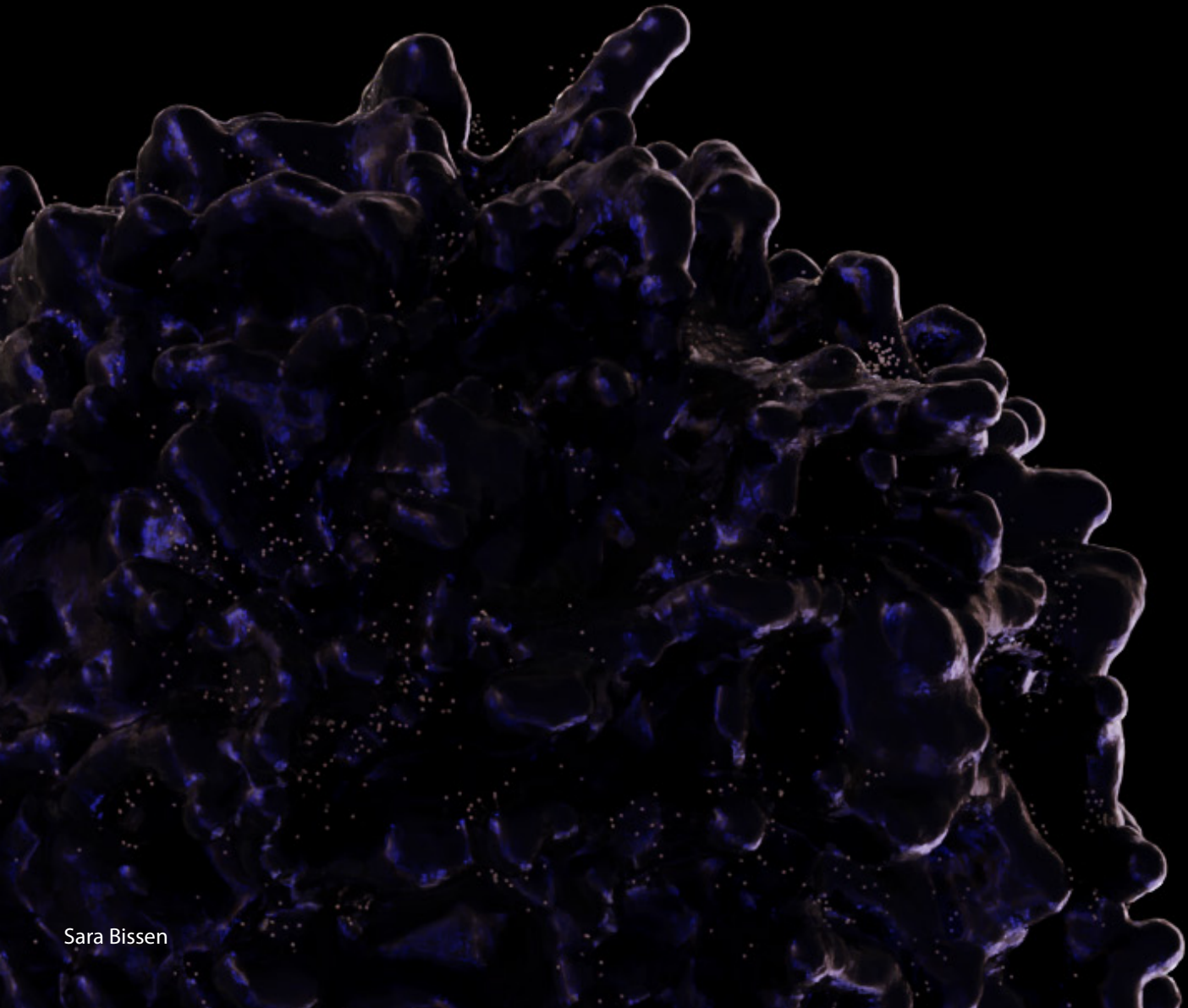




Selected Works 2018 – 2023 Sara Bissen

Personal Works



ANOL1: The First Encounter

Bourses deliees 2023

Halle Nord Gallery

Geneva, 2023

Installation

"ANOL1:the first encounter" is first 3D animation of "ANOL1" series that explores the rich tapestry of female mythical creatures from Central Asia, shedding light on their untold stories in a decolonial context. Drawing upon the concept of female monstrosity, the animation aims to underline the intergenerational connections and empower future generations with forgotten narratives.

