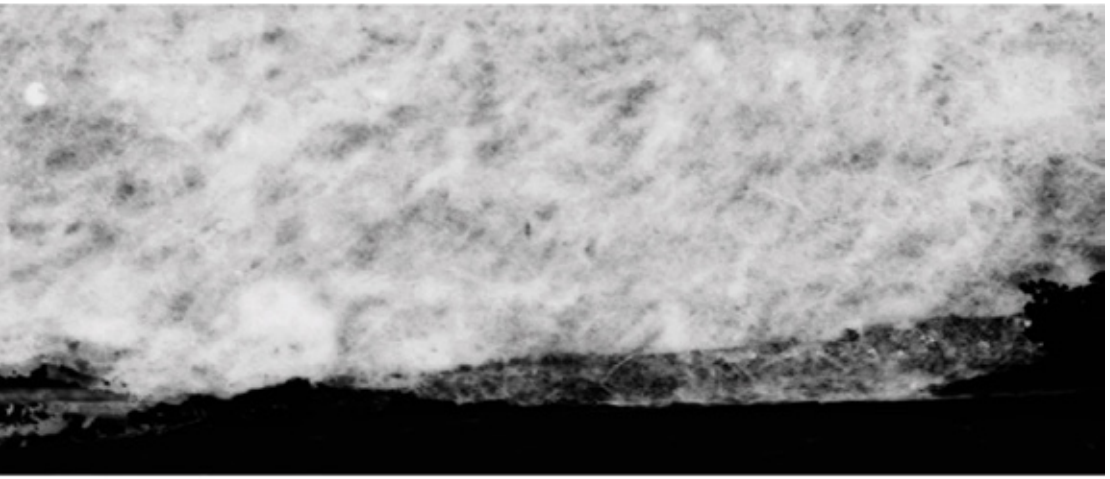
TOILETTEN

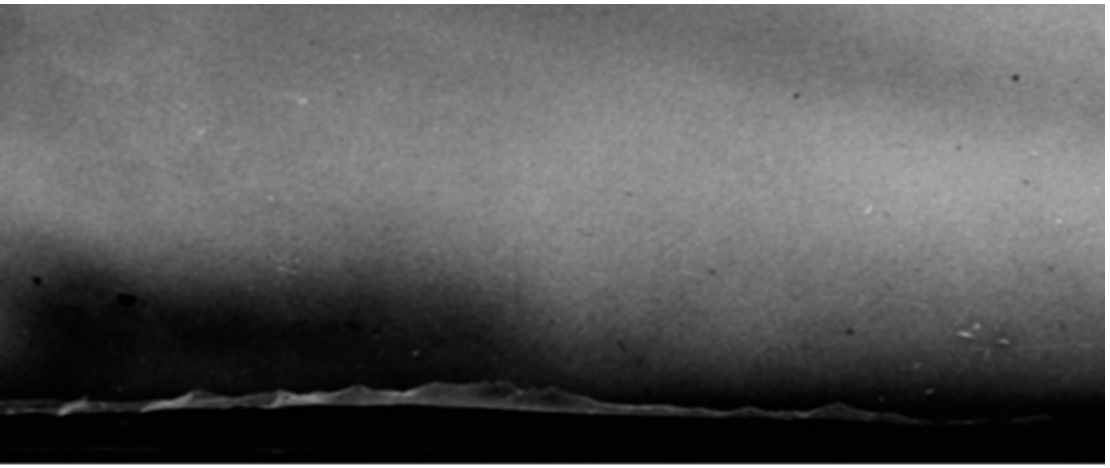
***LANDSCHAFT*, 2019**

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 togehter and digitally animated giving the impression that it‘s one lage landscpae with differen 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

***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

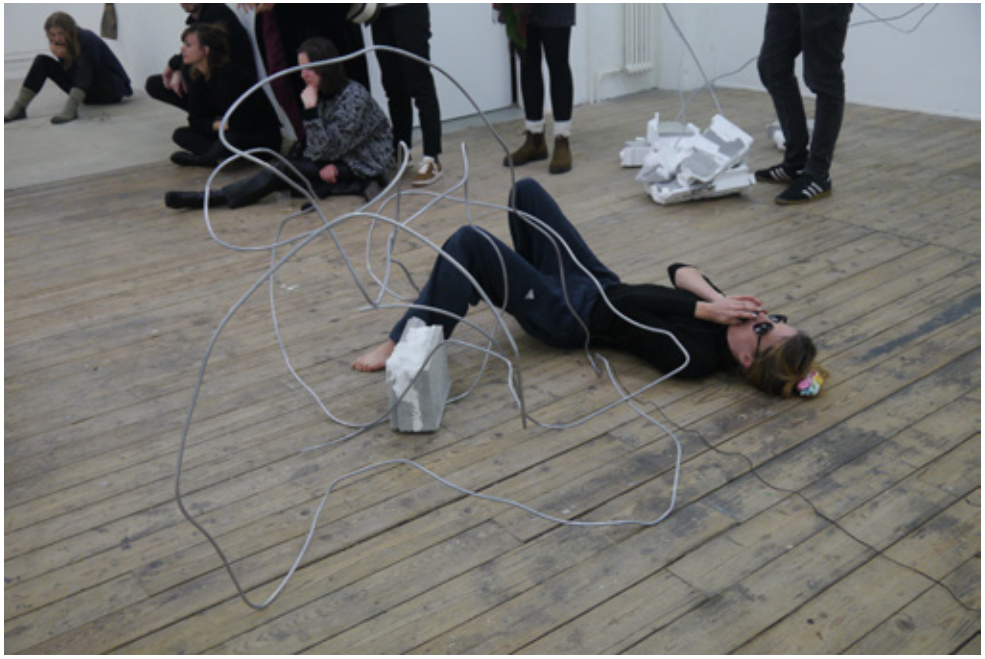
SCHNITTE I-IV**,** 2019

Double digital prints, cut

Image and object seem to be clearly distiguished 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

CARTE BLANCHE I, 2019

Performance für die Ausstellung „WELCOME“ von Anupras Jucius, Hannah Drill, Stefanie Steffen und Janna Antonia Rottmann



I invited four actors and a dancer to enlarge the exhibition „WELCOME“ by their arts. Based on common discussions about the works for the exhibition and my broader interest in the topics of value, waste, left over, re-use and transformation, the actors Anupras Jucius, Hannah Drill, Stefanie Steffen and Janna Antonia Rottmann as well as the dancer Benjamin Sunarjo developped for the exhibition performances and improvisations.
The actors Anupras Jucius, Hannah Drill, Stefanie Steffen and Janna Antonia Rottmann responded to and multiplied the works by physical and vocal performances.

