

Portfolio

Sarah Spitzer





In Between, 2020

video, 6:29 min.

The video work deals with the relation between human and nature.

The '*In Between*' expresses itself on the one hand through correlations between the single clips which are combined side by side as thematic associations. On the other hand, the relation between inside and outside as well as temporality play a role.

The attempt is made to trace a lost deeper connection to nature.

Limits during this search become visible in form of bizarre activities.



The Idea of Plants, 2021

photographs, photopolymergravure, drypoint and objects

'Facing so many new and renewed creations, I remembered the old idea: whether I couldn't discover the primal plant among this multitude? There has to be such one after all! How else would I recognize that this or that creation was a plant if they were not all formed after one pattern?'

J.W. von Goethe (Italian Journey, 1787)

The starting point for the conceptual work lies in the botanical studies of the German poet and scientist J.W. von Goethe. In addition to his research and interest in systematics and papers about plants, he already began to deal with the subject during his journey to Italy (1786-88). Impressed by the variety and diversity of plants, he developed the desire to understand all of them because of the existence of one basic form. The idea of the so-called 'primal plant' was born which formed the basis for Goethe's metamorphosis theory. The artistic work shows the search for the primal plant and the associated idea of all plants. It ranges from morphological and colour investigations, the taking up of strategies of collecting and archiving up to freer forms and the integration of found objects. In addition to Goethe's theoretical considerations, the focus is on the artist's own ideas and associations as well as on the explorative process-orientated approach to the subject.





Colour and Shape,
photographs

installation view of exhibition
'Die Idee der Pflanzen – Zwischen
Ordnungssystemen und
Gewächsfragmenten', Weimar







Classification,
photopolymergravure on handmade paper,
objects, photograph on fabric

Basic Organs of Plant,
photopolymergravure on handmade paper



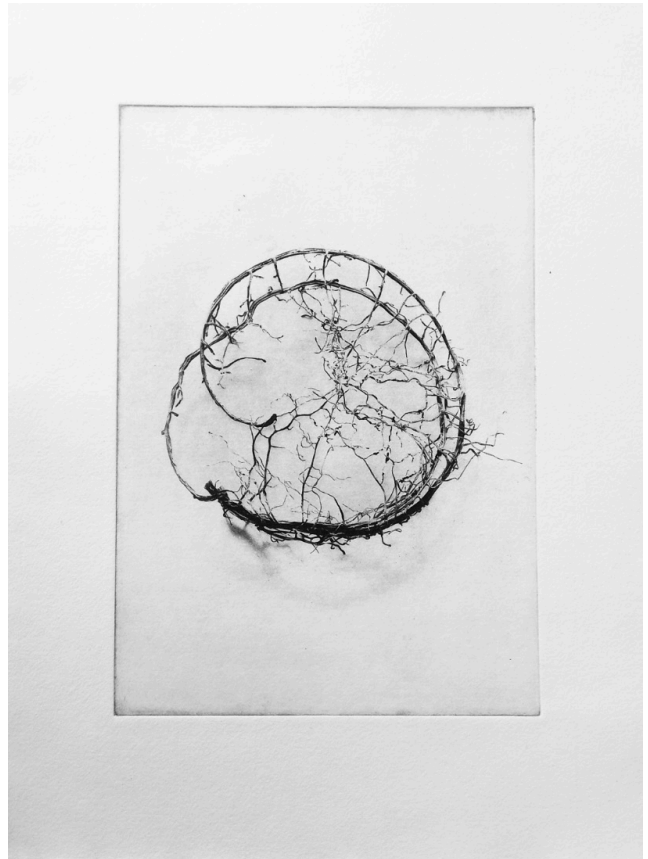


Fagaceae
Fagus sylvatica
♂ bloem

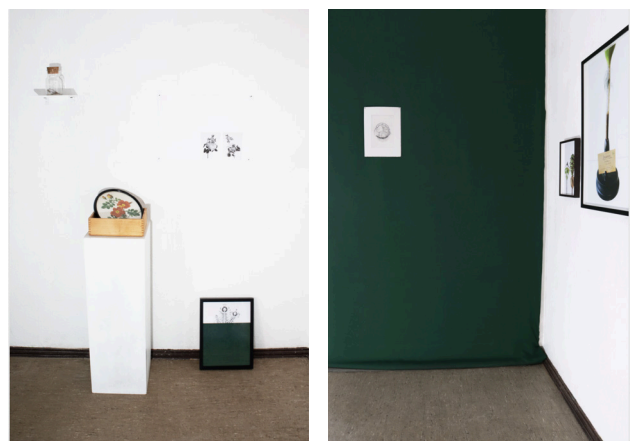
Cat.

