



SANDRA HAUSER

ARTIST STATEMENT

Sandra Hauser is an interdisciplinary artist with a process-oriented approach. Hauser continuously crosses borders of different media and disciplines, ranging from small drawings to sculpture, painting, film to encompassing performances and immersive media installations. Her artistic practice could be considered an evocative and radical exploration of the borders between political reality, fiction and her personal phantasies in order to explore new narratives. As a result, her work could be described 'subjective realism' and her interconnected artworks aims to build new real worlds in which her private life, her art symbiotically mixes with the life of other animals or human beings.

Hauser's practice is marked by a sensibility for the human existence and its testimonies. Enforced by her personal intimate life and displaced past, her work involves a constant analysis of people's memories and stories, their presence and occurrence in daily life. As a result, found objects and belongings, personal emotions, affective surroundings and the 'space' of the human psyche could be considered as Hauser's main domains of interest. Her artistic vocation is to deconstruct and reconstruct human emotions and the dramas that come along with them. The topics and questions that arise throughout Hauser's work are often ambivalent, but always contain the potential of endowing the viewer with a sense of beauty and poetry.



MOVTO

**Aufenthaltsraum
nur für
Funktionäre gestattet**

Space activation by IWPNT of the historic judges' tower of the Krieau trotting course in Vienna, beard made from Don Orèò's hair, shield officials



WER ZULETZT LACHT

2018, Linseed oil on cardboard, 200 x 220 cm

The work *Wer zuletzt lacht* is a painting on cardboard (destinated to be thrown away, after being used for the moving from the old studio to the new one) and linseed oil used without pigments combined with a video ready made. The image derives from an old photograph from around 1930 and shows one of the first and few women participating on the Rodeo World Championships. Until now the femininity in Rodeo is mostly absent, even though the sport has nothing to do with strength but more with technic. The video is showing a recent rodeo championship. The horses instead are jumping that strong, because a strong belt strangles their testicles up to a hurt they want to avoid. The work was conceived for Hausers' solo show *Wer zuletzt lacht* at the Gallery 21 in the Vorwerkstift in Hamburg.

„Wer zuletzt lacht - the inside of my brain version“ functioned as a sketch for the final work, after I decided it is a proper work in its own. It can be understood as the brain of the final work and shows how the inside and the outside appearance of a successful moment can be quite diverse.



„Wer zuletzt lacht - the inside of my brain version“, 2018, oil on historical linen, 220 x 200 cm



I WOULD PREFER NOT TO

2019 ongoing longterm performance in collaboration with the horse Don Orèo

In 2019 Sandra Hauser, gifted with the talent of horse whispering and riding since the age of three, decided to use her personal affinity with these animals in her artistic practice. Since then, Hauser has been immersed in the development of a long-term project "I Would Prefer Not To."

IWPNT's genesis and unfolding is closely tied to the co-development of horse and human. The project's origins lie in the harsh environment of an industrial area in the Rhone Delta, where Sandra Hauser met Don Orèo, a young Cruzado stallion. Over the course of the last two years, artist and horse encounter each other, train each other, experience both development and setbacks and thus create a process. Along the way, notes, an ongoing series of unique photographs' and abstract fabric canvases exposed to the elements, have emerged.

As part of IWPNT, Sandra Hauser and Don Orèo also undertake journeys, staying for short periods in various locations, beginning in Europe. During the day, Hauser continues her practice and ongoing work process with the horse, meeting people, making discoveries and intervening in places or participating in events related to her trajectory and desire for change. The night is the space for sudden, unexpected performances on these stages, where a chance passer-by witnesses the dreamlike, illuminated passage of an artist with a horse.

IWPNT not only tells about the socio-cultural imprint on man of the animal or about the contrast between nature and civilization, but carries the connection between man and animal, the dialogue, the consciousness visibly and tangibly into the public space. At the same time it offers a moment that opposes itself to eremitic withdrawal. Hauser formulates questions about freedom in a simple way: What am I entitled to do? What is my counterpart entitled to do? Where is the public space? What is my space? Hauser's poetic endeavour can be seen as a silent act of opening up the institution or also of withdrawal from the logic of exploitation of art.

The title "I Would Prefer Not To" derives from Melville's 1853 short story "Bartleby", which became the official theme of philosopher Slavoj Žižek's critical theory. Against the background of our Post-Fordist society, which is characterised by a general rigidity and insecurity.



2020, „Don Orèo = 12000€“, Receipt of deposit, holiday Fos-sur-Mer, Purchase price: 12000,- €



Image from the first nightly walk of Don and Hauser in the industrial zone around the stable in Fos-sur-Mer, France, march 2021. It's the first unique of the photo series of moments of Don's life with the art (courtesy collection Katrien van Hulle)

During these walks, Hauser decided that the industrial nightly lighting will be the main inspiration of the contemporary costume for their performance. Fos-sur-Mer is the biggest industry zone of France.



IWPNT first wanderings in the surrounding of Gaasbeek (BEL) in collaboration with Cc Strombeek



I WOULD PREFER NOT TO - Episode I

May 2022, 1 month @ Cc Strombeek Brussels, De School van Gaasbeek and the surrounding

The kick-off of this nascent journey took place at the invitation of director Charlotte Crevits at the Cc Strombeek cultural centre in Belgium. During their stay, the two artists played in the Belgian landscape and carried out their very first night walks in public space.

The landscape around Gaasbeek, where Hauser had the opportunity to live and work in the Cc Strombeek residence called „De School van Gaasbeek“, was the perfect place to share their first experiences with the public. At the end of the „I Would Prefer Not To“ residency, Sandra Hauser held a conversation with philosopher Anna Luyten „On Wandering, Wondering and the Beauty of Failure.“

In addition to the unannounced performances by Sandra Hauser and Don Orèo in the public space, the exhibition space of Cc Strombeek was activated by the artist from 11 to 19 May. Objects, artworks, paintings, the IWPNT work table and the film documentary about Episode 0, the training phase of Don Orèo and Sandra Hauser were laid out in the exhibition space to prepare the space for Don's arrival in Strombeek.

Info Cc Strombeek:

<https://www.CcStrombeek.be/expo-archief?category%5B%5D=253126>

Edition Cc Strombeek:

<https://www.CcStrombeek.be/expo-pages/kunstenaarsedities>

IWPNT Webseite:

<http://iwouldprefernotto.org/brussels/>



< Space activation by Cc Strombeek Expo

> "Inner Truth", work table, chair by IWPNT, Badoir bottle half full, Don's hay net for the journey, photography form edition "Don and the Arts"



Dons' first studio visit (08 March 2021), Unique, Fos-sur-Mer (FRA), March 2021

Fodoedition in collaboration with Cc Strombeek

<https://www.Cc Strombeek.be/expo-pages/kunstenaarsedities>







Exterior view, docufiction film 4:14 hrs, 24 hours free viewing in public space, space-activation
Cc Strombeek Expo IWPNT Episode I Brussels (BEL)

I WOULD PREFER NOT TO - EPISODE II

Juni/Juli 2022, 6 weeks in Vienna, Headquarter Race Course Krieau, KickOff @ DiT* Do it together, financed by KOR Kunst im Öffentlichen Raum Wien

Sandra Hauser and Don Orèo have outgrown their primal fears in Brussels. Ready for the shamanistic act; the appearance of a dream that will perhaps manifest itself in Vienna and achieve visibility. An ephemeral moment embedded in the city and its rhythm, surrounded by people and their spaces; the day and the night.

I Would Prefer Not To - comes to Vienna to conquer space, to hold it and to share it. Every day in all its moments anew.

In Vienna, a three-day kick-off titled „IWPNT-Hier und dort und da“ took place at DiT* Do It Together by Tanya van Breda Vriesman followed by a space activation of the historical race course Krieau.

Don Orèo and Sandra Hauser became part of the community of Vienna and its nightly animals.

IWPNT Episode II sponsored by: KOR Kunst im öffentlichen Raum Wien, Stadt Wien, DiT, Theurer Transporte, Steiner Stiftung München, Beauftragte der Bundesregierung für Kultur und Medien im Programm „NEU-START KULTUR“, the BBK Bundesverband Deutschland (funding website), Sattlerei Guido Netzer, Sophie Waldburg and Koen De Clerck.