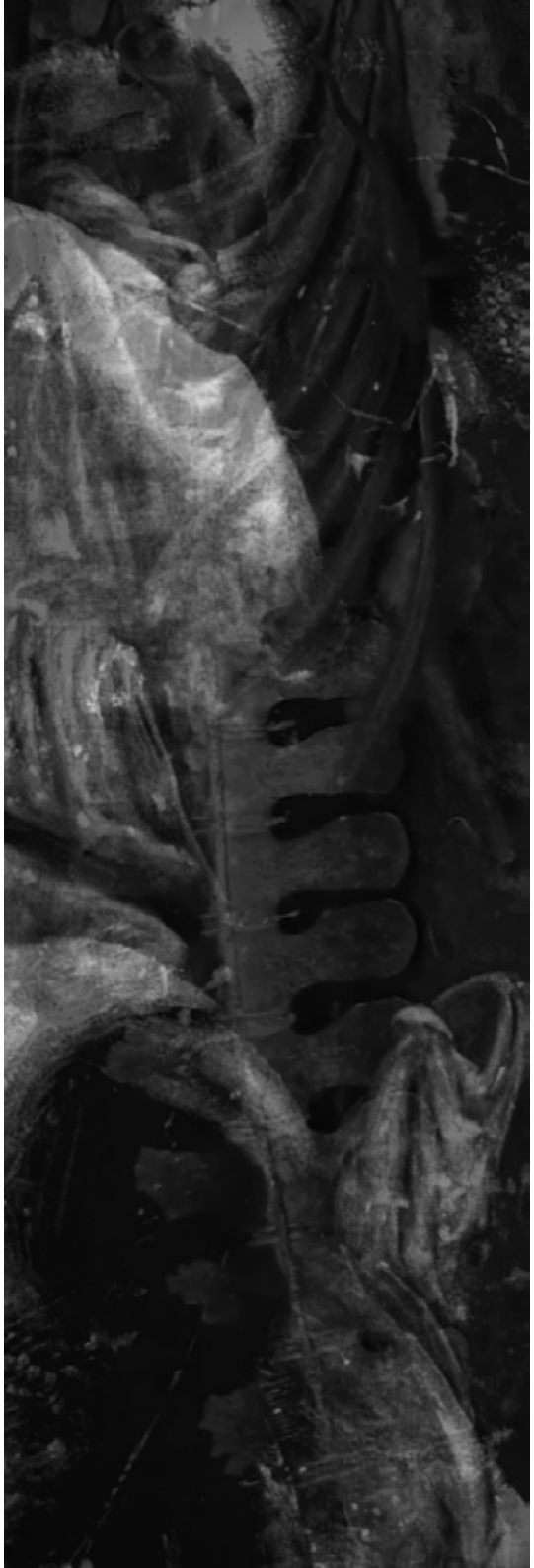
CARTE BLANCHE II, 2019

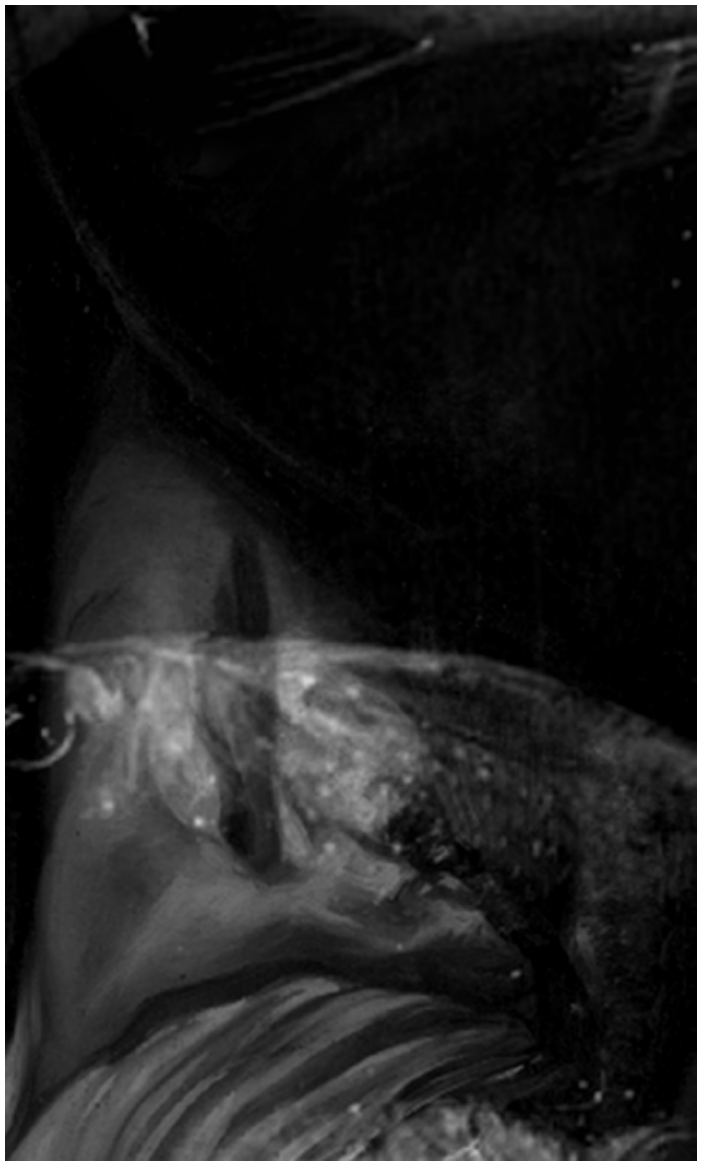
Dance improvisation „Remembering Gravity I&II“ by Benjamin Sunarjo

In his performances „Remembering Gravit I & II“, Benjamin Sunarjo reflected physically the sculptures‘ materials and the process of their becoming.