Plaats. 6, II

PLANTENTUIN DER HOOGESCHOOL - GENT



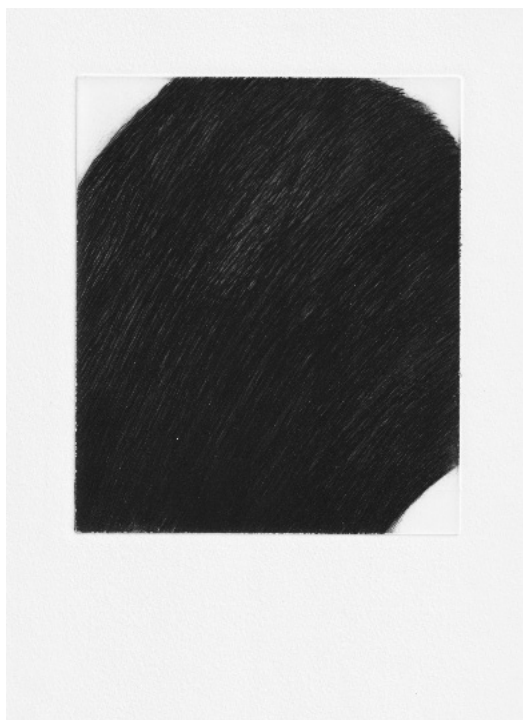
Anomaly of a Root, photopolymergravure
on handmade paper



installation view of exhibition 'Die Idee der Pflanzen-
Zwischen Ordnungssystemen und Gewächs-
fragmenten', Weimar



Metamorphosis, 2018
photographic series



Untitled (structures), 2019
drypoint on handmade paper



installation view of exhibition 'Material World II', Weimar

Fragments of Memory, 2017

installation

The installation *Fragments of Memory* deals with the past and the fleeting.

While objects of childhood, encased in a layer of wax, are barely visible in old drawers, coded memories are captured in an abstract line in the shape of a timeline. In addition, shredded and dissolved family photos in various glass bottles can be seen which can be reconstructed individually by the recipient by reading the objective description of contents of the 'elixirs'. The newly created image as a result of the appropriation process – which will always takes place with the incorporation of own memories and associations – is more than a mere reconstruction of the original photo.

It is a game of forgetting and remembering, of familiarity and anonymity.

At the same time, it evokes the acquisition of foreign memories as well as the attempt to hold onto/ to stop the fleeting and progressive forgetting.



Untitled, 2016

etching and drypoint on printed handmade paper,
different sizes (10 x 7 cm - 15 x 24 cm)

Dusty family albums filled with old photographs – lost memories and stories which nobody can tell anymore.

For me the series is a try to connect the past with the present.

Intuitively pictures of different family albums were chosen and printed on handmade paper. Some parts of the photographs already experienced in a natural way of yellowing and fading an alienation – showing the traces of time. Afterwards metal plates were treated in methods of drypoint technique and/or etching and were finally printed. The result is an overlapping of picture and graphics.

At the time the etchings partly pick up structures and directions of lines of the elements in the pictures. Directions are tightened, persons are made anonymous or narrative levels are included. While looking at the pictures, some of them evoke associations, waken memories, a feeling of familiarity. Arranged together, all prints/pictures seem to connect with each other and tell a fictive story.

It is a play of oblivion and remembering, of anonymity and familiarity.



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The Alienation of the Familiar - Ways of Approaching the Relationship between Human and Nature, 2021-22

photography series, installation, video performance

The background of the work is the hypothesis that the relationship between human and nature is characterised by an interplay of closeness and distance.