IWPNT Website

<http://iwouldprefernotto.org/vienna/>

More Info DiT* Do It Together:

<https://dit-vienna.art/Sandra-Hauser-Don-Oreo>

More Info KOR Kunst im Öffentlichen Raum:

<https://www.koer.or.at/projekte/i-would-prefer-not-to/>









CAR WAS



IWPNT LiveStreaming view of Don Orèò:
<https://vimeo.com/728259626>

IWPNT Website Live:
<http://iwouldprefernotto.org/live/>





IWPNT-Remembering Bartleby the Scrivener

Space activation historical judges tower Trotting Club Krieau in the course of Episode II of IWPNT, Johann Krejci reads from „Bartleby the Scrivener“ by Herman Melville while Hauser and Don perform the slowest race ever

„(...) In fact, this setting, which seems to be time-shifted, has turned out to be a magical stage for a mysterious appearance. The appearance of a special horse, Don Orèo, and an artist-rider Sandra Hauser was announced, but again and again it was said that „hopefully“ it would be soon. The performance „I would prefer not to“ was scheduled after dark. The audience was already eagerly waiting after viewing the artifacts on each floor of the circular observation tower. Complete darkness was a prerequisite, otherwise nothing would be seen, and besides, the horse was very sensitive and could not always be persuaded to move on. The beginning would be observable by livestream. On many cell phones the channel was turned on, with every twitch of light on the screen it was - „oh, now it begins!“

From the balcony of the observation tower, above an old, large round clock, a silky white cloth fluttered like a flag, and the voice and figure of a reader became perceptible: „In this attitude, then, I was sitting there when I called for him, and hurriedly put to him what I wished him to do (...) Imagine my surprise, I must say my dismay, when Bartleby, without stirring from his hermitage, gave the answer in a strangely gentle, firm voice: „I would rather not. „

Bartleby, from Herman Melville's short story, is a clerk in a Wall Street office. He refuses, after initial eagerness, to carry out orders given, commenting, „I'd rather not.“ The character has been subject to many interpretations. But in the course of the enchanting horse sighting, a light, flowing interpretation of the situation becomes present. At the far end of the trotting track a small flickering movement appears, excitedly comparing livestream and own perception. The rhythmic swaying on the screens reveals itself as the perspective of the horse, which walks the lap with its rider at a measured pace, at a distance that just allows the colourful string of lights on horse and rider to become recognizable. The figures stand out like sculptures. What is to be seen takes place in the distance, remains obscure, and the audience seems pleased and grateful to be allowed to participate in it. The situation seems as if the insight into a living treasure chest has been opened, the colorful little lights, the fantastic figures, the tense silence and quiet murmurs. Satisfaction, even happiness, that the apparition has occurred. „ An excellent moment.“

Susanne Karr, viewer, 8 July 2022, Krieau Vienna



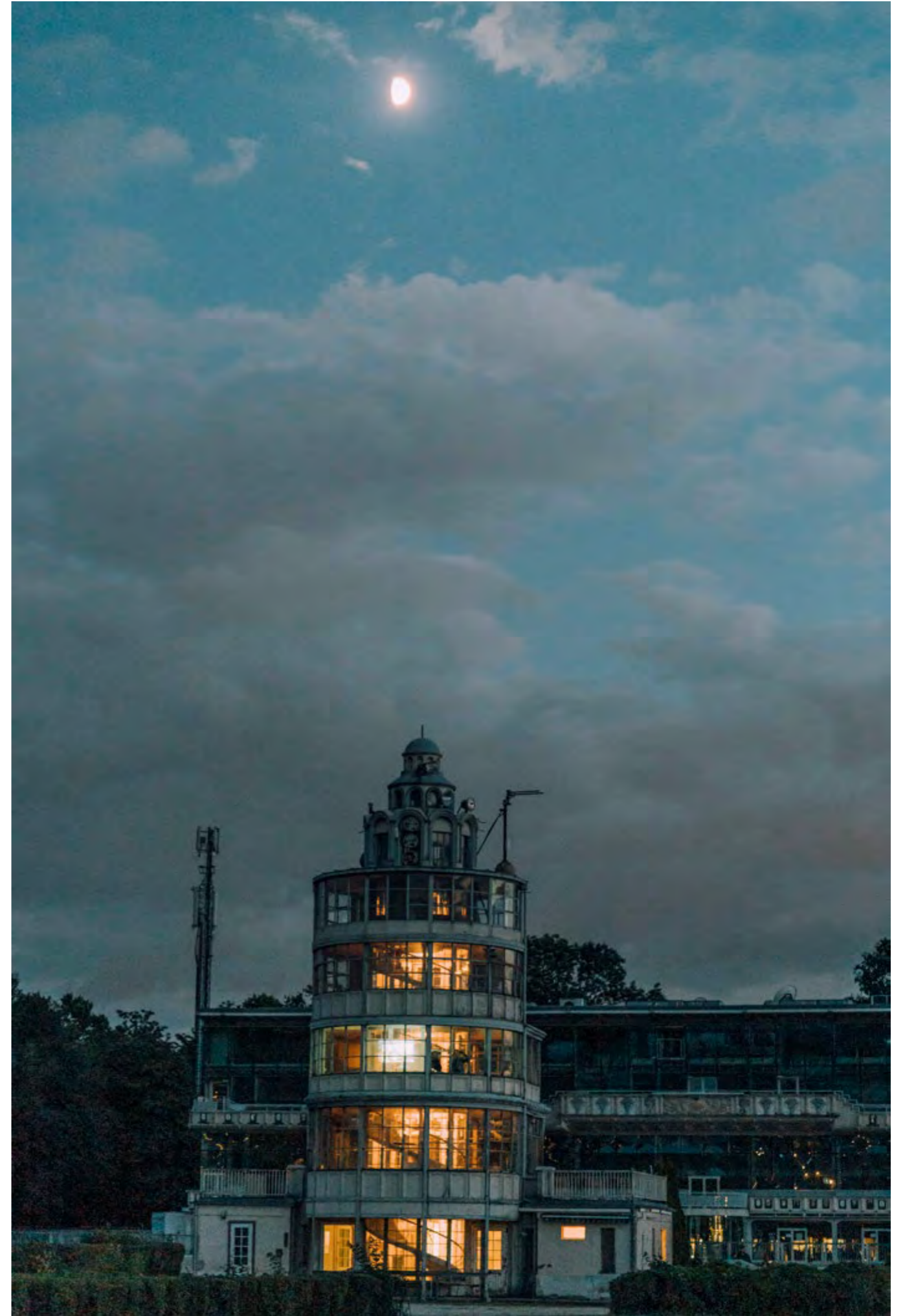


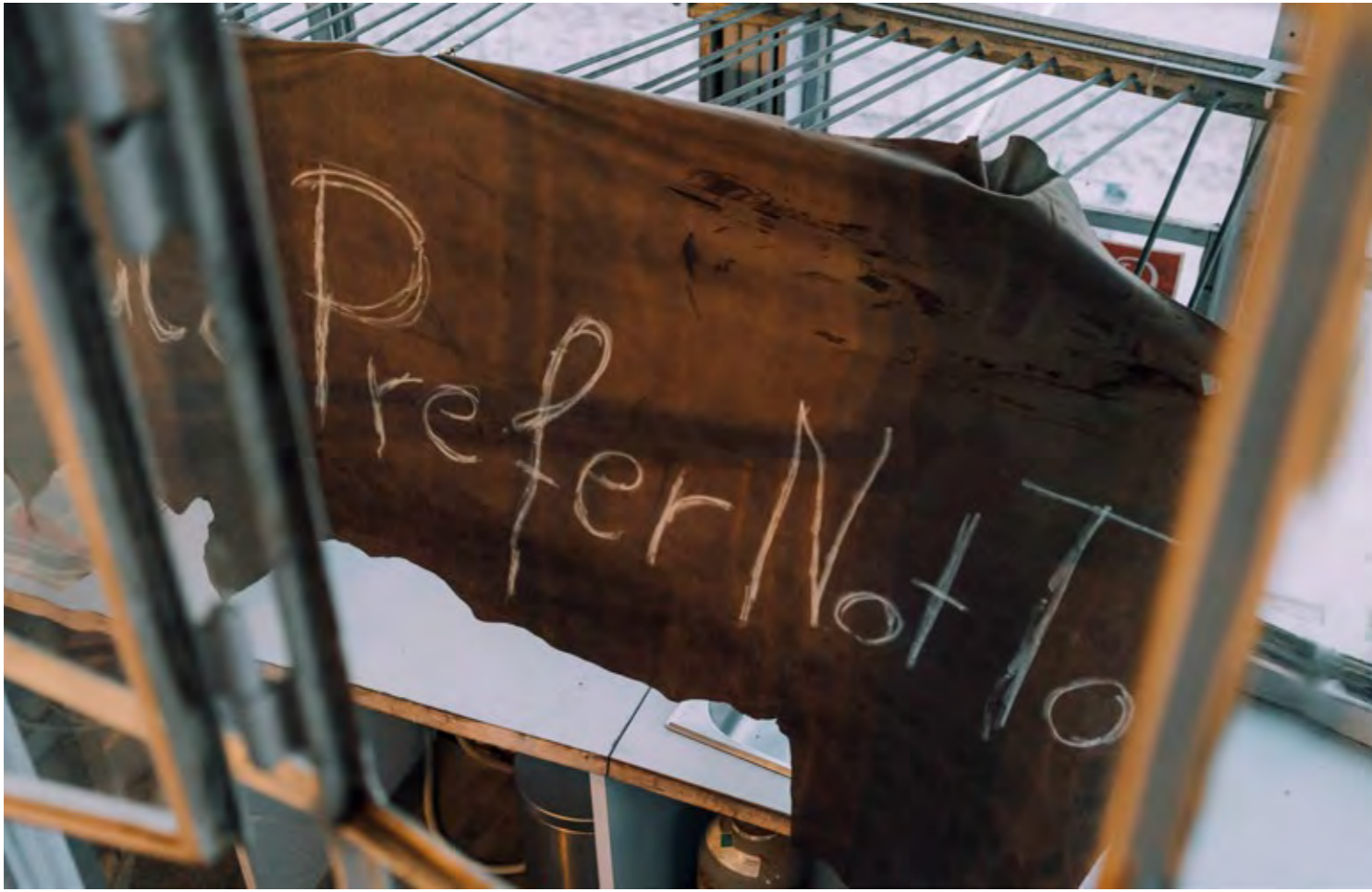
Johann Krejci reads Bartleby on the balcony of the historic judges' tower of the Krieau harness racing track