FANG, OBJEKTE, LICHTER, 2019

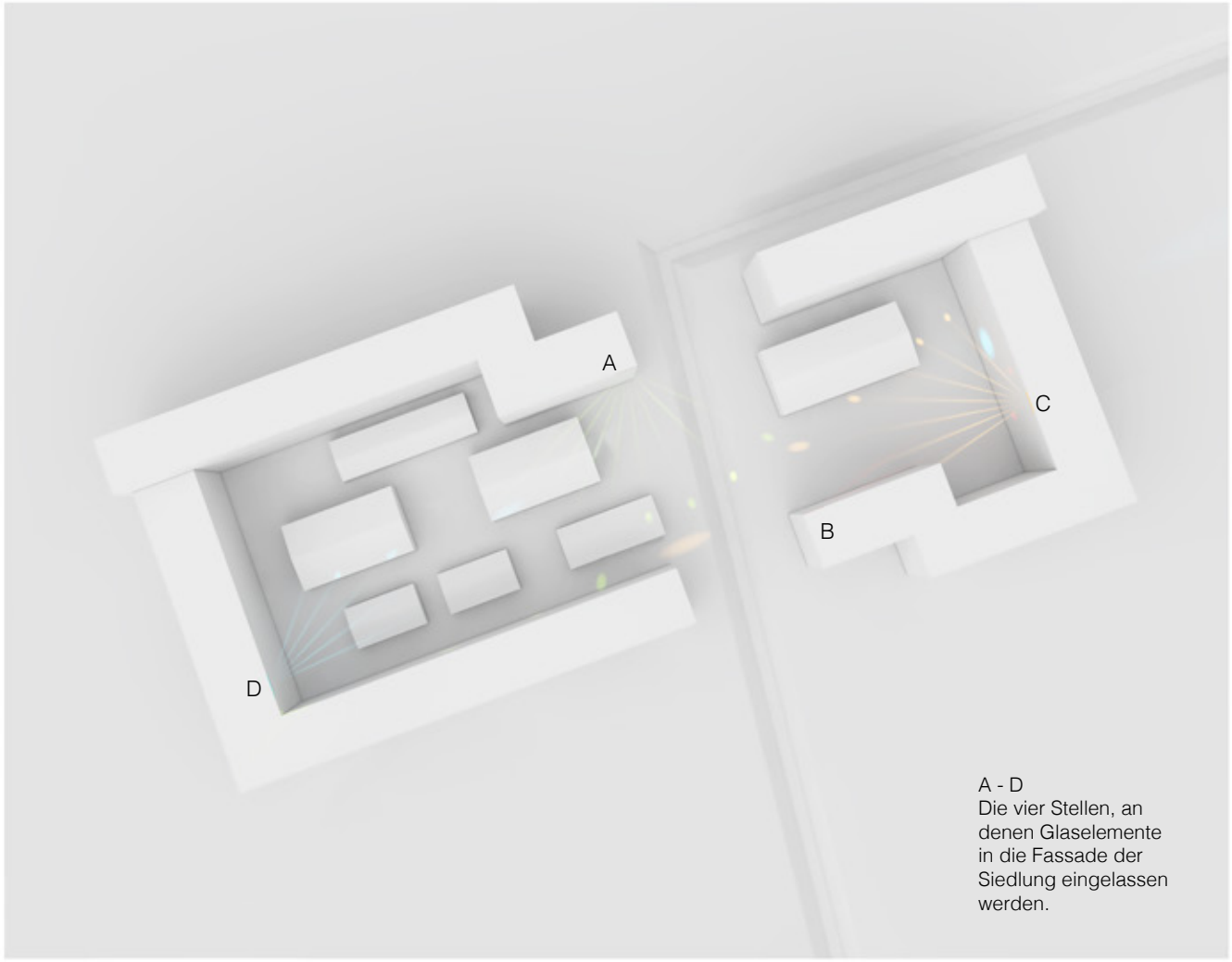
Exhibition view
Biz 39, Zürich



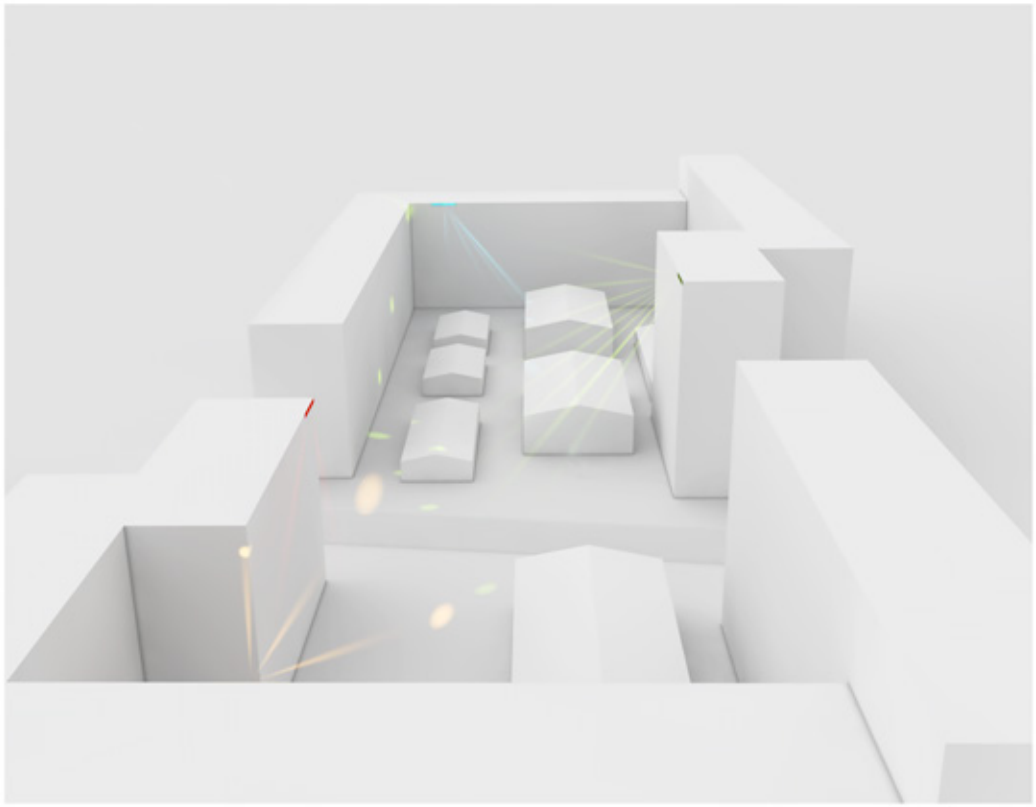


„Fang I-III“ is a series of three collages based on online-found images of historic stilllife paintings. All the details used for the collages show only fishes in various conditions: fresh caught, draped on a buffet or cut. Dimensions from left to right: 300 x 100 cm, 300 x 120 cm and 200 x 120 cm

PHÄNOMEN L, 2018
Winning project for the housing estate „Leutschenbach“ by the city of Zurich

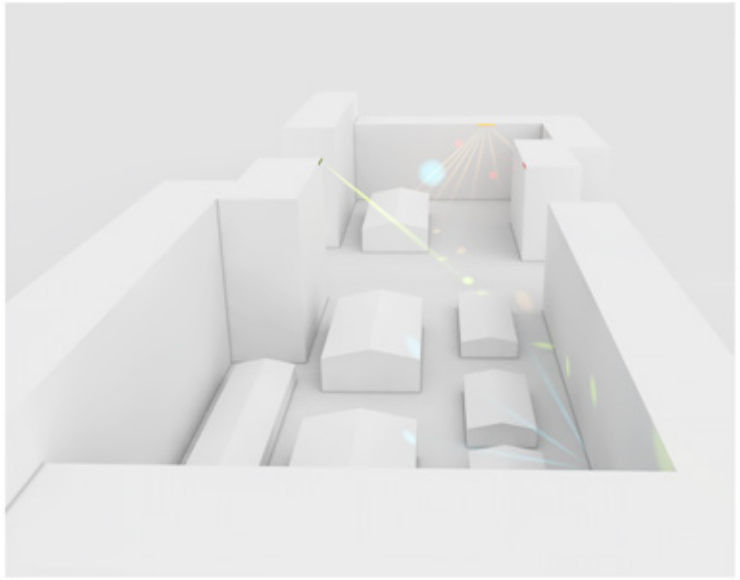


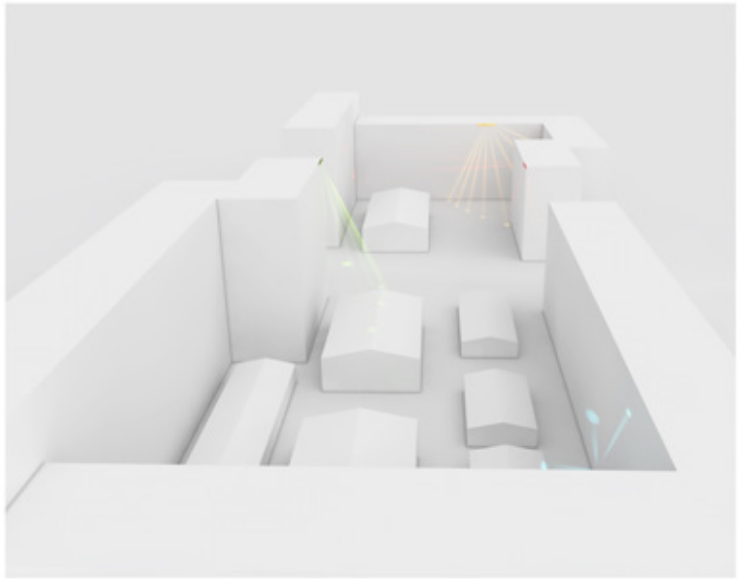
The project „Phänomen L“ consists in 4 differently colored glass elements. Each of the four glass elements will be set in the top section of the fassade directing towards the courtyard. By sunlight, the glass elements will send colored light reflections to the courtyard and the opposite fassade of the 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.



First test.

Course of the reflections during the Equinox on March 21 and September 21.
Two different views into the courtyard (above and below).