On the one hand, there is a deep connection to nature on a mental, emotional and physical level. Nature is not only connected to personal experience and one's own biography, it is also part of our collective memory and identity.

On the other hand, over the period of time, humans have increasingly appropriated nature, dominated it and distanced themselves from it.

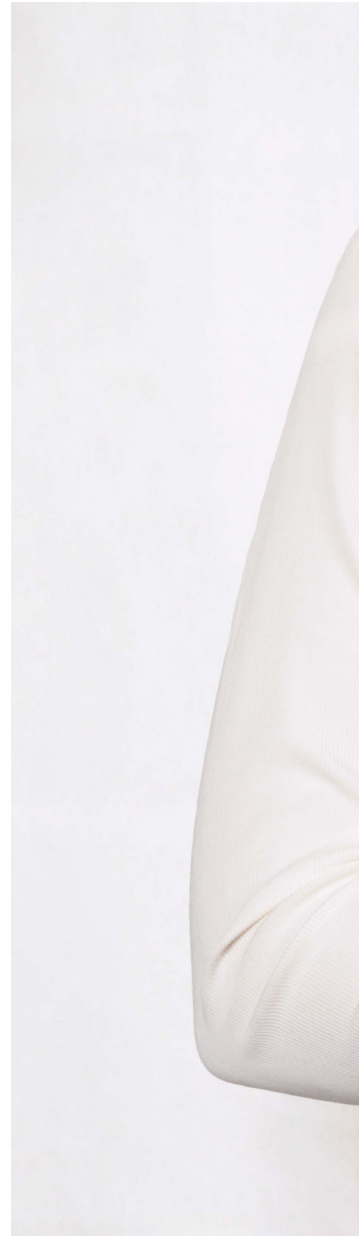
In the context of current issues - the age of the Anthropocene and climate change - the desire for a renewed approach is being expressed through experienced feelings of decline and longing. Within the framework of the project, a space of remembrance should be created. The narration of individual and collective stories of alienation from and familiarity with nature is the essence of the artistic process, which is reflected in various media and made perceptible to the senses. It is about (re)construction processes of identity, history and the human image of the relationship to nature.

Initially, an archival collection was created, systematised along the lines of historical cabinets of curiosities, combining found objects from the fields of nature, human and memory in order to make the collective visible in the individual, combining both: personal and unfamiliar objects.

In an installation, these objects appear freely combined and open up space for interactions and connections. At the end objects are appropriated performatively in staged photography or appear as relics in still-life-like ensembles. Central are the acts of (re)sensing and preserving as well as the visualisation of paradoxes in the relationship. The photographs are complemented by a video performance work with scenes of thematic associations.