FAHRENHEIT°451

2018, Site specific Installation 150 qm Bodenmosaik aus 950 historischen, gefundenen Büchern der öffentlichen Bibliothek von Villemur sur Tarn in Frankreich)

„Books have the same enemies as man: fire, wetness, time, and their contents.“

„If someone licks the sole of your boot, put your foot on him before he starts to bite you.“ (Paul Valéry)

During a three-month stay in the commune of Villemur sur Tarn (France), I found about 950 old books (dating from 1840 - 1989) in damp boxes in the basement of the commune. When asked where they came from, I was told that they were the archives of the still active public library. Whenever a book is not borrowed by a person for more than four years, it is taken out of the collection and replaced by a newer one. The installation „Fahrenheit °451“ is an approximately 150-square-meter floor mosaic laid with these books in an abandoned 1930 bathhouse.

Upon entering the space, viewers were forced to enter the room if they wanted a closer look at the books, thus walking over them or not entering and not seeing the installation. The books were insured as a work of art before the opening for an amount of €23,000. After the opening was the scandalization of the residents about the „stepping on“ of their books and their neglect in the municipal basement, however, was so great that the municipality felt compelled to find a public solution. An archive open to the public was established, which now functions as a historical part of the public library.

In the main exhibition, in addition to the floor mosaic, the notebook with the names of borrowers, two oil paintings and a drawing with images from some of the books were displayed.



FAHRENHEIT°451 2.0

2022 Floor mosaic, 2000 books from the basement of a Milan antiquarian bookshop, all books have not been sold for the ten years

At the invitation of the Milanese curator Davide di Maggio, Sandra Hauser develops a continuing installation from the logic of the original installation Fahrenheit °451 created in 2018 and has around 2000 books laid out in the entrance area of the exhibition space of Associazione 21. All the books come from a Milan antiquarian bookshop that caught Hauser's eye during a previous visit to the city due to its basement overflowing with unsaleable books. All the books in the installation had not been sold for the last ten years and were therefore placed in the cellar.

Upon entering the group exhibition, visitors were forced to walk over the books or not view the exhibition.

Participating artists:
Ilaria Abbiento, Michael Ackerman, Maja Bajevic, Celine Croze, Sandra Hauser, Giulia Iacolutti, Gina Pane, Daniel Spoerri, Nerina Toci

Info:
<https://www.associazione21.it/resurrection/>





SAFESPACE-ELECTRIFY MY GOLDEN TOOTH

2021, Performance-Installation, Mirror, mirror ball, spotlight, red light, bar stool

Live Performance featuring stripper and performer Alma at STRouX by Christof Zwiener

Inspired by the past of the building, the former academy of sciences of the DDR, in Prenzlauer Promenade, but especially by its temporary vacancy, the poetry of the temporary uncertainty of its future and the situation marked by the pandemic - the need arose to fill the porter's lodge with warmth and life and thus temporarily create a space for Berlin's currently still stagnant nightlife.

Hauser consciously responds to the current situation and considers the gatekeeper's lodge as a kind of safe space where people can dance individually even during the pandemic, protected by the glass cube, separate and yet close.

The performance conceived by Sandra Hauser refers in the first part as an installation to the entire exhibition time, i.e. the „vacancy“ of the lodge, where spotlights, the mirror, the bar stool and the spinning mirror ball are ready for the strip/dance and wait for Alma to dance there, transform, linger and leave again. Instead of a pole-dance pole, the space comes into focus, meaning the window frame, glass, heater and floor. The viewer is confronted through the glass with an intimacy that seems to move further and further away. For the duration of the performance, an interstitial space opens up that corresponds to the condition of the historically charged building.

Sandra Hauser gave the performer Alma complete freedom as to what she would do for the payment of her fee. She was free to choose the course of the performance, whether it would not take place at all, and if so, its duration and content. Alma finally took the performance as an opportunity to come out to her private environment and emancipating herself regarding her nightly work as a stripper and pole dancer in the night club, while she stripped for her and the other audience present.



LINK STROUX

<http://www.stroux.berlin/?path=exhibition+series/If-+my+thought-dreams>

TANTO PEGGIO, TANTO MEGLIO

2019/20 Installation in public space of the city of Matera (Italy) and its surroundings

With *"Tanto peggio, tanto meglio"* Hauser realized on invitation of the the *Matera-Basilicata 2019 Foundation* in collaboration with the *Musma Museum of Contemporary Sculpture* an installation in the public space of the city Matera in occasion of the year of the European Capital of Culture during a one month long residency. Seven curtains are installed in different, unpopular, sometimes abandoned places that reach from the historic city center to the extreme outskirts, like the 10 km distant village La Martella. Referring to the very special history of the community of Matera, which was named by Italian politics because of its strong poverty "The shame of Italy" in the 1950's and in 2019 it's almost gentrified in its heart piece the historical city center the "Sassi", the artist chooses radical places, marking points of the cities first industries, a private house of a farmer in the outskirts of the town, a collapsing house in the middle of a field without any street to reach the artwork.

Hauser also chooses conscious the moment of installing the "theatrical" curtains: It all opens one month before the end of the year of the title "European Capital of Culture" of Matera and the installation was supposed to last for one month after the end of this special period. The curtains remain during the winter time, like silent testimonials or signs in public space, created in continuous meetings and discussions with the community of Matera.

Due to the Corona Pandemic Lockdown the dis-installing couldn't take place as planned, and so they became silent partners for an empty city in a very special moment of society. After this special happening, the museum decided they will last until time consumed them completely.

The curtains were produced in collaboration with the master tailor Sy Savane Ibrahim from the Ivory Coast and the social institution *Il Sicomoro*.



Foto: Alessandra Costantiello



Foto: Pierangelo Laterza



2019/20 "Tanto peggio, tanto meglio", Installation, Curtain "Arrozzeria",
Cotton fabric, cotton thread / Via Cappuccini, Matera (IT)



*"Tanto peggio, tanto meglio", 2019/20, Installation, Curtain
"Seidenwäscherei (1951-52)" Different silks, wooden fork „for-
cella" of Mr. Cosimo Andrulli, cotton string of Mrs. Angela Ro-
mano, worn wooden clothespins, Rione San Biagio, Matera (IT)*



2019/20 "Tanto peggio, tanto meglio", Installation, Curtain "Dalle stalle alle stelle"
Velvet „Starlight”, found cotton cord, iron ring / Via Arno, La Martella (IT)

