

*A world where people are born in the clinic and die in hospital, where transit points and temporary abodes are proliferating under luxurious or inhuman conditions (hotel chains and squats, holiday clubs and refugee camps, shantytowns threatened with demolition or doomed to festering longevity); where a dense network of means of transport which are also inhabited spaces is developing; where the habitué of supermarkets, slot machines and credit cards communicates wordlessly, through gestures, with an abstract, unmediated commerce; a world thus surrendered to solitary individuality, to the fleeting, the temporary and ephemeral, offers the anthropologist (and others) a new object [...]. (Marc Augé)*

*Wellness Poem (f / m) (2017)*

vinyl letters on mirrors, dimensions variable [here 76 x 29 cm and 77 x 28cm]

exhibition view at "Quality Time", 2017, Kunstverein Munich, GER

*Voglio e non/ from A to B (2017)*

digital video, 13' 09"

nominee for "Videodox Förderpreis" 2017, Galerie der Künstler, Munich, GER

<https://vimeo.com/205117922>



active  
resort  
sea salt  
serene  
coconut  
lime  
ultra pure  
aqua pura  
lavender  
fresh start  
feel  
shea butter  
spa  
care plus  
rainforest  
extra  
only you  
my moment

special - especial - special  
exclusive - exclusivo - exclusif  
luxury - lujoso - luxueux



gentle  
calm  
caring  
milk  
protecting  
refreshing  
feel  
rose  
restoring  
ylang-ylang  
retreat  
lemon  
purifying  
spa  
herbal  
revitalizing  
voluminizing  
resort  
cleansing

natural - natural - naturel  
pure - puro - pur  
sensual - sensual - sensuel



only you  
my moment

pecial - especial - special  
usive - exclusivo - exclusif  
xury - lujoso - luxueux

gentle  
calm  
caring  
*milk*  
protecting  
refreshing  
feel  
*rose*





*The great wheel of the stone seems to stand still, and even in theory we are only capable of grasping a fraction of a phase of its very slow decay. Thus, converse to the generic viewpoint that turns it into a symbol of endurance and imperturbation, one can claim the stone being in reality the only part of nature that continuously dies and that cannot be renewed. [...] All forms of the stone, which all stand for one of its evolutionary stages, exist at the same time. There is no sequence of generations, no disappeared races. [...] Heroes and ancestors encounter their grandchildren day-to-day.*  
(Francis Ponge)

*47 whole stones* (2016)

found stones, modelling clay, acrylic and watercolour, dimensions variable [here 72 x 69 x 18cm]  
exhibition view at "A Tree Is Best Measured When It's Down", 2016, Galerie der Künstler, Munich, GER

*Someone told me there'd be whole ones in this area* (2016)

digital video, 5' 02"

at "A Tree Is Best Measured When It's Down", 2016, Galerie der Künstler, Munich, GER

<https://vimeo.com/172402324>

*Untitled (completed rocks)* (2017)

found stones, modelling clay, 29 x 24 x 22cm, 35 x 26 x 22cm

exhibition view at "Mal wieder nichts geschossen", 2017, offspace, Munich, GER

*completed stone drawings (ideal and free completion, Overview)* (2017)