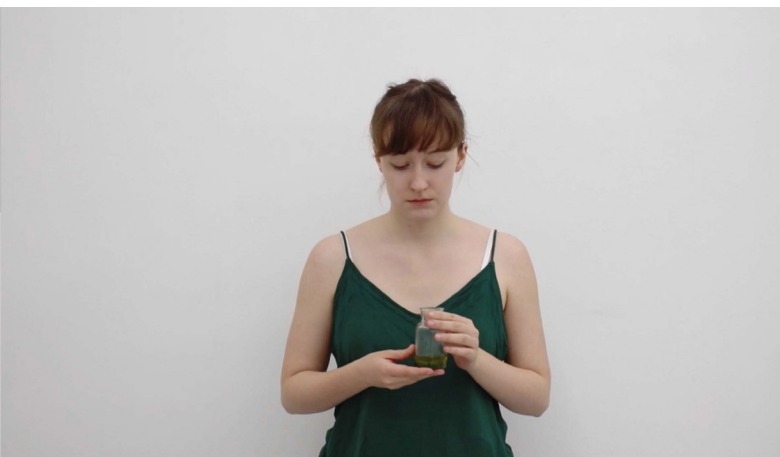
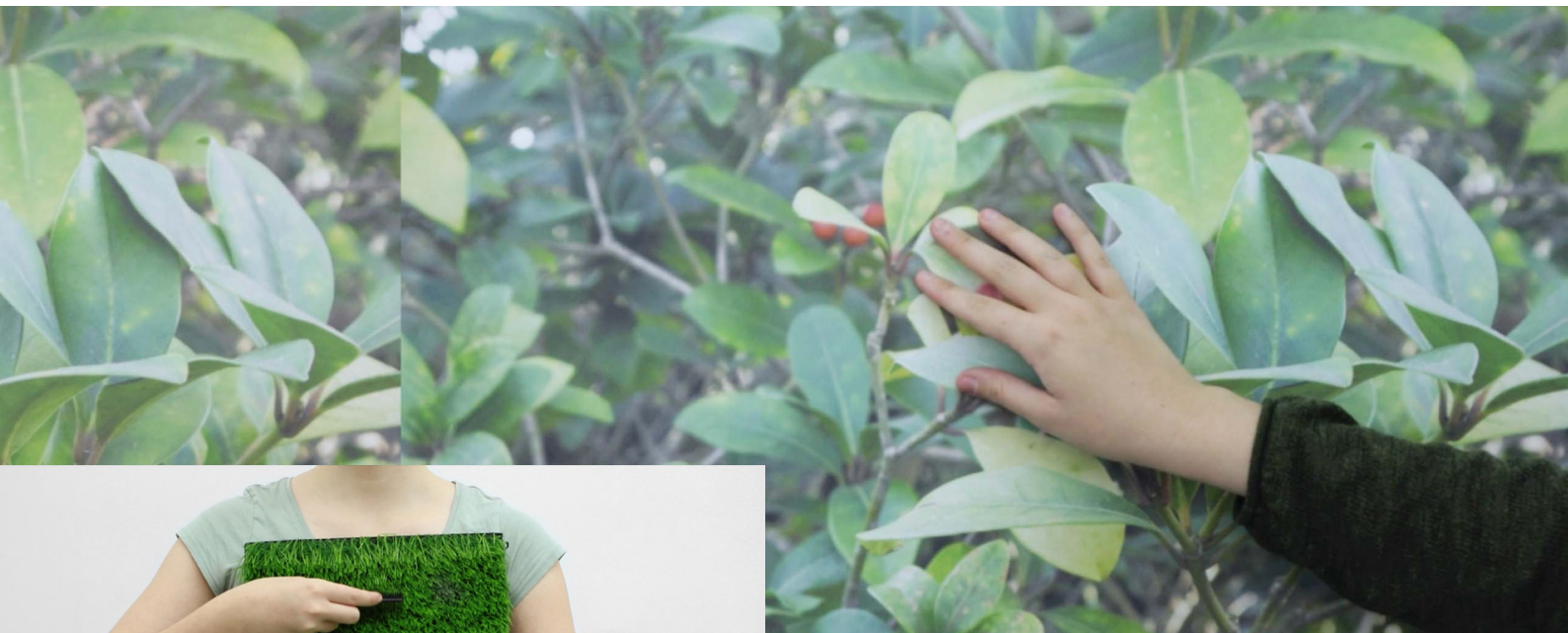


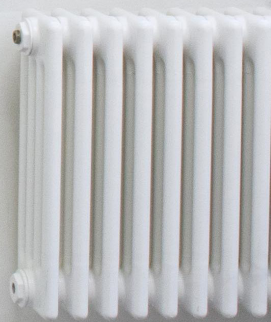






stills (selection) from video performance
19:21 min.