Foto: Pierangelo Laterza

KELLERABTEIL - ANALYSE DES ALLTÄGLICHEN

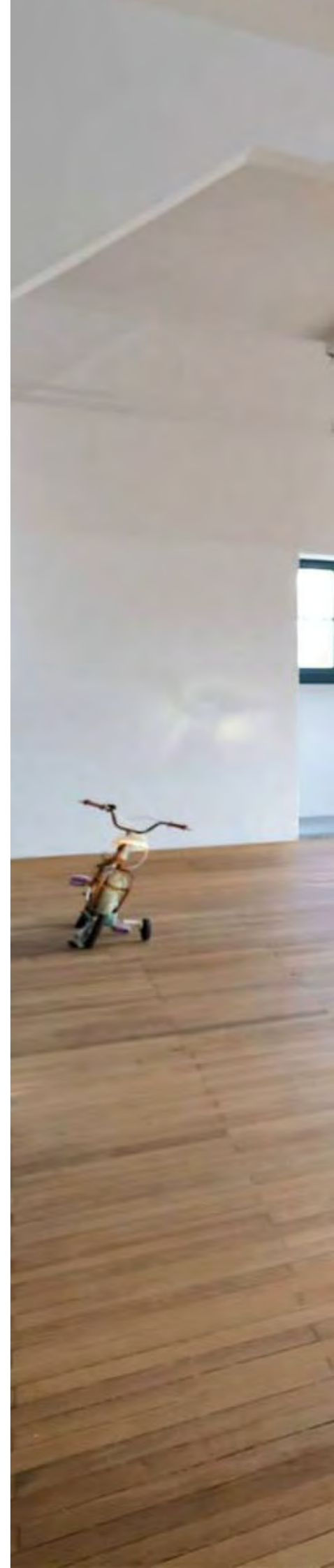
2014, Installation, Mixed Media, whole content of the cellar compartment of the artist, old wooden laths, 465 nails, half cigarette, cellar lamp, concrete floor, size 470 x 172 x 196 cm

One morning, as Sandra Hauser was waking up from anxious dreams, she cleared her apartment in Munich and stored all her things in her cellar. Rocking horse, dolls, children's bike, tree trunks, exercise books, clothes, drawings, pieces of stage designs, photos, projects, finds... and put them in the narrow room made of wooden slats -all of her things there, her whole life. She locked the cellar compartment, drove to Rome and never came back.

In her first solo show in the Kunstverein Rosenheim e.V. in 2014 Sandra Hauser rebuilds this basement compartment exactly and brings all her things - her whole life - into the third floor, in the exhibition room. The packing away and giving up of her childhood, the forgetting and archiving turned into a remembering and drawing up of plans. The cellar compartment in Munich was emptied during the construction of the exhibition, and the replica of the compartment in the exhibition space was filled in the exact same way, as it was in the original cellar. The cellar compartment stands for the chaotic collection of memories, of lost connections, and many other things, which Sandra Hauser uses and from which she creates her art. Memories are being pulled out of the darkness of the cellar and being organized and staged in the light of the exhibition space. A conceptual gesture. The work was created for Hausers' first solo show at the **Kunstverein Rosenheim e.V.**

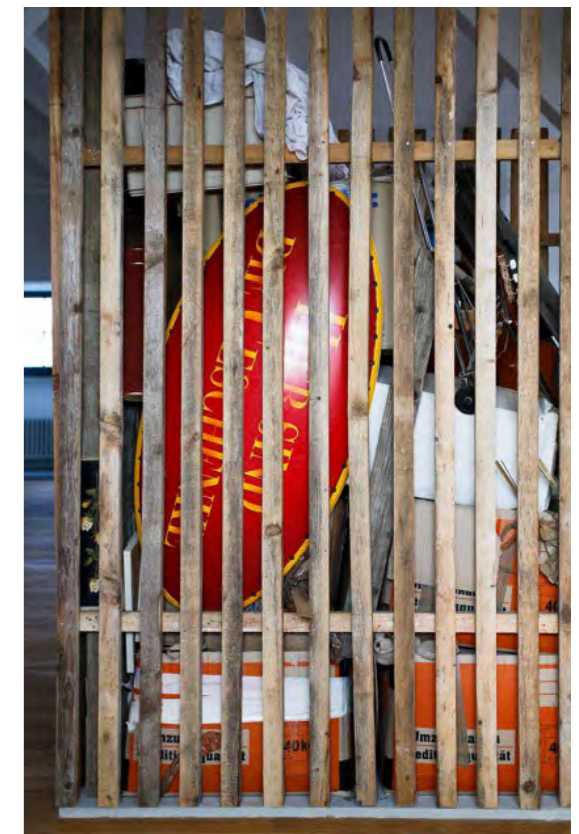
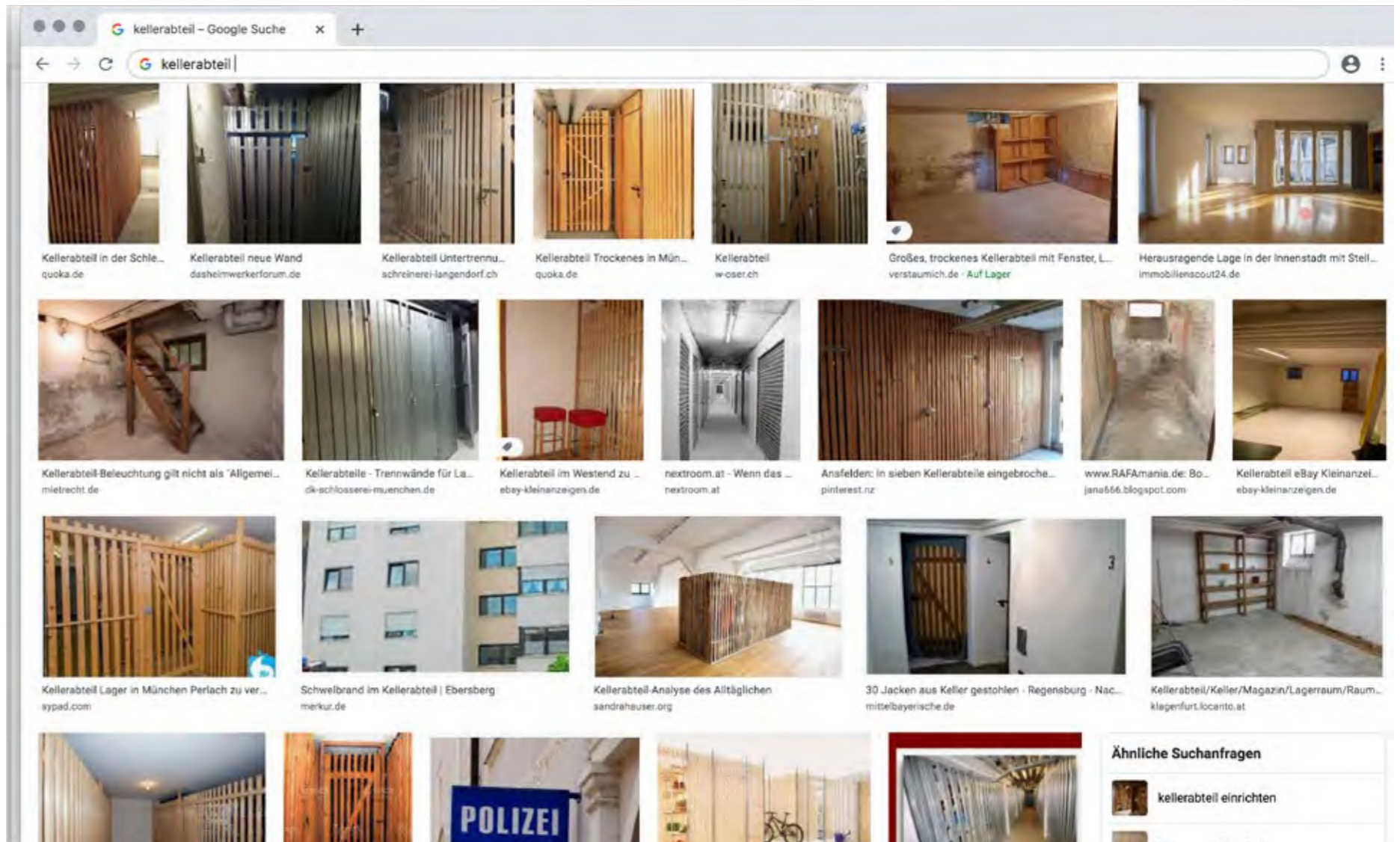
Link Work Website