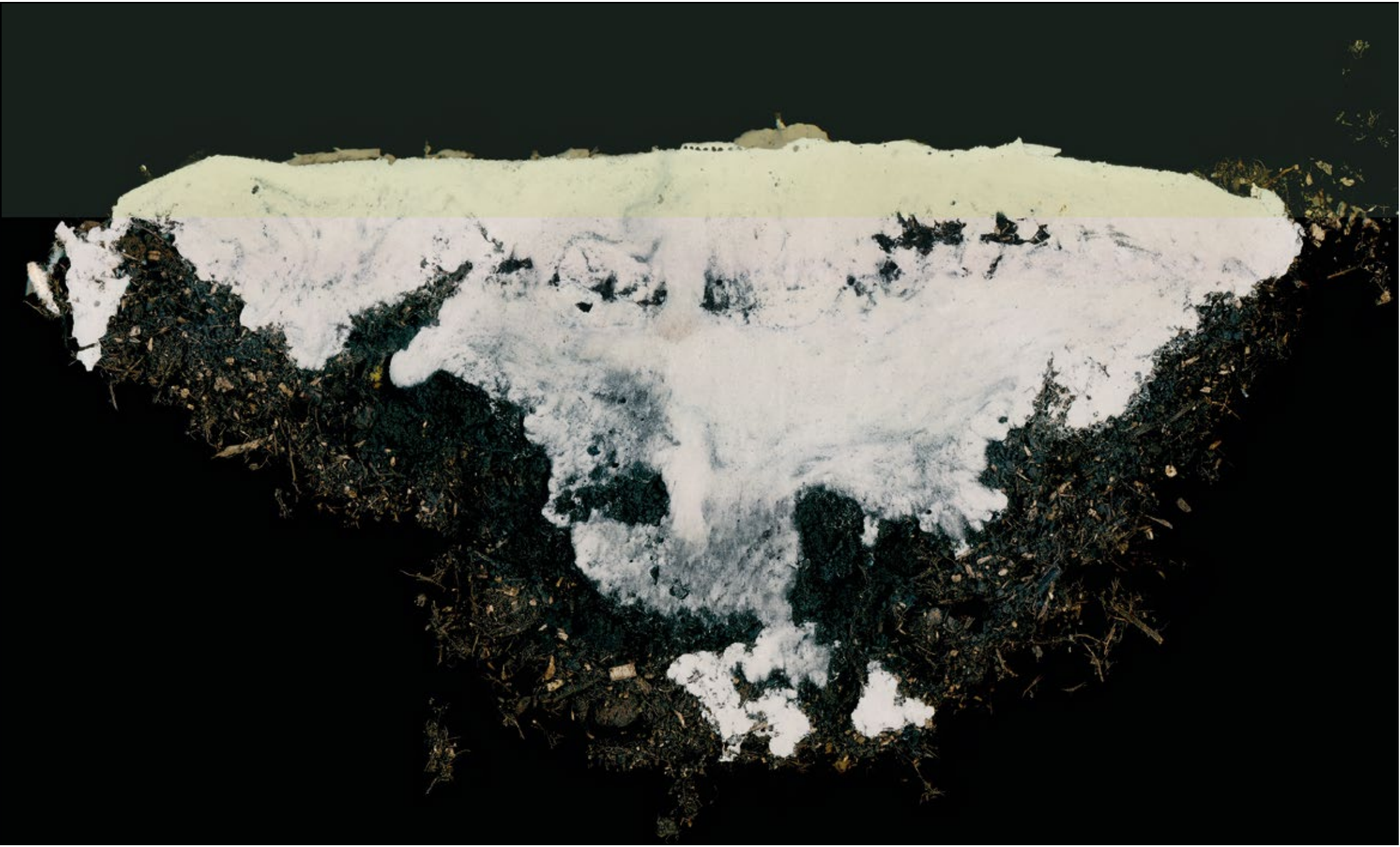


Course of the reflections during the longest day, June 21. View into the courtyard.

Stadt, 2017

Zementabgüsse von Styroporverpackungselementen
Dimension ca. 25 x 400 x 700 cm
Ausstellungsansicht Kunsthaus Glarus

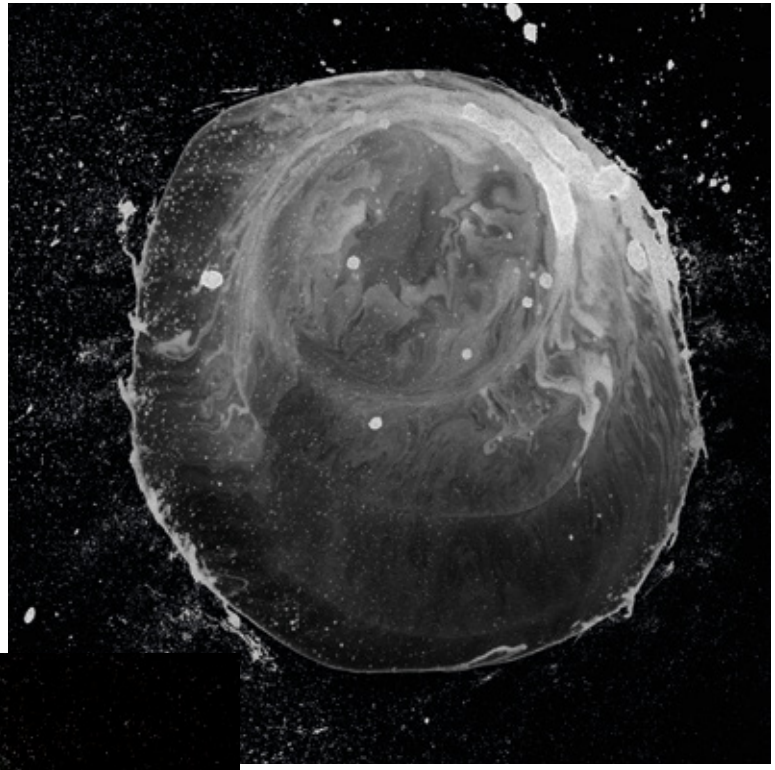
6 Digital prints on fabric, 240 x 210 cm (pink), 380 x 115 cm (petrol green), 240 x 210 cm (light green), 260 x 190 cm (blue), 240 x 85 cm (light blue), 280 x 225 cm (red), Edition of 3 (+1AP)

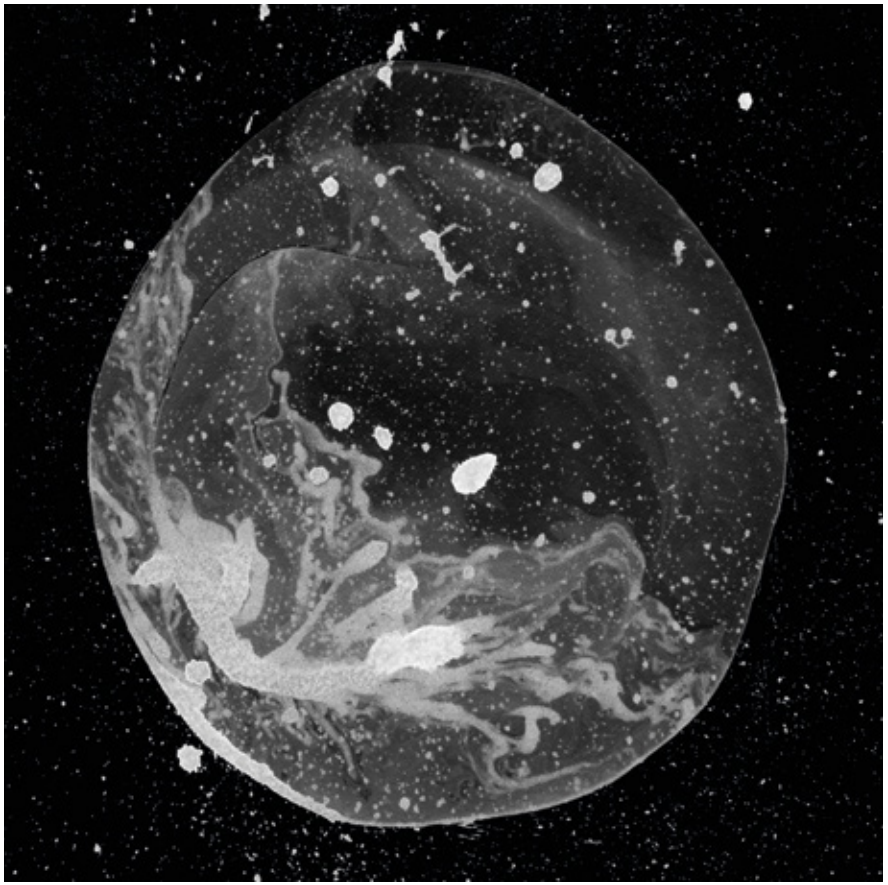


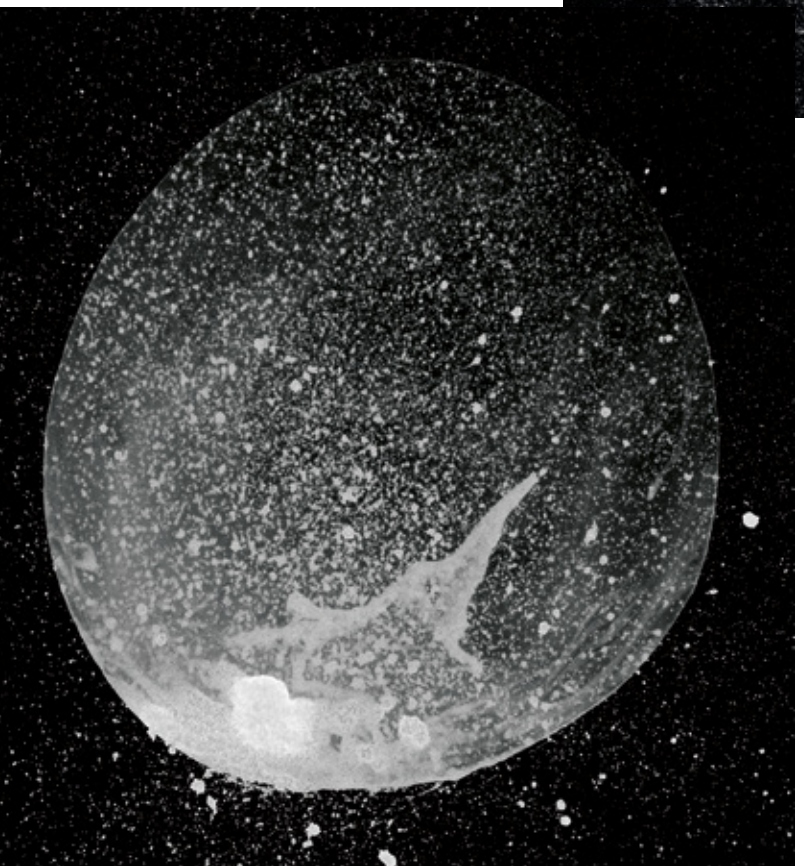
The prints are based on objects made out of plaster and pigments casted in soil. These objects were scanned and significantly enlarged.
The scan above is about the original size of the cast object, printed on fabric it is 240 x 210 cm. Each scanned object is digitally overlayed with a transparent color. 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