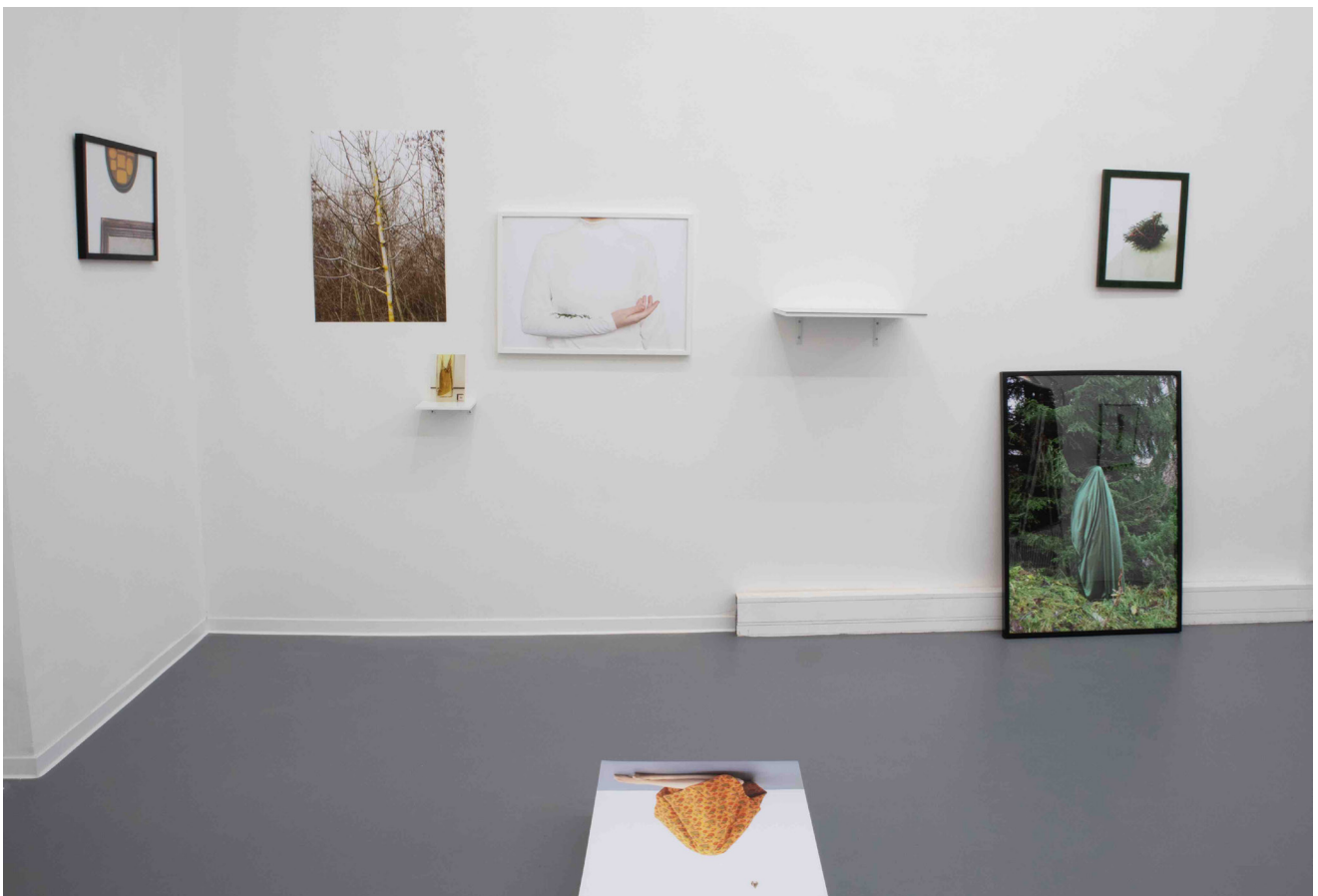




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				Kategorie: NATURALIA Material: Spitzweggerich, Gras Maße: max. 4,1 x 12,5 x 1,6 cm Fundort: Impark, Weimar Fundzeit: August 2021	Kategorie: NATURALIA Material: Spitzweggerich Maße: 23 x 5 x 2,7 cm Fundort: Impark, Weimar Fundzeit: Mai 2017	Kategorie: NATURALIA, ERZITICA Material: Ziergäule Maße: 5,2 x 2,9 x 2,2 cm Fundort: Ehrenhaus Fundzeit: Oktober 2020	Kategorie: NATURALIA Material: Moos, Stein, Erde, Sand Maße: 10,4 x 11,9 x 3,3 cm Fundort: Impark, Weimar Fundzeit: September 2020
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archive of fragments/ found objects in the context of human, nature and memory

detail of installation view of exhibition *The Alienation of the Familiar*



installation views of exhibition *The Alienation of the Familiar*

