

A close-up photograph of a hand holding a piece of dark, textured material, possibly a book cover or a piece of fabric. The material has a mottled, brownish-black appearance with some liquid or moisture on its surface, creating highlights and shadows. The hand is visible at the top, with fingers gripping the edge of the material. The overall tone is dark and moody.

SARAH DOERFEL

SELECTED WORKS + CV

2021 - 2024



image by Conny Mirbach

My works deal with temporal and physical transition zones. As permanent trans-beings, the seemingly clear separation between death and life, past, future and present, dissolves at a closer look. With the guiding principle of evolution as a permanent state of change, wide doors open into narrative speculation. Intermediate states of symbiosis and parasitism, nutrient and living being, human and more-than-human, pain and healing are at the centre of the sculptures, video works and paintings.

My work has been shown internationally, including at the Hamburger Bahnhof Museum, Berlin, the Macro Museo, Rome, and the Kunstverein Munich. I have received grants from the Stiftung Kunstfonds, the Cultural Department of the City of Munich and the Bavarian State Ministry of Science and Art, among others. I studied Fine Art and Photography & Video Art at the Academy of Fine Arts, Munich, and the University of Westminster, London, UK.

where I end and You begin (2023)

tarps, ceramics, sound, speakers, camping mat
240 x 170 x 120cm

The tent refers to nomadic lifestyles, but also to today's human relationship to nature as a place for self-optimization, and recreation. Here, the tent comes in an outdoor high-tech version with reptilian looking ceramic tiles sprouting on its roof. Visitors are invited to take a seat on a sleeping mat under the tent roof and listen to the sound piece. The audio piece takes us on a bicycle trip into nature and tells the story of a transformation. The protagonist, feeling a longing to unwind in the forest and connect with the more-than-human world, sets out on a tour on their own when the discrepancy emerges between the rhythm of urban life and that of their surroundings. The lack of the other human becomes threatening. In the attempt to slow down, the cyclist encounters a state of short-breathed panic. The different beats collide until they slowly harmonise into something new, the boundaries give way and the person seeking relaxation in the forest becomes a snorting, scaly creature chewing its cud amidst crickets.

text by Judith Hofer

**trailer of the installation at Tom Reichstein Contemporary,
Hamburg, Sept 2023:**
<https://vimeo.com/881624489>





™ Rain Tarr





Colony (2023)

watercolour on canvas
90 x 120 cm

Changing Room I + II (2019/ 2023)

latex, steel, ceramic, the artist's hair
250 x 75 x 75cm and 60 x 60 x 60cm

Changing Room deals with the constant rebirth of the remembering self into a remodelled physical form. In the egg, the foetus speculates about what burrowing in damp earth would feel like. The pupa imagines taking off into the air with wings many times the size of its current body. The relationship to the environment adapts fluidly to one's respective physical appearance; the meaning of everything we encounter changes depending on whether we are moving on eight intact legs, two injured ones or creeping without any.









Truce (2022)

digital video, 16:9
14' 50"

realised with support of Foundation Kunstfonds/
Neustart Kultur

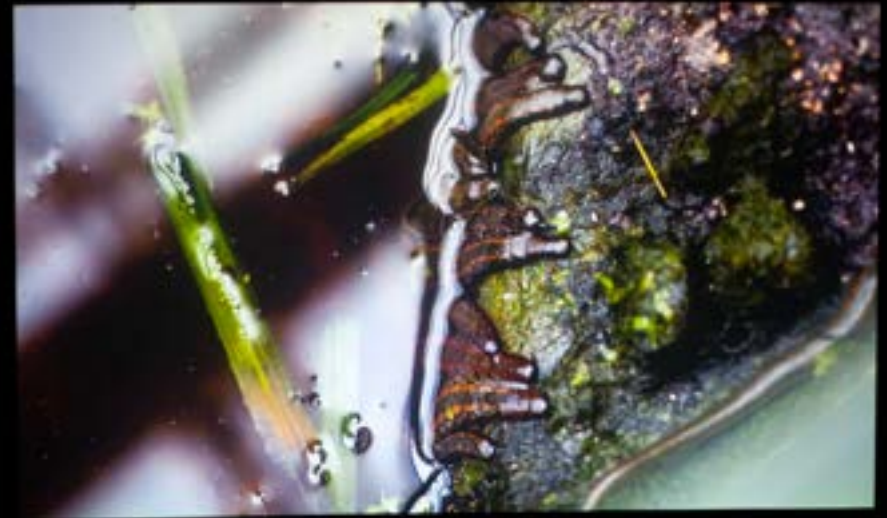
The video work shows how difficult it is to separate symbiosis and parasitism between the earth's inhabitants and takes a look at the complex relationship between humans and medicinal leeches. The boundaries between one-sided and two-sided benefits are as fluid as the leeches' painkilling and anti-inflammatory saliva. Unnoticed, the sucking worm can cause harm to humans. And yet they have been irreplaceable for healing for thousands of years and are currently used as a 'non-sterile medical device' in reconstructive surgery. Leeches have been eradicated in Western Europe, so they are now farmed or imported. *Truce* was filmed in Europe's largest leech farm and in leech activist Ryūki's private home. Ryūki founded the *Leechylove* initiative, which campaigns for species-appropriate husbandry after medical use. Ryūki's leeches feed on their blood, relieving chronic pain. The interspecies house community has lived for years in a close physical relationship of dependence, which Ryūki calls symbiosis.