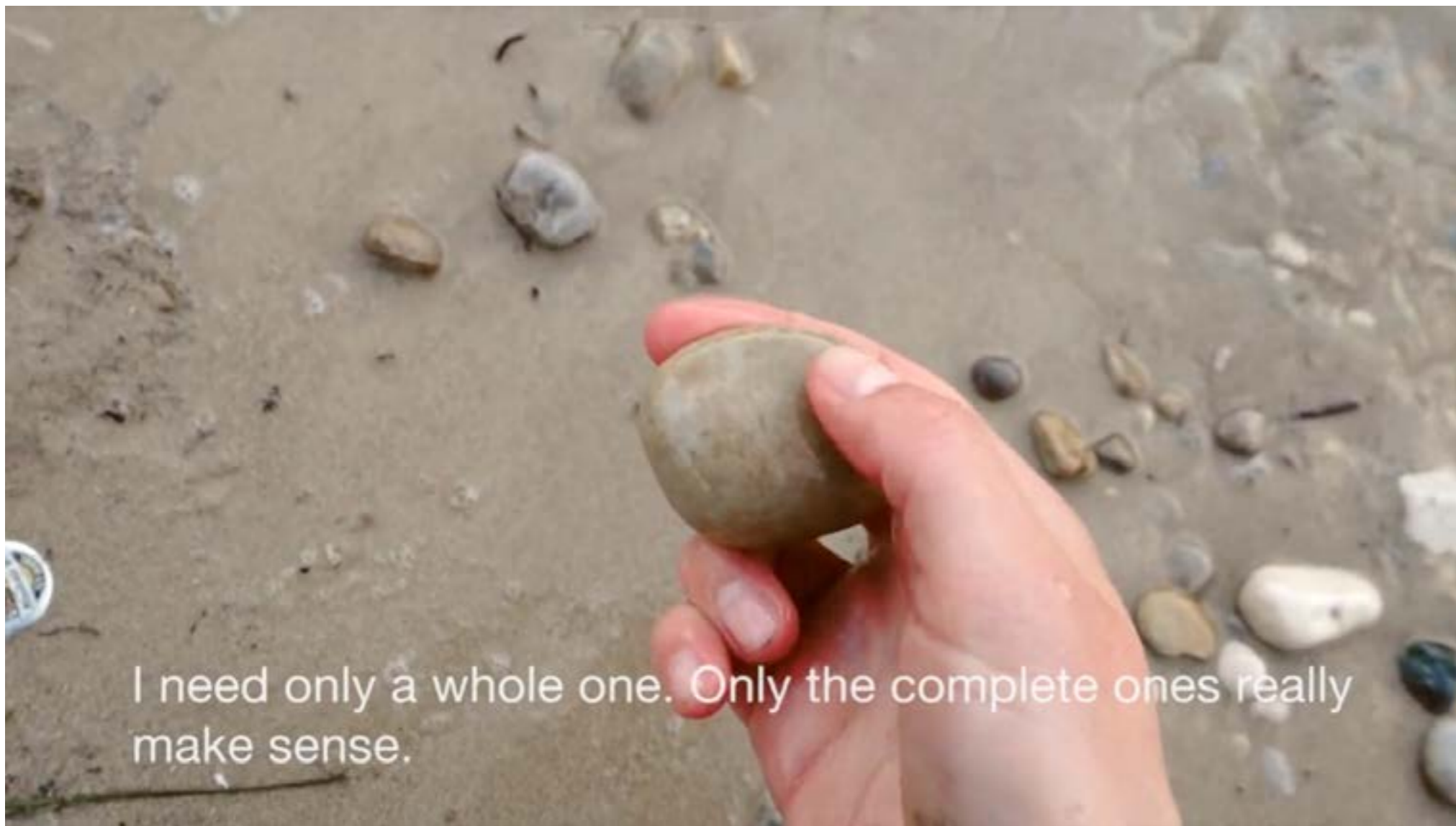
ink, photographic and water colour on semitranslucent paper, 29,7 x 42cm