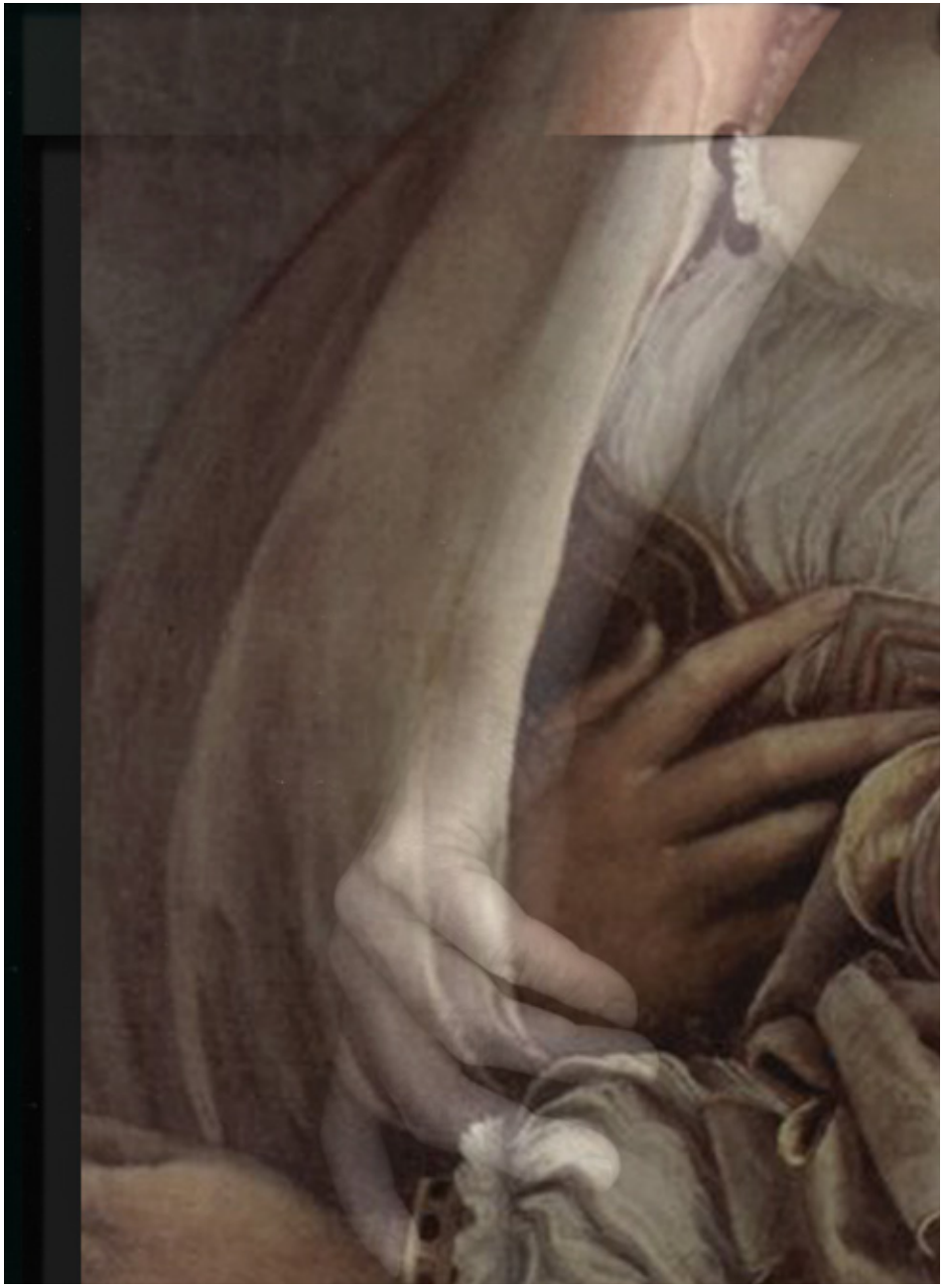
Each of the five spheres is based on a soap bubble which I caught on paper. The water for the soap bubble was colored with black Chinese Ink.
Captured on the paper the soap bubble becomes simultaneously visible as an imprint but also as the traces of its bursting.
These captured soap bubbles were scanned, 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 overlayed by an online found hand-detail of an old painting.

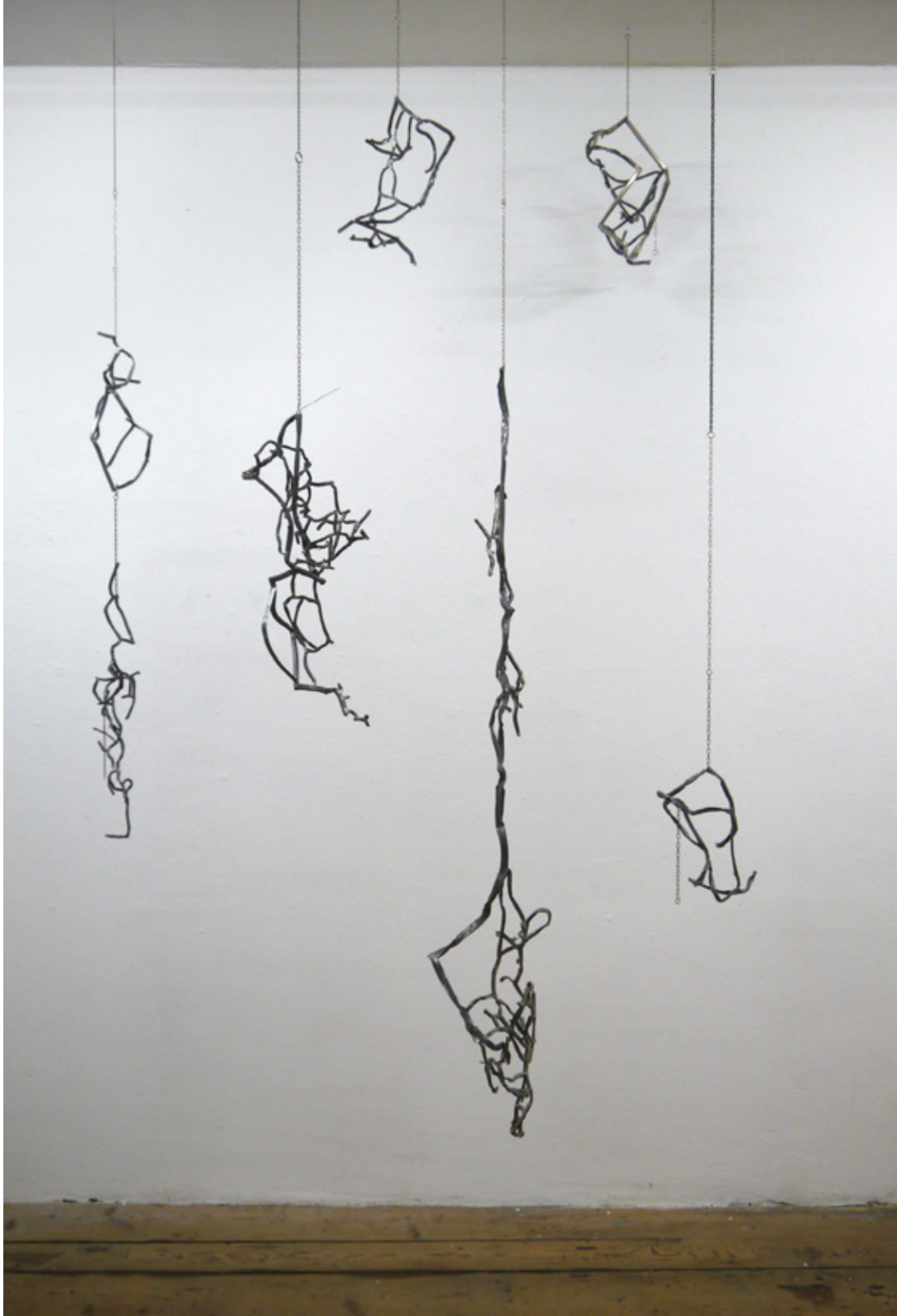
Touches, 2018



Lines, 2017
Digital prints on nylon fabric, wire
Dimension variable

Objekte, 2019

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 shapes of the now bare lead are created by twisting and turning it in order to get rif of 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.