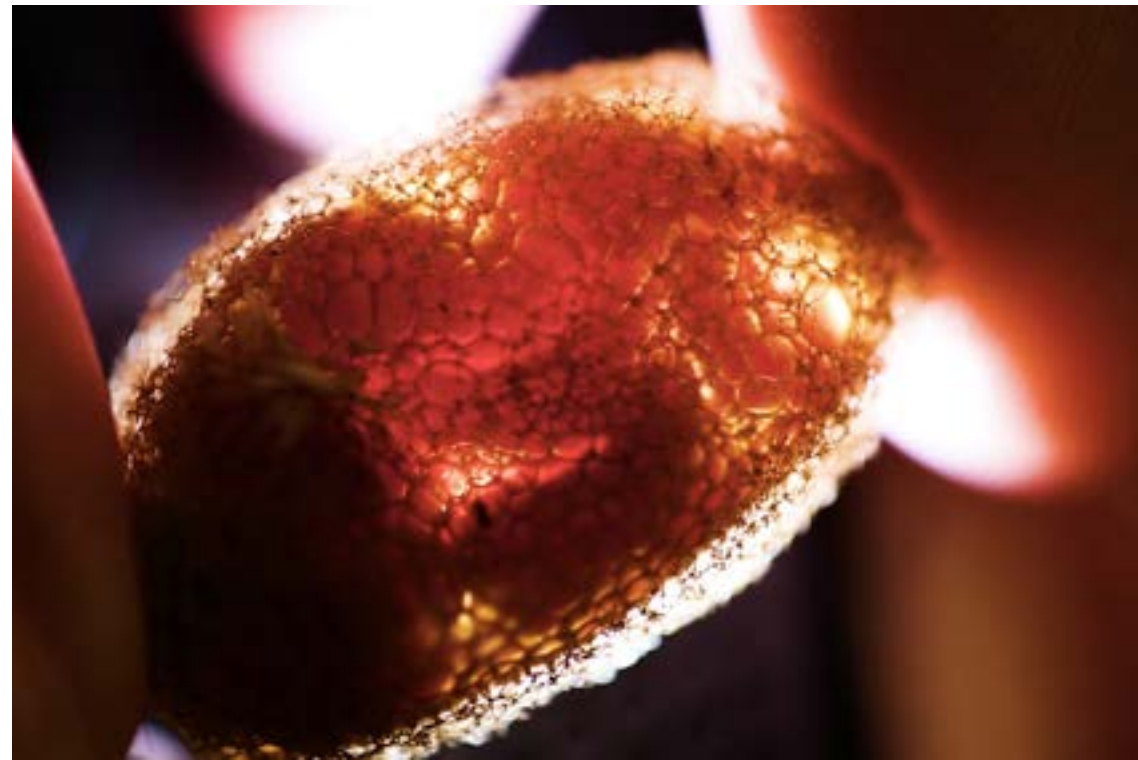
text by Sarah Johanna Theurer

streaming link:

<https://vimeo.com/730996184>

password: sanguis





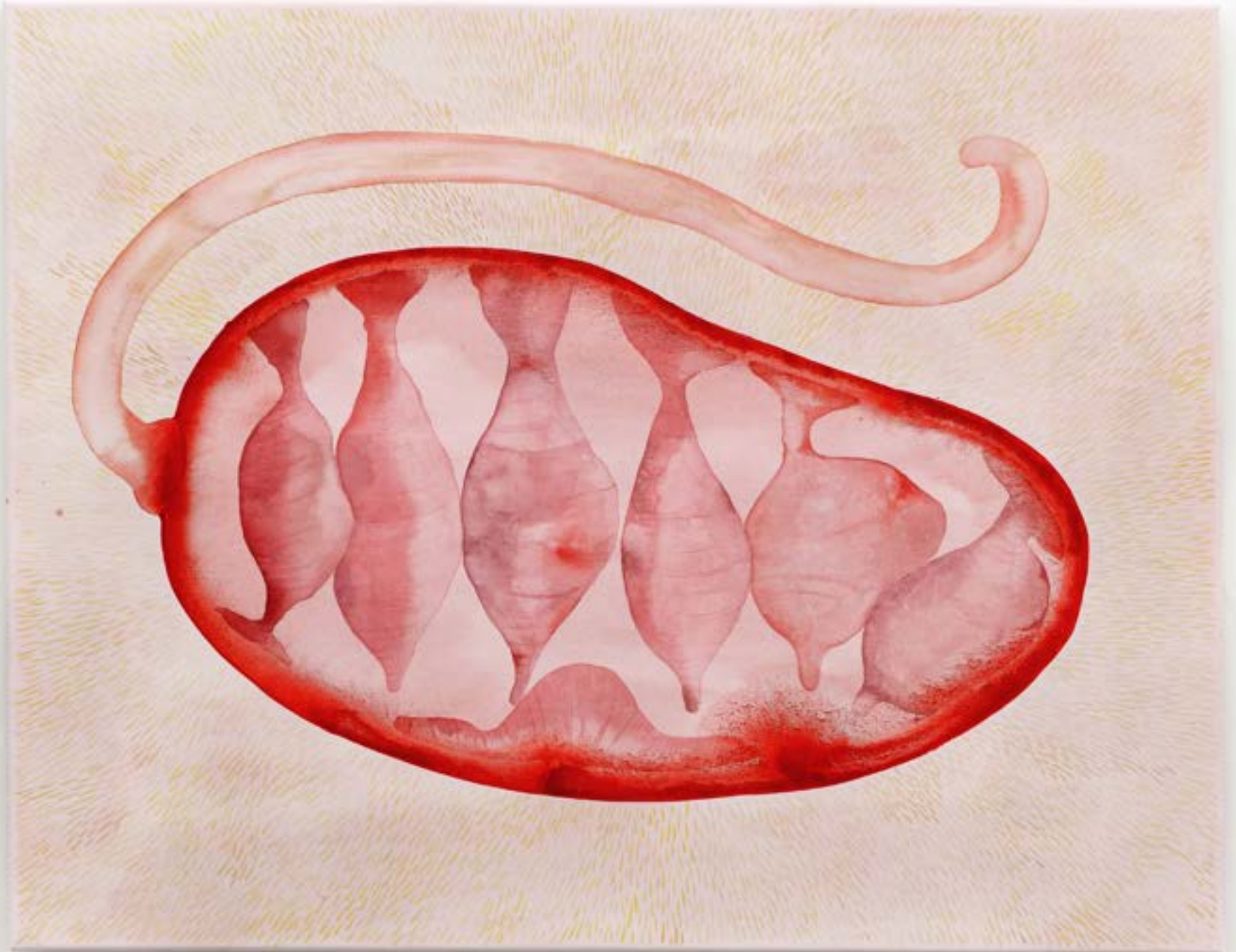






**fragrant
microbial
tissues** (2021)

acrylic on canvas
30 x 40 cm



Lanugo (2023)

watercolour on canvas
82 x 64 cm

Pioneers (2023)

recycled flour, ceramics, paprika powder

4 sculptures between 29 x 27 x 23 cm - 41 x 52 x 45 cm

Pioneers introduce us to a fictional scenario of a symbiotic plant-animal species settling as the first on a newly formed stretch of land. The sculptures appear as cabbages, set in a timeframe oscillating between prehistoric past and post-dystopian future. We encounter a lifecycle from bud, to a courting flower with a phallus protruding from its centre, to the peak of growth and the beginning of decay. The Savoy-like cabbages show characteristics of carnivorous plants with gaping jaws, which enable the species to prey from the air while extracting nutrients from the soil. The white, unglazed clay makes the sculptures seem fragile, while light and shadow create an eerie, immersive quality akin to a Pittura Metafisica painting.