LINK GOOGLE Research „Kellerabteil“


















HAUSER & BÜRCEL SPIELEN LOCKDOWN

Solo Show, Gallery Sandra Bürgel, November 2020

Selbstmanagement zu Hause

Checkliste zum Planen, Organisieren, Motivieren, Erfolge feiern

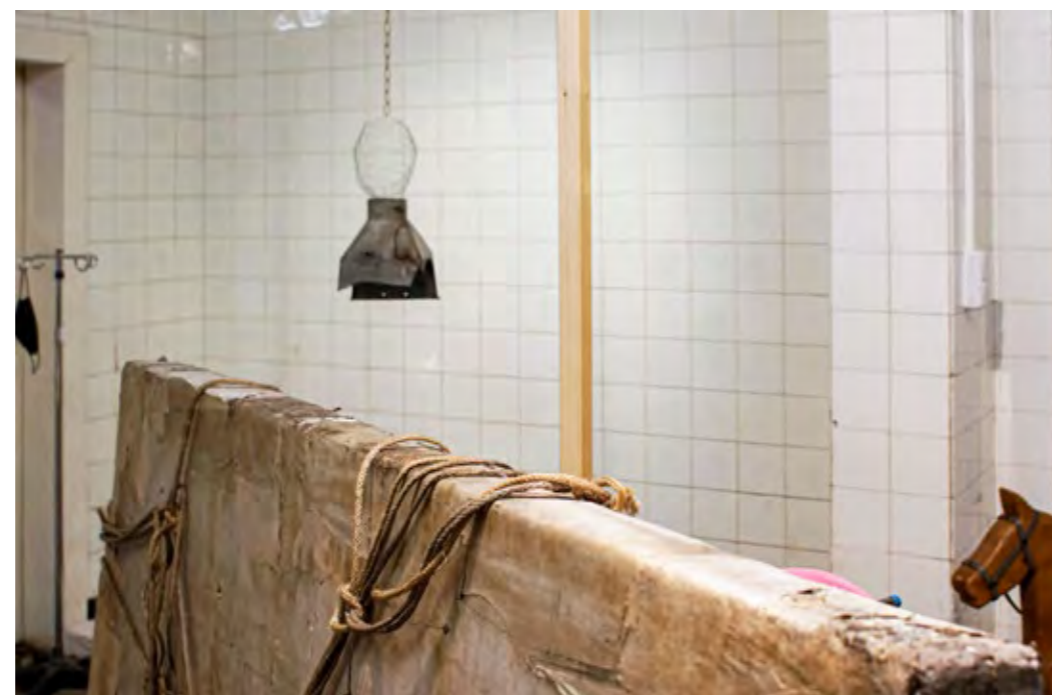
Ziel	Wie erreiche ich meine Ziele?	Erledigt
Allgemeinen Tagesplan aufstellen  	Erstelle einen Tagesplan. Eine feste Struktur ist wichtig für eine gute Orientierung.	<input type="checkbox"/>
	Wichtig: Stehe morgens zur gewohnten Zeit auf und plane feste Arbeits-, Lern-, Essens- und Schlafzeiten!	<input type="checkbox"/>
	Tipp: Tagesplan ausdrucken und laminieren. Wenn du ihn mit einem wasserlöslichen Marker beschreibst, kannst du ihn jeden Tag verwenden.	<input type="checkbox"/>
Arbeitszeit & Aufgaben organisieren 	Erstelle einen Überblick über die anstehenden Aufgaben des Tages / der Woche (= Tages-/ Wochenplan / To-do-Liste) Tipp: Auch diesen Plan laminieren und wiederverwenden.	<input type="checkbox"/>
Einhalten des Lernplans   	1. Schiebe die Arbeiten nicht vor dir her; lege einen Startzeitpunkt fest, z.B. 8 Uhr.	<input type="checkbox"/>
	2. Nutze die Zeiten, in denen du am besten lernen kannst.	<input type="checkbox"/>
	3. Teile deinen Stoff in überschaubare und machbare Portionen ein.	<input type="checkbox"/>
	4. Wenn du einen Teil erledigt hast, streiche diesen von deiner Liste oder hake ihn gut sichtbar ab. Belohne dich für jede geschaffte Lerneinheit, z. B. mit einer kurzen Sport- oder Entspannungsphase.	<input type="checkbox"/>
Arbeitsplatz gestalten 	1. Dein Arbeitsplatz bietet genug Platz, ist gut beleuchtet und übersichtlich. Alle Materialien liegen griffbereit für den Einsatz.	<input type="checkbox"/>
	2. Sorge dafür, dass alle externen Störungsquellen beseitigt werden, z. B. Telefon / Fernseher ausschalten.	<input type="checkbox"/>
Durchhalten und sich motivieren  	1. Informiere deine Eltern oder Freunde über dein konkretes Tagesziel. Sie können dich daran erinnern und motivieren, am Ball zu bleiben.	<input type="checkbox"/>
	2. Bitte deine Lehrkräfte bei Sorgen und Schwierigkeiten um Rat.	<input type="checkbox"/>
	3. Suche dir eine/n LernpartnerIn und verabrede euch zum gleichzeitigen Lernen an verschiedenen Orten mit Hilfe von Telefon-, Videokonferenzen oder Chats.	<input type="checkbox"/>
	4. Plane kleine Pausen ein: Entspannung, Musik, Snacks oder Getränke zu sich nehmen. Vermeide unbedingt: Fernseher, Computer, Smartphone.	<input type="checkbox"/>

* zitiert nach einem Berliner Gymnasium im September 2020





SANDRA HAUSER *Hauser & Bürgel spielen Lockdown 7.11. – 20.12.2020*



left: exhibition view, above: „Das Paket“, 2020, styrofoam, paper, rope, time, weather, 123 x 190 x 10 cm

- Trapez – Eisen, Tau, Samt
- „Weltumsegler“, 2014, Kinderfahrrad, 70 x 100 x 50 cm
- OSB Patte, 250 x 200 cm
- 2 Eisen-Hemmschuhe (Eisenbahnwagonstopper), Holz, Vorhangstoff, Leinöl
- „Ufficio Provinciale Metrico“, gefundenes Papier
- „Feuille De Présence (Atelier)“, gefundenes Papier
- „SARS-CoV-2“ (Eduard Bürgel), Pappmaché, Gips, Wattestäbchen, Gouache, 8 x 8 x 8 cm
- „Psychosomatik“, Dokument gerahmt, 31 x 22,7 cm
- „Ganz schön sicher“, Harro Leuchtkasten, 60 x 42 x 14 cm
- Sterilium Virugard, Baumwollhandschuhe boesner, Metallsockel
- „Teststation“: weißer Bühnenstoff, Öl, Schulmikroskop Hertel & Reuss Optik Kassel (Primus), Blut von Sandra Bürgel, Pigment, Arztstuhl, Lampe, Schwarzlicht, Silikonmaske blau, Schwangerschaftstest, Besteckeimer, Emailleimer, Lederlappen, Karl Marx, „Das Kapital“, Dritter Band, 1894, 18. Aufl. 1972 Dietz Verlag Berlin, Leinöl
- „o.T.“, Gips, Pigment, Kanister mit Wasser und Öl, Drehhocker aus Holz, Büste: 47 x 22 x 22 cm
- „10m 1970“, Schwarzweißfoto alt, 14,7 x 10 cm
- „Riderless Horse“, Aquatinta Radierung, 11 x 15 cm, Ed. 1/ 46
- Notenständer - Holz, Glas, Metall
- „Münchhausen“, Laserdruck auf Papier, Bleistift, Rahmung, Schmutz, 51 x 41 / 14 x 9 cm
- „Paganini Tessuti“, Baumwolle Lampasso 432 Blue, schwarze Tafelfarbe, 300 x 300 cm
- Kinderschreibtisch mit Schublade und Inhalt, American Cinematographer, „Crash Test“, April 1997
- „Er schlief sein Leben lang im Bett seiner Geburt“ 2014, Tinte auf Papier (doppelt), 21 x 26 cm
- iPad (Kind) mit Video
- Karl Marx, „Das Kapital“, 1867, Erster Band, 18. Aufl. 1972 Dietz Verlag Berlin, Leinöl
- Presstext „Selbstmanagement zu Hause. Checkliste zum Planen, Organisieren, Motivieren, Erfolge feiern“
- „Brigitte Mira“, Erbstück, Schwarzweißfoto, 9 x 9 cm
- Staubsauger Siemens Superpolymatic VR 901 20
- Buchwerk vermodert
- „Zauberzelt“ (Eduard Bürgel), Bleistift, Buntstift, Schulstempel, 29,7 x 21 cm
- „Circuit Breaker“ (Eduard Bürgel, Styrodur von Joachim Bürgel)
- „N95 chinesisch“ (Eduard Bürgel), Gips, Gouache, 12 x 9 x 6 cm
- Schaukelpferd, Echtholz, Leder, 95 x 130 x 39 cm
- Scheren-Wäscheständer
- „La Culla“, 2014, fineliner auf Papier (doppelt), 21 x 26 cm
- „Lagarrigue, Elic“, gefundenes Papier (Villemur-sur-Tarn), Pastellkreide, Öl, Gouache, 60 x 45 cm
- Sceppferdchen 120 x 60 cm
- Jeansweste
- „Paket“, Styropor, Papier, Seil, divers, 123 x 190 x 10 cm
- „Che cosa sono le nuvole?“, ungebrannter weißer Ton, Kreide, 8 x 35 x 9 cm
- „soul“, Draht, Plastik, Metall, 150 x 22 x 21 cm
- Juniormatratze - Schaumstoff, Gaze, Baumwolllaken, Pigment
- Campingfernseher Philips X09T741/19
- „gold“, Foto, 9 x 9 cm
- Infusionsständer, Stoffmaske
- „Grab Them by The Balls (GTBTB)“, Zeitung, Kleister, Reiss Zeichenschiene (Aluminium), Heißkleber, weißer Ton, Firmis, Stahl, Kelle, 130 x 47 x 25 cm
- Historischer Spiegel (Erbstück), Leinöl, 90 x 70 cm
- Schlafsessel (Atelier)
- „cloche“, Messing, Wildseide, mit: „Studio For Rent (Zahn 0)“ Juni 2019, weißer Ton, endodontologische Pfeile R25 31 Flex
- „Gehen“, Pastellkreide, Leinöl auf carta parati, 58 x 43 cm
- Hochzeitslämpchen – Marmor
- „Gar ned krank is a ned g'sund“ (Kopf), Styropor, Holz, 162 x 19 x 13 cm
- „80° C Backofen“, 2 FFP-2 Masken „KN-95“, Plastiktüte, gerahmt, 37,5 x 34 cm.