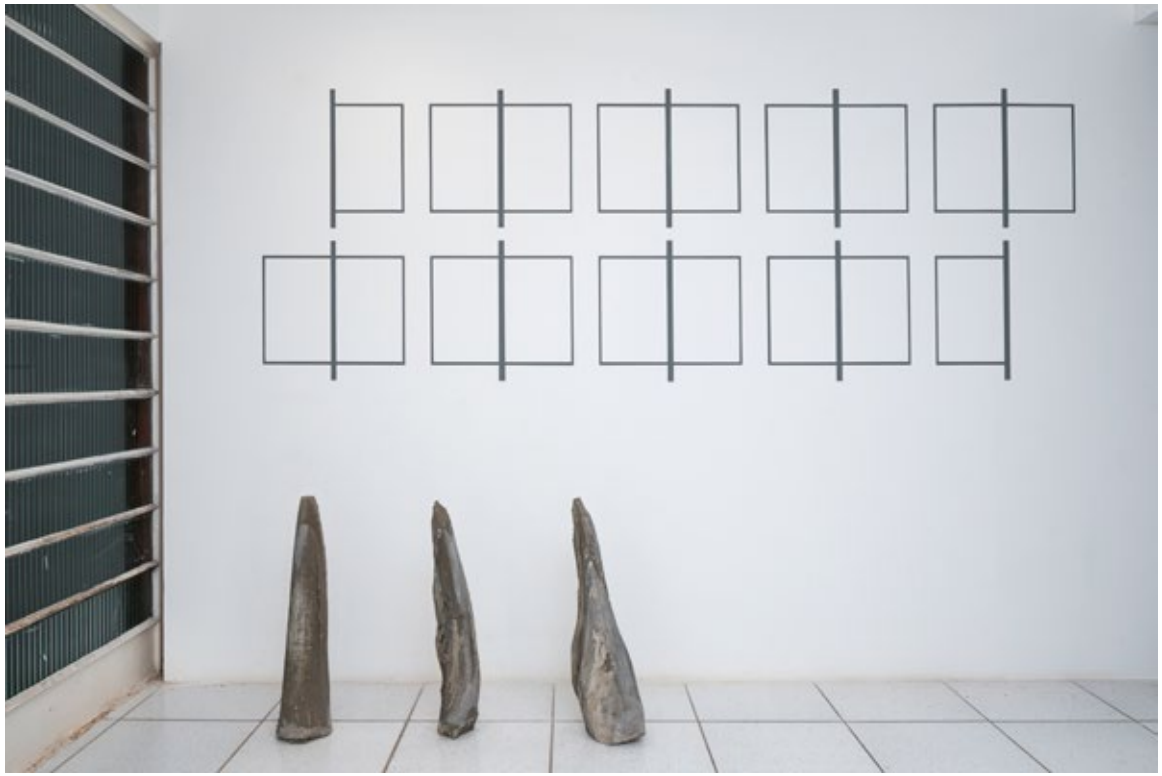
The exhibition All those moments will be lost in time like tears in rain is a moment of crystallization in our long-term project Tu'i Malila , whose source lies in our common interest in the movie Blade Runner by Ridley Scott and the novel *Do Androids Dream of Electric Sheep* (1976) by Philip K. Dick. 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.

Sarah Burger & Ceel Mogami de Haas

MODERN LEAVES, 2016
Concrete
Exhibition view
Elefante Centro Cultural, Brasília



A stack of gatherred 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 sculputres. 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

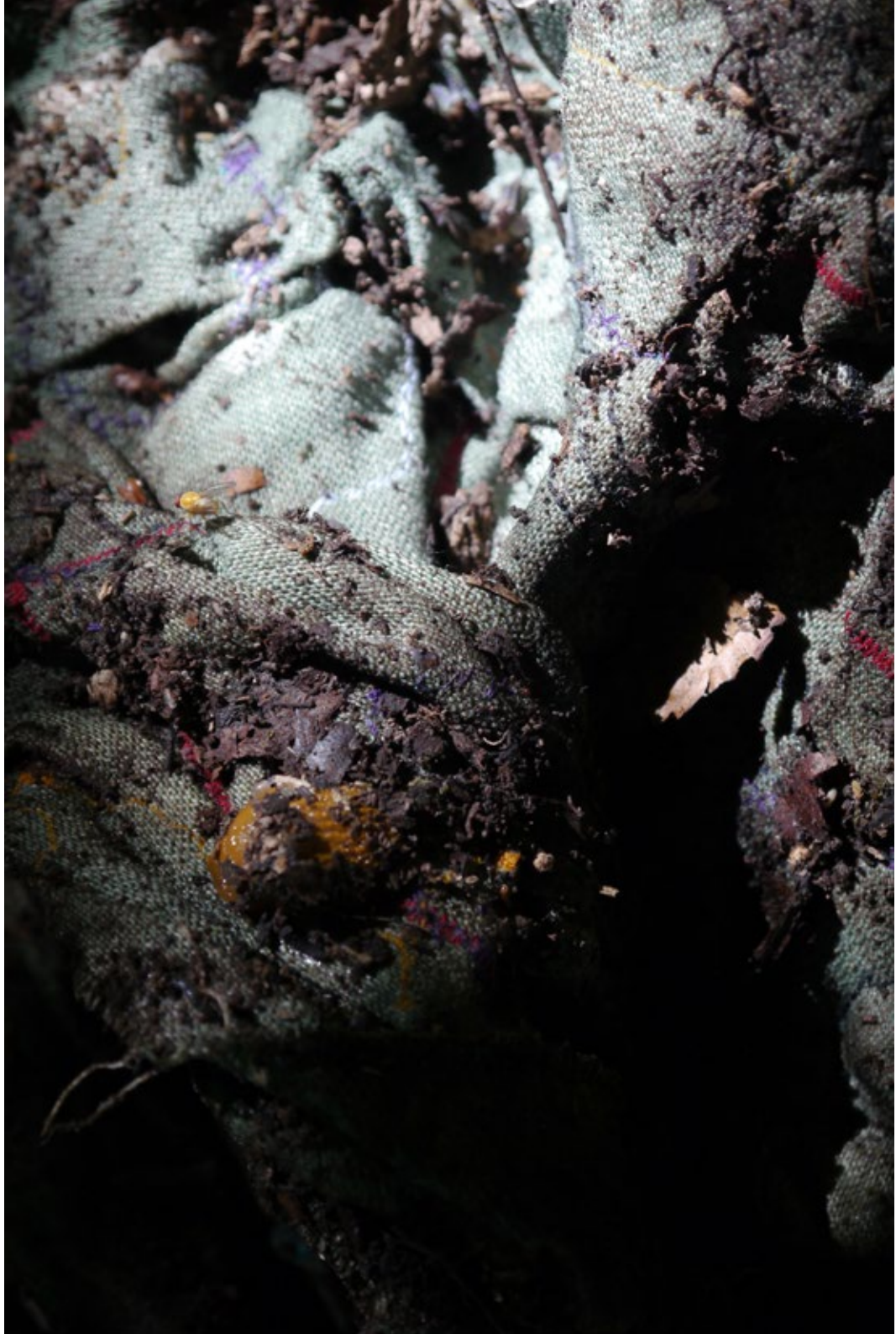
The project (un)earthed consists in nine objects made out of degradable fabric and polyester thread which I buried in 8 different place.
Between Summer 2015 and Spring 2017 I visited, unearthed, observed, documented and buried them again. Out of this research along the question „What occurs when something 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