at "If your phone doesn't ring, it's me", 2018, Metropol Kunstraum, Munich, GER







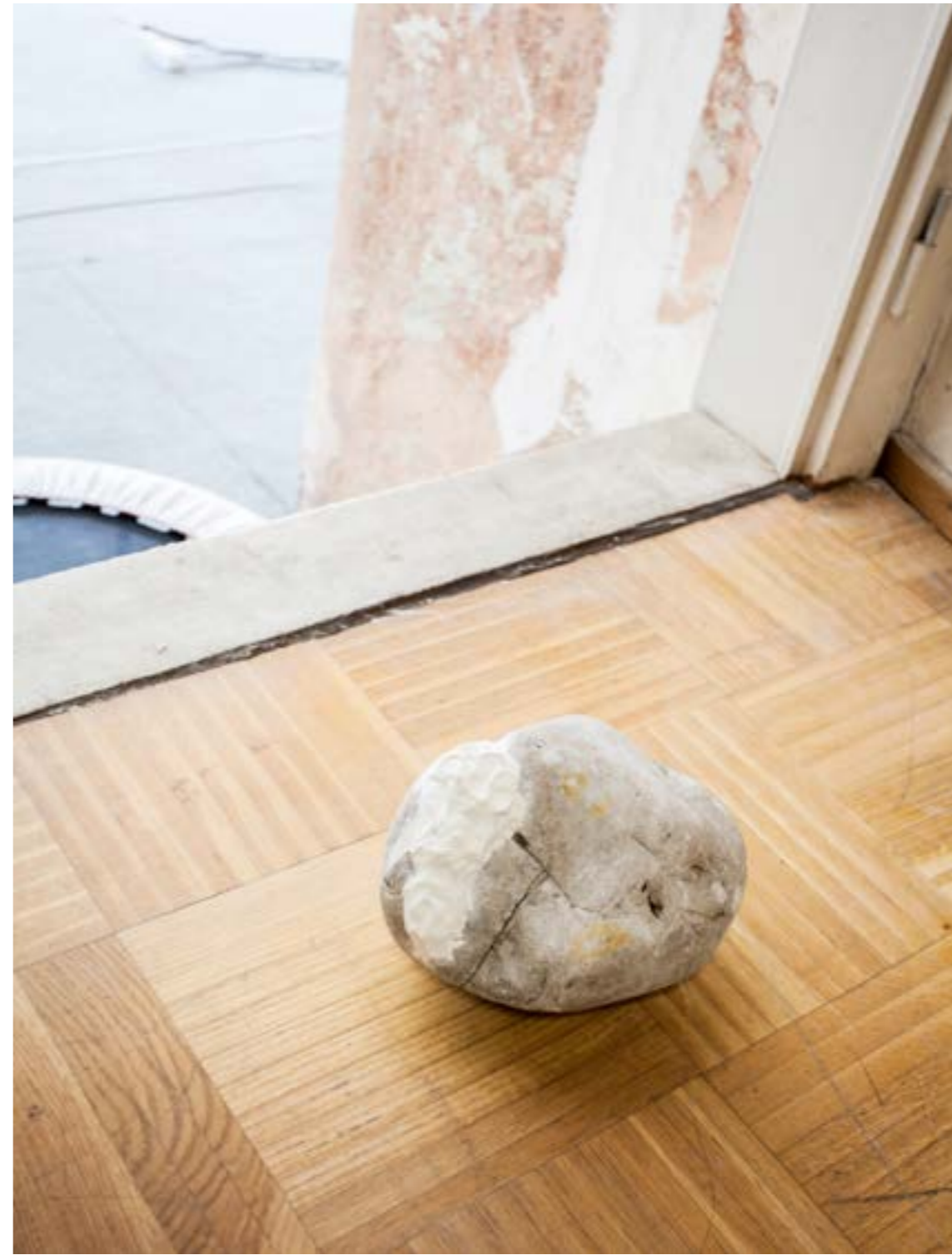


I need only a whole one. Only the complete ones really make sense.

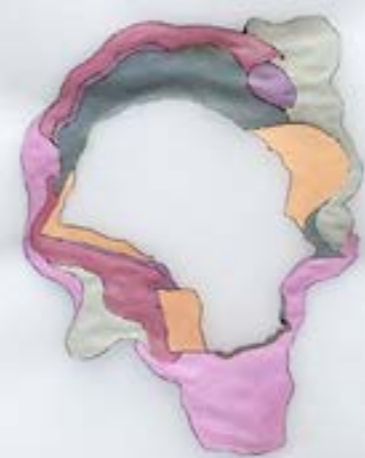


Maybe it's gonna influence me.













als

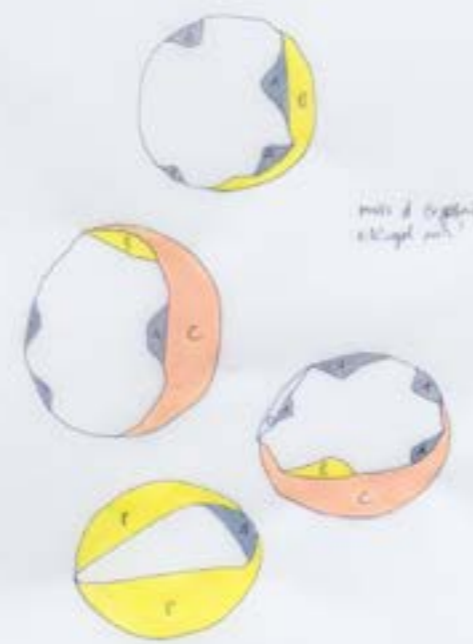
in c nicht auf der d Kugel sondern  
 Richtung d, wobei c nach Unten  
 bewegt werden - d, durch die Linie  
 von d, flacher, gleichmäßig über  
 beiden Öffnungen, da d x höher steht  
 gegenüber nicht ganz ist in Länge  
 d, d, da es nach unten Öffnung, da d  
 aber auch verschoben