„Grab Them by The Balls (GTBTB)“
2020, Sculpture, newspaper Reiss Zeichenschiene (Aluminium), hot
glue, white clay, firnis, steell, dipper, 130 x 47 x 25 cm



„Soul“
2020, Sculpture, wire, plastic, metal, 150 x 22 x 21 cm



„Gar ned krank is a ned g'sund (nach Karl Valentin)“, 2020, Sculpture, styrofoam, wood, 162 x 19 x 13 cm
„80° C Backofen“, 2020, 2 FFP-2 masks „KN-95“, plastic bag, framed, 37,5 x 34 cm



"The Delegate", 2020, gypsum, pigment, canister with water and oil, wooden stool, bust: 47 x 22 x 22 cm



„Teststation“, 2020, white nylon, oil, microscope Hertel & Reuss Optik Kassel (Primus), blood of Sandra Bürgel, pigment, doctors chair, lamp, black-light, maks silicon blue, pregnancy testt, silverware bucket, enamel bucket, leather rag, Karl Marx, „Das Kapital“, third volume, 1894, 18. Aufl. 1972 Dietz Verlag Berlin, linseed oil





„Cloche“, brass, wild silk, 2020, with: „Studio For Rent (Zahn 0)“ Juni 2019, sculpture, white clay endodontologic file R25 31 Flex







„Che cosa sono le nuvole?“, 2020, white clay, chalk, 8 x 35 x 9 cm

„Gehen“, pastels, linseed oil on carta parati, 58 x 43 cm

WEIßT DU WIE VIEL STERNLEIN STEHEN

One Channel Video , Mini DV, 03.20 min

In the video which is shot in one take from a stationary camera setting the viewer sees a floor and a corner of the room in the background. During the video this room gets filled up with ordinary, colorful marbles. After the marbles stop rolling around shoes walk through the picture and stand still in the background. After a moment of pause a hammer suddenly starts to destroy the marbles one after the other.

The video is projected in a minimum size of 1,80 x 3,20 meters, so that the marbles, the shoes and the hammer are larger than life sized and the projection works as a huge motion picture that shows the marbles in sculptural proportions.

Lately the work was included in the group show *Evidence of Contemporary Disquiet* supported by the *Goethe Insitute Naples* Artists: *Eija-Liisa Ahtila, Günter Brus, Enzo Cucchi, Berlinde De Bruyckere, Giorgio de Chirico, Angus Fairhurst, Nan Goldin, Sandra Hauser, Jörg Immendorff, Mark Manders, Giovanni Manfredini, Jonathan Meese, Gina Pane, Evan Penny, Andrea Salvino, Markus Schinwald, Fabio Mauri, Dash Snow, Francesca Woodman* ([Link Show Goethe Institute](#)), in the show *Für Immer Dein* at *Lothringer 13 Kunsthalle Munich* and in her first solo show at the *Kunstverein Rosenheim E.v.*. In this occasion she became the debutant prize and catalogue founding by the Bavarian State Ministry of Sciences, Research and the Arts, a project founding by the Deutschen Bank Kunst Rosenheim and the LfA Förderbank Bayern.

LINK WORK WEBSITE





„o.T. (Porcile)“
2018, oil on paper, 213 x 200 cm / Streetview from outside the gallery

MEIN SCHWEIN!

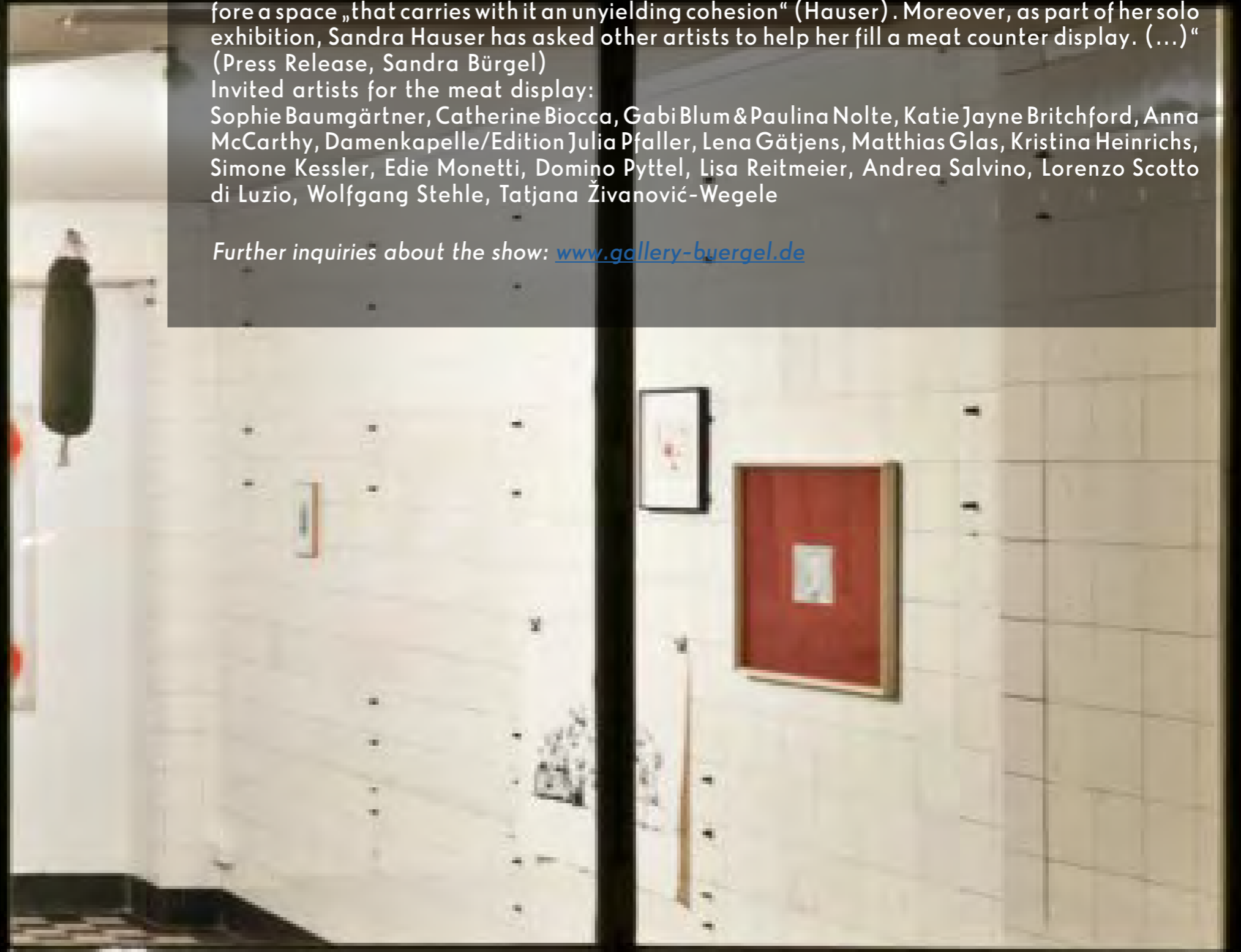
2018/19 Solo Show at Gallery Sandra Bürgel, Berlin