text by Teresa Retzer









Lure Stones (since 2017)

In this ongoing sculptural series, I'm exploring the relationship between mineral and organic matter, oscillating between life and death. From iron to salt, living beings depend on regularly consuming minerals. Today's funeral industry offers the bereaved the option of compressing a diamond from the carbon of the physical remains of the deceased. Commercial harvesting of a medicinal Alpine plant has driven the evolution of camouflage of the species: The once green-yellow plant now grows and flowers in stone grey, successfully compromising human harvests.

Lure Stone VII (2022)

rock with fossils, modelling clay, watercolour
50 x 40 x 28 cm



Lure Stone III (2020)

stone, modelling clay, watercolour, photographic coloration colour
11 x 17 x 15 cm





Lure Stone V (2021)

fossilized sea urchin, modelling clay, watercolour
15 x 15 x 15 cm

Untitled (Alraunennacht) (2023)

watercolour on canvas
120 x 90 cm



soft shell (2023)

watercolour on canvas
160 x 120 cm



thick presents (2021)

ceramic, latex, water, steel, poem

31 sculptures between 18 x 20 x 12 cm - 38 x 68 x 101 cm
on two tables à 4,00 x 0,90 x 0,86 m

In times of great environmental change, new networks of relationships emerge and accelerate the never-stopping process of evolution. Fictitious species struggle in parasitic-symbiotic relationships for common and individual survival, and become manifest in fossils of the future. The recurring symbol of the tooth summarises these aspects, which can sustain and take life, in its simultaneous function as egg tooth for hatching, chewing tool and weapon to kill.











milchender Fleischtisch (2021)

ceramic, milk, steel
129 x 121 x 57 cm

The recesses of a coarse, flesh-coloured ceramic plate are filled with milk. One recess bulges out into a large teat, which drips onto the forest floor through an opening in the form of a gradually growing puddle. The table feeds its surroundings, spreading life in a lavish way and also offering human visitors the opportunity to be fed. The installation looks at the history of food culture as one of the earliest intersections of culture and nature.





Tempest (2022)

watercolour on paper
30 x 42 cm



hollow stems will help us walk
(2021)

ceramic, onions, charcoal
30 x 30 x 28 cm

In the ancient Egyptian mummification process, onions were tied to the soles of the feet to ward off bacteria and thereby help the body to arrive intact in the afterlife.



Future Fossils (2022)

hand-harvested Lower Greensand
7 masks, each around 25 x 25 x 16 cm

Lower Greensand was composed during the time just before the last mass extinction, when dinosaurs still roamed the Isle of Wight and trees still breathed, which provide for today's fuels. The masks are made of around 100 mio. years old greensand, which I collected at Shanklin Beach at low tide. The shapes are composed of various body features of locally endangered species. Future and past extinction merges, time warps and compresses when working with this special material.





Eizahn (2022)

metal, catshark and chicken eggshells, watercolour, clay
43 x 56 x 15 cm

The egg tooth is used by birds and reptiles to hatch and start a new stage of their lives. It's their first weapon in their first fight to survive. *Eizahn* shows life at its beginning, the 'innocence of an egg', a fragile, loose evolutionary chain on a soft mission.



Sarah Doerfel
*1986

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E D U C A T I O N

- 2015 - 2021** **Fine Arts, Diploma, class of Olaf Nicolai
Academy of Fine Arts, Munich**
- 2017 master class of Simon Starling (Royal Danish Academy of Fine Arts Copenhagen)
cx centre for interdisciplinary studies, Munich
- 2009 - 2013** **Photography, BA Hons., with David Company, Eileen Perrier a.o.
University of Westminster, London, UK**

S O L O E X H I B I T I O N S / S E L E C T I O N

- 2022 *taking back my goodbye*, Ventnor Botanic Garden, Isle of Wight, UK
- 2021 *Diplom 2021.2*, Academy of Fine Arts, Munich
meine drei lyrischen ichs, Kunstverein Munich
Festival der (Über)Lebenskünste, Seekult Festival, Friedrichshafen, GER
- 2019 *Object Model Pattern*, Empfangshalle Galerie, Munich
- 2015 *Solutions*, Galerie Bildfläche, Eichstätt, GER
Ränder und Atolle, Ickstattstraße, Munich
- 2014 *Rubbish Collection*, Maybe a Vole, London, UK
- 2012 *Every Day You Become More (Rushing)*, art in public, London, UK