Alle Teile d Kugel, die e Teil v d  
 Diese Winkel r ganz gelb sind  
 werden / oben / durch und ergänzt



partielle Öffnung  
 der Kugel in der Mitte,  
 gleichmäßig über etc.



alle d Öffnung immer  
 d Kugel mit

*If we think of work as labor, it implies a beginning, a producer, and eventually a result. Work is primarily seen as a means to an end: a product, a reward, or a wage. It is an instrumental relation. It also produces a subject by means of alienation. An occupation is not hinged on any result; it has no necessary conclusion. As such, it knows no traditional alienation, nor any corresponding idea of subjectivity. An occupation doesn't necessarily assume remuneration either, since the process is thought to contain its own gratification. It has no temporal framework except the passing of time itself. It is not centered on a producer/ worker, but includes consumers, reproducers, even destroyers, timewasters, and bystanders - in essence, anybody seeking distraction or engagement. (Hito Steyerl)*

*Hotel\*\*\*\* For Sleepless Minds (2017)*  
27 hrs performance with silver wire and folded leaves from the park of the museum  
Hamburger Bahnhof, "Festival of Future Nows", Berlin Art Week 2017, GER





*I don't see you  
but I'm not looking for u.*

*I take you  
so you take me.*

*I take you  
so you own me.*

*I see you  
so I take you.*

*I take you  
so I don't take you.*

*I'm not looking for you  
so you find me.*

*I take you  
but I'm not looking for you.*

*You find me  
so I take you.*

*I'm not looking for you  
but you own me.*

*I don't see you  
so I take you.*

*You own me  
so I take you.*

*I don't have you  
so I take you.*

*I see you  
so you take me.*

*I take you,  
so I don't take you.*

*I see you  
but I don't see you.*

*I don't have you  
but you see me.*

*I don't see you  
so you find me.*

*I see you, so you take me* (2018)  
quadrophonic sound, digital projection, paper  
11' 21,088"

A collection of puzzle pieces that were lost on the streets is being condensed: About six years of finding and 41 finding situations are compressed to 11 minutes, 21,088 seconds. The accidental circumstances can be precised. Place, date, size, amount, distance to the last finding place, receiving and giving connection points of the pieces are being translated into parameters of a quadrophonic sound. Simultaneously details of each piece become visible.

collaboration with David Goldberg



Sarah Doerfel

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2009 - 2013 BA Photography, University of Westminster, London, UK [First Class Award]

since 2015 class of Olaf Nicolai, Academy of Fine Arts, Munich, GER

2017 project class of Simon Starling, Academy of Fine Arts, Munich, GER

2017 research stay in Athens, GR

2018 Oskar-Karl-Forster stipend

2018

If your phone doesn't ring it's me., Metropol Kunstraum, Munich, GER

2017

Hotel\*\*\*\* For Restless Minds II, Ruffinihaus Munich, GER

Jahresgaben 2017, Kunstverein Munich, GER

Videodox Förderpreis, Galerie der Künstler, Munich, GER

Festival of Future Nows, Hamburger Bahnhof, Berlin Art Week, GER

Mal wieder nichts geschossen, Innere Wiener Straße, Munich, GER

1.MaL/ Fiction Time, Performance Week, KellerRaum, Munich, GER

Quality Time, Kunstverein Munich, GER

2016

A Tree Is Best Measured When It's Down, Galerie der Künstler, Munich, GER

Pasa Página: Days of the Artist's Book, T5 Art Cluster, Chisinau, MDA

2015

Ränder und Atolle, pop- up gallery at Ickstattstraße, Munich, GER

2013

MOLT! Speculative Identities, Atelierhof Kreuzberg, Berlin, GER

FreeRange Degree Show, Truman Brewery, London, UK

Secret 7", Mother Downstairs, London, UK

2012

Heartbreak, Smarty Pants Laundrette, London, UK

Every Day You Become More (Rushing), temporary installation at Goldsmith's Row, London, UK

publications

If your phone doesn't ring it's me., Nicolai/ Sammlung Michalke, 2018 (unlimited)

Quality Time, class of Olaf Nicolai, 2017 (unlimited)

A Tree Is Best Measured When It's Down, class of Olaf Nicolai, 2016 (limited edition)

Chaos Clouds, self- publication, 2015 (limited edition)

Jigsaw Puzzles, self- publication, 2014 (limited edition)

Free Range Degree Show, London, 2013 (unlimited)