„The second solo exhibition of Sandra Hauser in Berlin, „Mein Schwein!“, borrows motifs from the film „Porcile“ (1969) by Pier Paolo Pasolini and follows the initial commercial use of the exhibition space. Until the 1960s, the gallery housed a branch of the eldest Berlin meat products factory (,Berliner Fleischwarenfabrik'), A. Hefter, „Purveyor to the Royal Court“ since 1878, and one of the first caterers after the First World War with rolling kitchen vans (,Stadtküchen'). It is therefore a space „that carries with it an unyielding cohesion“ (Hauser). Moreover, as part of her solo exhibition, Sandra Hauser has asked other artists to help her fill a meat counter display. (...)“ (Press Release, Sandra Bürgel)

Invited artists for the meat display:

Sophie Baumgärtner, Catherine Biocca, Gabi Blum & Paulina Nolte, Katie Jayne Britchford, Anna McCarthy, Damenkapelle/Edition Julia Pfaller, Lena Gätjens, Matthias Glas, Kristina Heinrichs, Simone Kessler, Edie Monetti, Domino Pyttel, Lisa Reitmeier, Andrea Salvino, Lorenzo Scotto di Luzio, Wolfgang Stehle, Tatjana Živanović-Wegele

Further inquiries about the show: www.gallery-buergel.de





<<< **To The Slaughter**

2018, Varnish on print (Charles Frederick Tunnicliffe, „To The Slaughter“, 1925-26, Sells Catalogue Campbell Fine Art)

Drawing 11,5x8,5 cm, Frame 25,6x20,4 cm



1

Exhibition views solo show **Mein Schwein!** at Gallery Sandra Bürgel, Berlin

>>> Counter Display Streetview outside the gallery

Counter Display works from artists invited by Hauser:

Sophie Baumgärtner (1re), Catherine Biocca (4), Gabi Blum & Paulina Nolte (9), Katie Jayne Britchford (5), Eduard Bürgel (9) Anna McCarthy (9), Damenkapelle / Edition Julia Pfaller (9) Lena Gätjens (9), Matthias Glas (9), Kristina Heinrichs (6,9) Simone Kessler (2,9), Edie Monetti (7,9), Domino Pyttel (9) Lisa Reitmeier (1li,9), Andrea Salvino (2,3), Lorenzo Scotto di Luzio (2,3), Wolfgang Stehle (8), Tatjana Živanović-Wegele (9)



2



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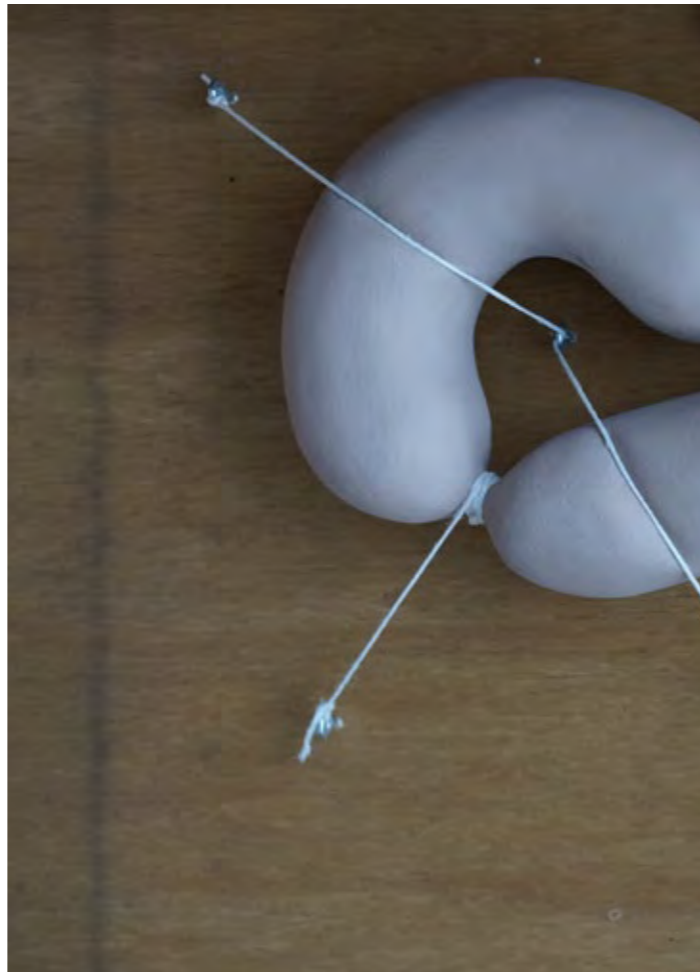
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9



Schhhhhh, 2018, Pencil & Fineliner on paper,
Wooden frame, drawing 13 x 18 cm, frame 52
x 72 cm



Der verliebte Metzger, 2018, Pencil & chalk
on paper, 30 x 30 cm



Exhibition view solo show Mein Schwein! at Gallery Sandra Bürgel, Berlin



Wechselkonto Skontro, 2018, 2 x Newspapers from 1964, Drawing on Oiled Paper, 63 x 36 x 2,5 cm

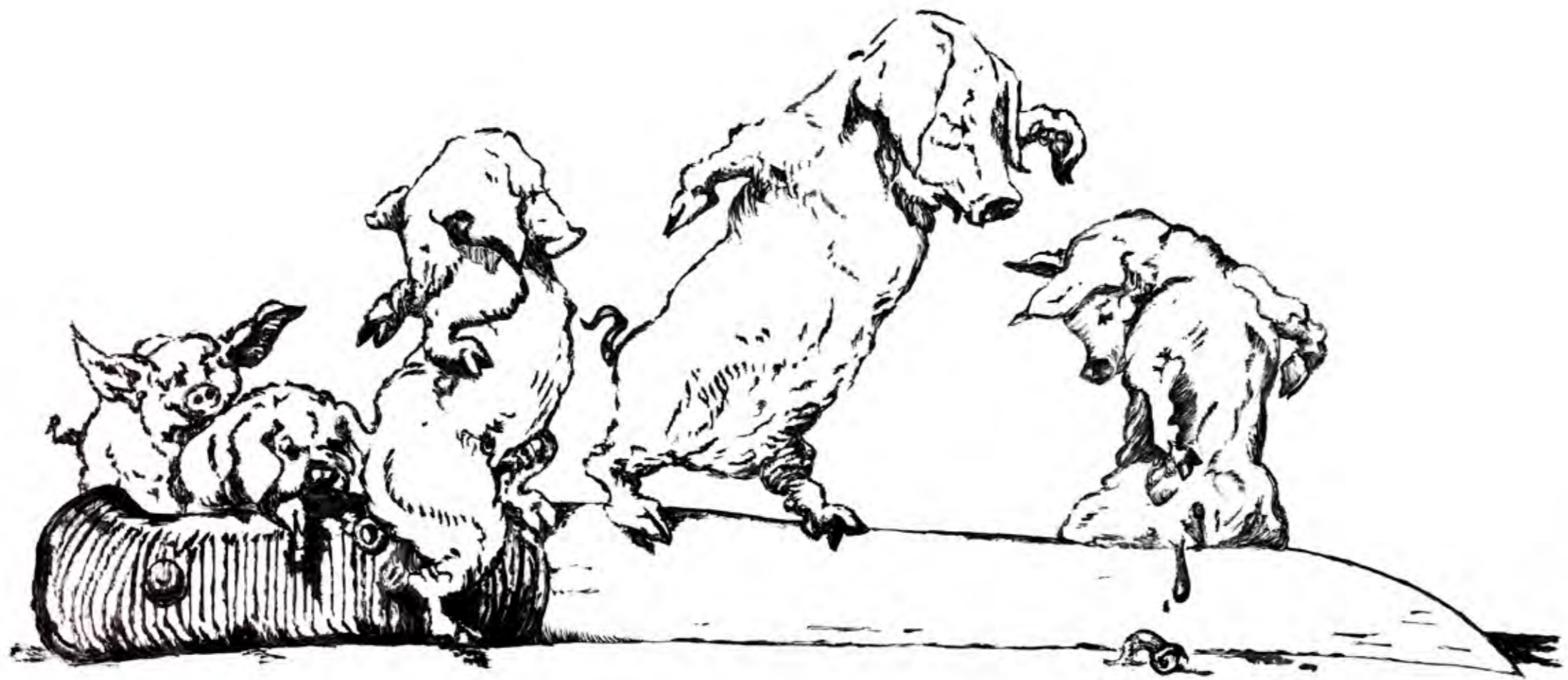


Wechselherde.
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ICH HABE ES NICHT GEWOLLT