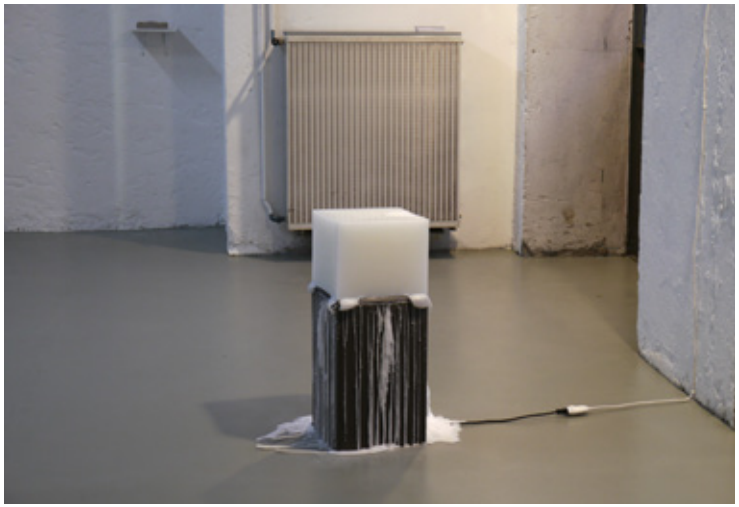
The video „unfound“ shows the only three times when I didn‘t refind the object immediatly. Twice I searched in the wrong spot a nd once I couldn‘t reach the object anymore since a stone avalanche covered the spot. HD video, 23 min 11s

***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

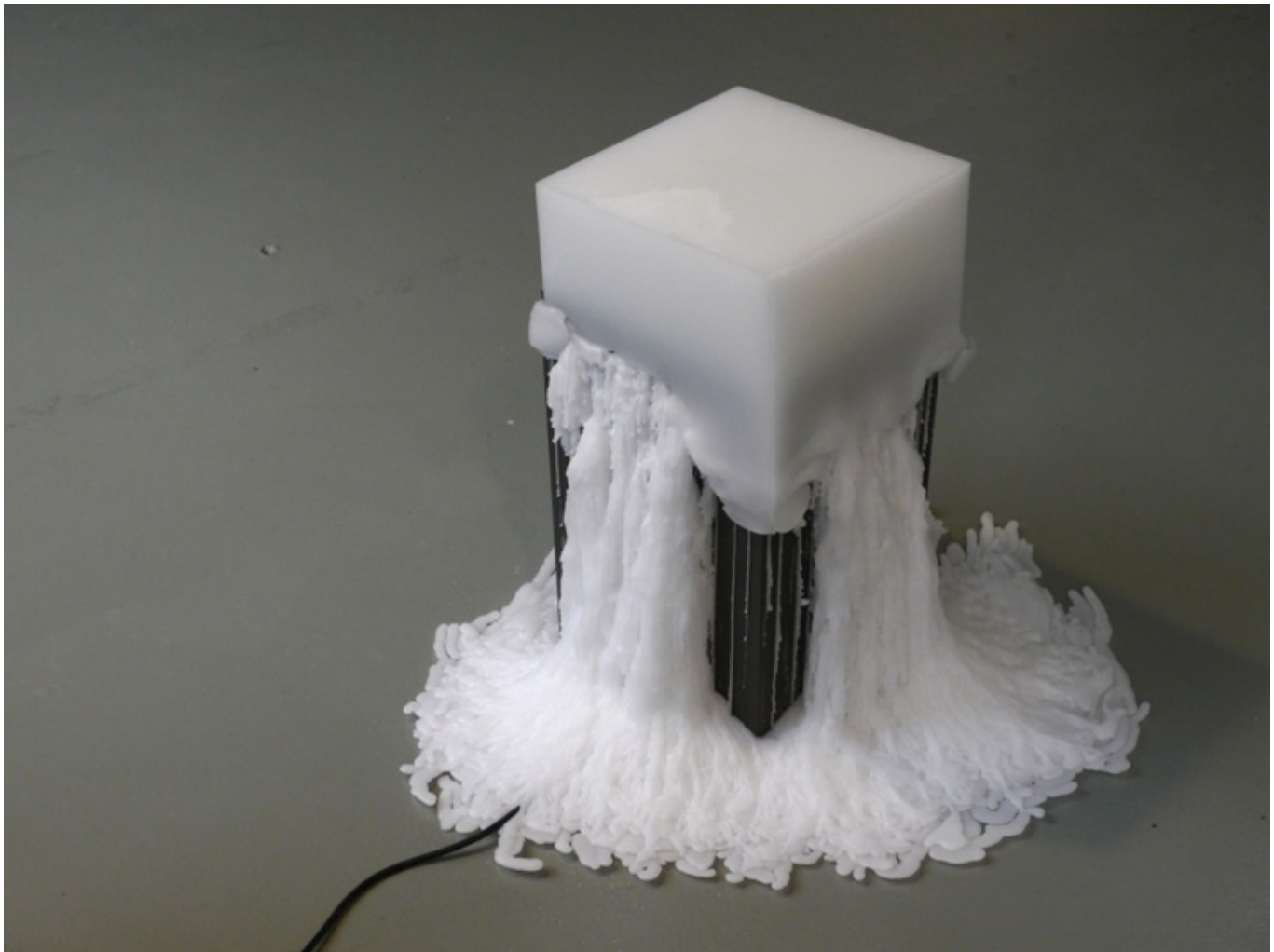
At the opening, each wax block was 30 x 30 x 30 cm big. Due to the embedded heating plates in the pedestals the wax blocks. During the whole exhibition period the wax melted three times, causing three different sattes of the installation.

Untitled, 2012
Sculpture



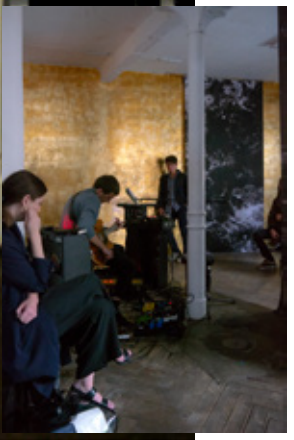
The wax block is placed on the heated surface of the pedestal and melts slowly.
1 Wachsblock (30×30×30 cm), Sockel (48×30×30 cm), 1 Eisenplatte, 1 Kochplatte
Final shape variable

Installation view Standard/Deluxe, Lausanne, 2012



FERNWEH, 2019

Exhibition view Kulturfolger, Zürich



„Fernweh“ is based on the research for the video „Landschaft“. While focusing in the video on the landscape‘s horizons, in „Fernweh“ the abstract material damages resemble macroscopic images from planet‘s surfaces, telescopic photographies from the outer space or the sea‘s stormy surface.The musician Howald imrpvised during the opening in relation to the installation. During the exhibition the recording of this improvisation became the soundtrack for the show. Each print is 300 x 154 cm and installed on a bamboo stick.

Postconcrete I (Dawn), 2015
Digitalprint auf Stoff

The work „Postconcrete“ consists in three digital collages printed on fabric. Each collage is made out of found images of different landscapes, modern and ancient architecture and digitally drawn elements. Each collage refers to a specific architectural situation in the Aargauer Kunsthaus and its environemnt.

410 cm x 153 cm x 5 cm
Installation view
Aargauer Kunsthaus, 2015

Postconcrete I (Afternoon), 2015
Digital print on fabric

410 cm x 153 cm x 5 cm
Installation view
Aargauer Kunsthaus, 2015

Postconcrete II, 2015
Digital print on fabric

225 cm x 133 cm x 5 cm
Installation view
Aargauer Kunsthaus, 2015

Structures. Landscapes. Clouds., 2015
Installation

Digital print on fabric, copper tubes
Dimension variable

Installation view
Centre Pasquart, Biel, 2015

Other episodes, 2014
Installation view
Blancpain Art Contemporain, Genf

Photo credits: Annick Wetter

Interkontinental II, 2014
Lambda print framed (smoked oak), digital print, concrete, found leaves
116×120×80 cm

Merchandise Paradise, 2014
Digital print on viscose, bamboo, cement
Dimension variabel