G R O U P E X H I B I T I O N S / S E L E C T I O N

- 2024 *with ends in mind*, workshop and reading, Goldsmiths CCA, London
- 2023 *Cavernous Shell*, Tom Reichstein Contemporary, Hamburg
Beyond the Matter, Galerie der Künstler*innen, Munich
Après Dessert, A:D: Curatorial, Berlin
Fragrant Tissues, Beacon, Munich
Painful Tenderness, Hinterconti, Hamburg
Desire Paths, Hilbertraum, Berlin
Jahresgaben, Kunstverein Munich
- 2022 *Nurturæl*, Lothringer 13, Munich
artist talk mit Sarah Johanna Theurer, HdK, Lothringer 13, Munich
to the land II, Kunst im öffentlichen Raum, Perlacher Forst, Munich
Jahresgaben, Kunstverein Munich

2021	<i>Jahresgaben</i> , Kunstverein Munich
	<i>to the land</i> , art in public, Perlach Forest, Munich
2020	<i>Covid 19 Diaries</i> , Lovaas Projects, Munich
2019	<i>Macro_asilo/ Mobile Cinema Reloaded</i> , MACRO Museo, Rome, IT <i>Die Kreuzung als Glücksfall</i> , art in public, Munich <i>Mobile Cinema Reloaded</i> , Nelimarkka Museo, Alajärvi, FIN
2018	<i>Territory of Ready</i> , MaximiliansForum, Munich <i>If your phone doesn't ring it's me.</i> , Metropol Kunstraum, Munich
2017	<i>Quality Time</i> , Kunstverein Munich <i>Videodox 02 Förderpreis</i> , Biennial for Video Art, Galerie der Künstler*innen, Munich <i>Jahresgaben</i> , Kunstverein Munich <i>Festival of Future Nows</i> , Hamburger Bahnhof/ State Museums of Berlin, cooperation of the Institute for Spacial Experiments and the National Gallery for Berlin Art Week
2016	<i>A Tree Is Best Measured When It's Down</i> , Galerie der Künstler*innen, Munich <i>Pasa Página: Days of the Artist's Book in Chisinau</i> , T5 Art Cluster Chisinau, Moldova
2013	<i>MOLT! Speculative Identities</i> , Zona Dynamic, Atelierhof Kreuzberg, Berlin <i>FreeRange</i> , Truman Brewery, London, UK <i>Secret 7"</i> , Mother Downstairs, London, UK
2012	<i>Heartbreak</i> , Smarty Pants Laundrette, Art Against Knives, London, UK

G R A N T S / A W A R D S / R E S I D E N C I E S / S E L E C T I O N

2024	nominée for <i>Villa Serpentara</i> stipend, German Academy of the Fine Arts, Rome
2023	project grant, Erwin and Gisela von Steiner Foundation
2023 - 2025	studio grant, Cultural Department of the Municipality of Munich
since 2023	member of <i>the Professional Organisation of Fine Artists (BBK) Munich & Upper Bavaria</i>
2022	Artist Residency, Ventnor Botanic Garden, Isle of Wight, UK international project grant, Cultural Department of the Municipality of Munich grant <i>Bayern Innovativ</i> grant <i>Junge Kunst und neue Wege</i> , Free State of Bavaria nominée for <i>Märkisches Stipend for Fine Art</i>
2021	grant <i>Foundation Kunstfonds/ Neustart Kultur</i> shortlist <i>Artist Development Programm</i> , EIB Institute, Luxembourg
2020	<i>next generation 2021</i> , LfA Förderbank Bavaria, Munich
2019	catalogue grant, LfA Förderbank Bavaria, Munich project grant, Akademie Verein, Academy of Fine Arts, Munich
2018	material grant, Oskar-Karl-Forster Stipend Fonds, Munich
2017	shortlist <i>Videodox 02 Award</i> , Biennial for Bavarian Video Art, Munich
2013	<i>first class award</i> , BA Photography and Media Theory, University of Westminster, London
2009 - 2013	international undergraduate scholarship, University of Westminster, London