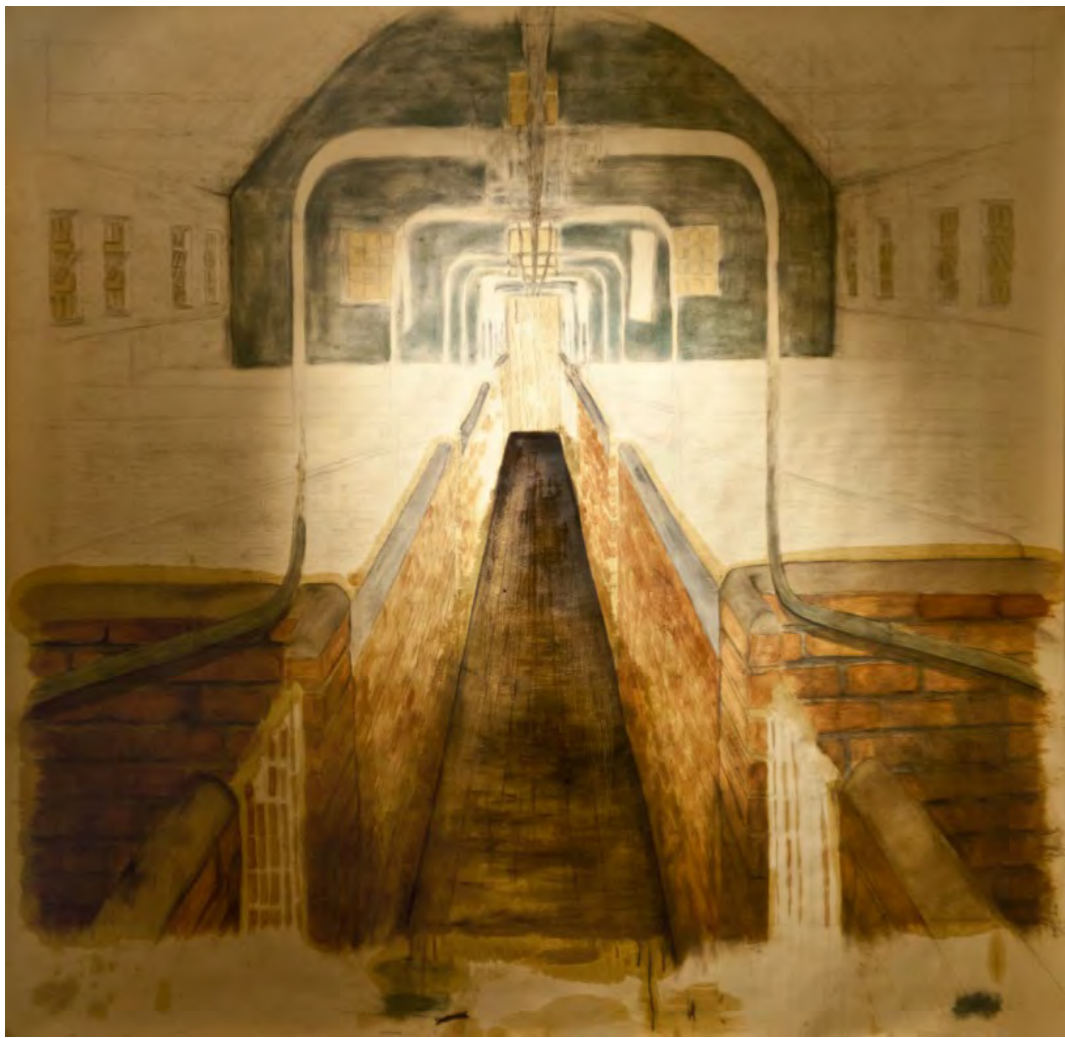
Handwritten text in cursive script on the pages of an open book.



Künstlerpech, 2018, Oil on found paper, 65 x 100 cm courtesy collaction Krannich Muncih



Il Porcile, 2018, Sculpture, White Clay, Secret Firnis Finish, Champagne Glass



„o.T. (Porcile)“ 2018, painting, oil on paper, 213 x 200 cm, frontside view



backside view



L'homme qu'il faut à la place qu'il faut, 2018, Oil on paper, 124 x 90 cm

BLINDFLUG II

2020, Live stream with piezo-Mmic on breaking safety glass in real time web search

BLINDFLUG II explores live stream performance as a method of socio-political investigation between 60 year gap. The project is based on two separate acts, one is the live web browsing acted by Sandra Hauser, based on popular german newspaper contents from the decade 60-70, the second parallel act is the live sonification by Roberta Busechian, based on activated through field recordings and live caption of sonic informations from online real time posts related to the searched arguments. The arguments are visible through a projection that caps the live web search process by Hauser, wearing a go pro camera, while building conceptual relations through connecting arguments in Google search. The sonic environment presents a real time collapse between past and real time socio-political consciousness, dealing on the sonic consciousness and visual awarness within a live composition that collides when the arguments start to repeat themself through the web search.

Trasmediale Vorspiel, Berlin, JANUARY 2020
(ph. by Cut N Cue Media Solutions)



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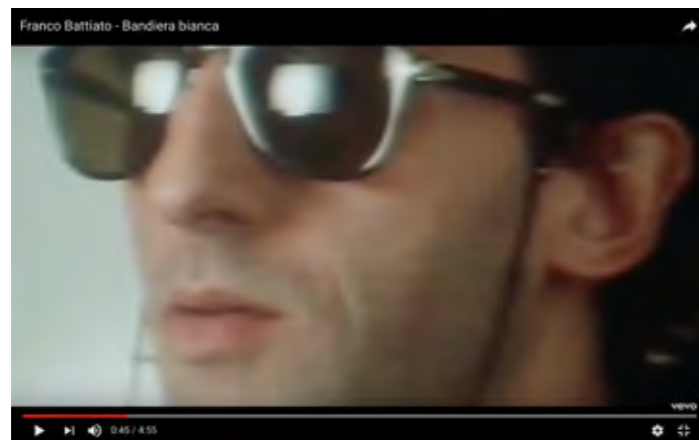
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SUL PONTE SVENTOLA BANDIERA BIANCA

2016, Installation, Mixed Media, 3x Sculptures of old wood for bow and arrow construction, white nylon and rail track brakes for trains, each around 250 cm, speakers

The installation was produced for the Solo Show titled "Kapitulation" in the *Kommunale Gallery Kreuzberg-Friedrichshain* in Berlin, Germany in 2016. In this show every work stands on the one hand for itself and on the other hand all together became one big installation in an open space circling around the topic of the surrender. The whole show is produced with abandoned or in the moment of the opening dead materials and situations. Speakers were hidden in the wall playing the Italian „Bandiera bianca“ song by Franco Battiato. One could hear the sound only by being very close to the stubborn white flags.

[Link Work Website](#)



<https://www.youtube.com/watch?v=i483knGRppA>







J.K.

2016, Ready Made, Inheritance of an artist surrender

One day a gentleman called me and asked me if I would want some pigments as a present.

I: Yes for sure, gladly. He: However, you must take the whole, not just a part of it, really anything.

I went to take the pigments. His wife greets me and leads me in a basement, where in the left corner I find the usual cellar chaos and in the right corner four large boxes with one small one on the top, lonely and dusty. I ask her: So her husband is also an artist? She answers thereupon: What it looks like, he's surrendered it completely now. The Ready Made was produced for the solo show titled "Kapitulation" at the **Kommunale Gallery Alte Feuerwache Kreuzberg-Friedrichshain** in Berlin in 2016.

[Link Work Website](#)





Relational Movement
2016, Drawing, Ink on found frost-foil, wooden frame, 12 x 9,5 cm



„And most important, let them believe in themselves. let them be helpless like children, because weakness is a great thing, and strength is nothing.“
2016, Drawing, Ink on found frost-foil, ca. 69 x 100 cm, wooden frame

KAPITULATION

3 Channel Videoinstallation, Iphone Full HD

„Kapitulation“ is a 3 channel video installation created from three biographical experiences of the artist in Brandenburg (DE) and Priverno (IT), which she captured on film with her Iphone. These three events run as unedited videomaterial, in parallel.

The real stories remain hidden and are fragmentary testimonies of reality. The artist specifically uses moments that, through their simultaneity in the installation, give a feeling and a clear indication of what might have happened and yet hide the truth.

Link Work Website





„Sack“
2023, ready made, plaster, weather, time



„Der Kern“
2023, sulpcutre, wood, latex, weather, time

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Foto: Outdoorstudio Istres (FRA)