Installation view
Other episodes
Blancpain Art Contemporain
Geneva, 2014

HAOKOH
Inhalt: 400 mL

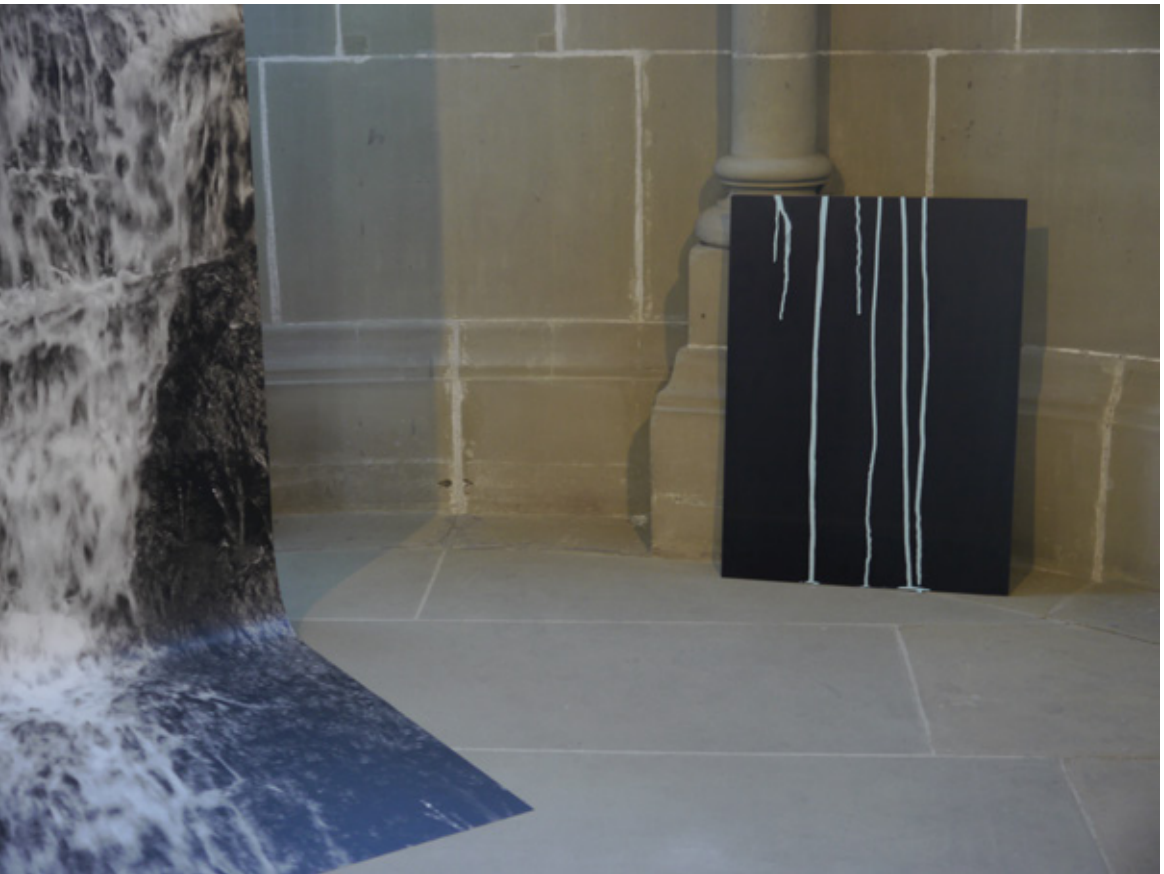
W 244 g (8.6 Oz.)
W 140 g(4.9 Oz.)

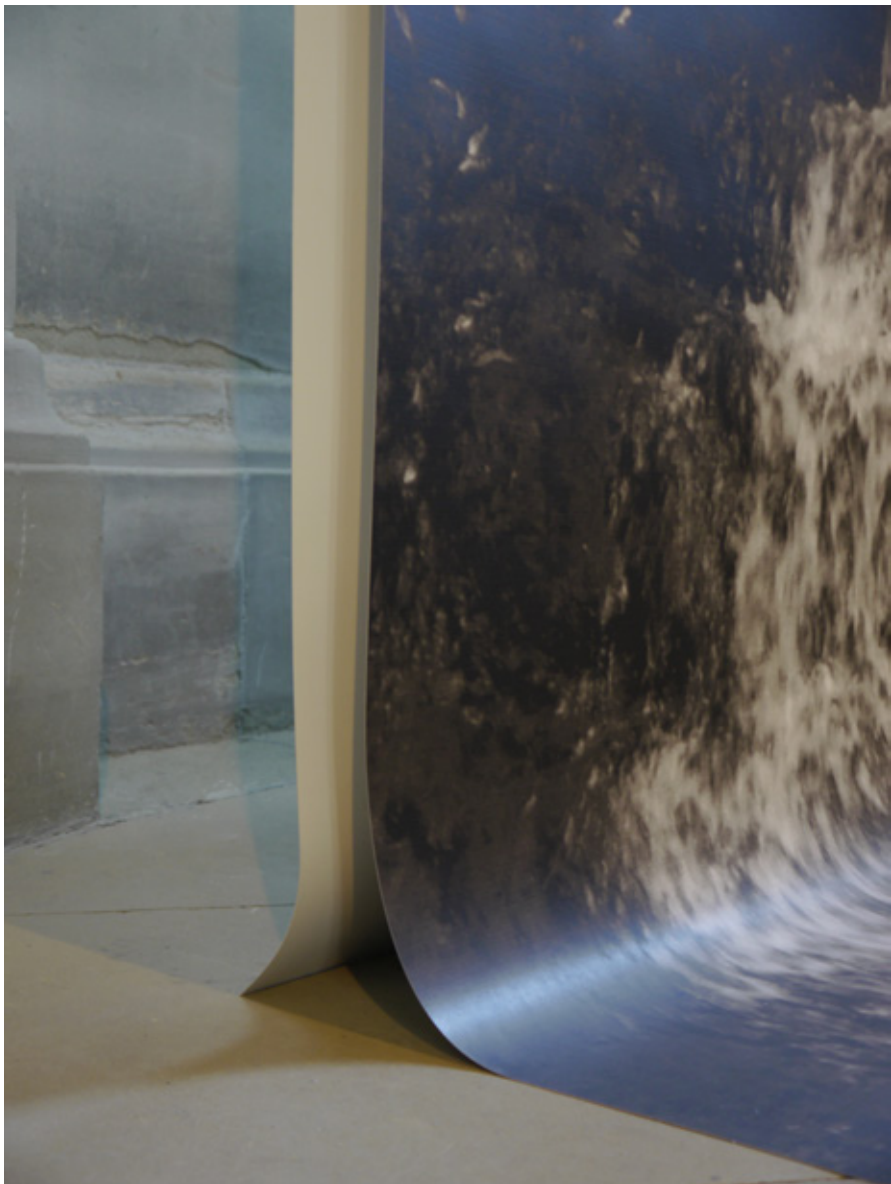
Stahlblech
Tôle d'acier
Latta
615900 007528
Gustav Gerig AG
CH-8005 Zurich

référence au lieu, 2013
Installation

Installation view Kirche St. Peter und Paul, Bern, 2013

Digitalprint on plastic, wood, acrylic spray
Print: 950×150 cm
wood: 80×59 cm





Untitled (Torso), 2013
Installation

Cement, digital print on paper, Bamboo; Dimension approx. 300 x 300 x 400 cm
Exhibition view NAR Gallery, Biel

CONTACT:

Sarah Burger
Steinstrasse 38
CH-8003 Zürich

t: +41 44 451 71 10
m: + 41 76 339 28 21
e: mail@sarahburger.ch
web: www.sarahburger.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

Sarah Burger (*1982) lives and works in Zurich.

GRANTS AND PRIZES

2021 - Covid-Stipend, City of Zürich
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

2022 - (yet untitled), Aether Sofia, Sofia, Bulgarien
2021 - somewhere, Zimmermannhaus, Brugg
- 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 Kunsthaus, Aarau
2014 - SONNENANBETER, zwanzigquadratmeter, Berlin
2013 - référence 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

2022 - (yet untitled),with Felipe Ribeiro, Cabaret Voltaire, Zürich
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 - Shared spaces in change, Kornhausforum, Bern (Arbeit im öffentlichen Raum)
- 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, Kunsthaus Glarus
- SI Off Site - On Half a Tank of Gas, Swiss Institute in Collaboration with Kunsthaus 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

SCREENINGS, LECTURES, WORKSHOPS, TEACHING, CURATORIAL PROJECTS

since 2019 Lecturer for Contemporary Art Practice, BA Scenery, ZHdK, Zürich

2021 - Collection Selection, Kunsthaus Glarus
- Reading Propositions, workshop with MA students, édhéa, Sierre
- 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

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 Mobiliar, 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 BewohneInnen der Siedlung Waid der Baugenossen
schaft des eidgenössischen Pesonals, 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

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