Within the enchanting world of Central Asia, where myths and legends abound, "ANOL1:the first encounter" introduces audiences to a diverse array of female mythical creatures. From majestic goddesses to scary monsters, each character embodies unique qualities, reflecting the cultural heritage and folklore of the region.

As the animation unfolds, the untold stories of these mythical beings are gradually revealed, delving deep into their struggles, triumphs, and the challenges they faced due

to marginalization and the erasure of their narratives. Their journey becomes a symbol of resilience, strength, and the power to redefine monstrosity, as they resist conventional definitions and societal norms.

"ANOL1:the first encounter" emphasizes the importance of intergenerational connections by highlighting the role of elder female figures, who pass down ancient wisdom and knowledge to younger generations. Through these connections, the animation showcases the transmission of cultural heritage, the importance of preserving oral traditions, and the significance of reclaiming female agency within a patriarchal context.

Preview link:

https://drive.google.com/file/d/1ENZlaFvN-8QUglQkO_LdvyGPJHJNfsT6b/view?usp=sharing



ANOL1© SARABISSEN



ANOL1© SARABISSEN



ANOL1© SARABISSEN

Weaving resistance with Berenice Courtin

La Capsule Centre Pompidou Metz Metz, 2023

Installation

The work compares the use of this machine to the traditional weaving loom, into which it incorporates computer code. Through an installation in the form of a collective weaving loom, the audience is invited to participate in this dialogue between craftsmanship and the digital era. They can interact with 3D-modeled characters and symbols that are projected after manipulation, engaging in a dialogue between material and digital

realms. The weaving process thus establishes a form of language where structure and symbolism coexist through the creation of pixelated patterns.

Preview link:

https://drive.google.com/file/d/1bnMuVl-cURNdBG3_KygZ-sx_lIWzTwOv_/view?usp=sharing



I thought you were real, but you called me bourgeois

Grand Tour

Geneva, 2022

Installation

Executed as immersive installation “I thought you were real, but you called me bourgeois” collide animation characters and viewers to share the mental journey through saturated worlds that were bootstrapped by reality itself. Different chapters of animation touch upon entanglement between identity politics, the centrality of Western models in decolonial debates, commodification of misery in advanced capitalism, and reactive recomposition of current social structures. Theoretical references largely encrusted into animation surroundings disclose the motley exchange of thoughts between Agarrando pueblo, Rosi Braidotti, Soviet sci-fi and many

more.

Characters interactions throughout the scenes bounce fast, but only within a strictly defined set of capitalist parameters that themselves never waver. Despite operating of critical thinking, characters find themselves unable to devise a new political-ideological vision, recover lost possible futures, and indeed the future as such.

Preview link:

<https://drive.google.com/file/d/1GbKD-n3Yqw0HOAWeRE1X3CQNUgUs7ZSLh/view?usp=sharing>





I THOUGHT YOU WERE REAL ©SARABISSEN



I THOUGHT YOU WERE REAL ©SARABISSEN

The DLT (Distributed Ledger Technology) Whores Shifting Sites: Territories and Space Vienna, 2018 Installation

The DLT (Distributed Ledger Technology) Whores project aim to explore the social role of art as an institution within society, specifically because art is partially responsible for what is going to be remembered or forgotten about our culture in the future. The idea is to keep a digital catalogue of the exhibition artwork by storing it within a specifically programmed blockchain. When it comes to museums and other cultural institutions, the preservation function should not be neglected, thus additional value is derived by providing a means of tracing the origin of original pieces of art and keeping records that prove their genuinity.

An open ledger leads to greater transparency in the delivery and presentation of the artwork and its associated transactions, this provides the artist with more powerful tools to control their intellectual property. The DLT Whores project does not exist in a historical vacuum. On the contrary: It has a deep narrative that is given to the public within the trappings of a blockchain. The artist uses art, science and technology as an alternative source of power, along with analysis and political action in order to create a virtual archive/cyber reality of Shifting Sites: Territories and Space exhibition.





DLTWHORES© SARABISSEN



DLTWHORES© SARABISSEN



DLTWHORES© SARABISSEN

SaHara

Ascendance

Geneva, 2021

Workshop and videoinstalaltion

The DLT (Distributed Ledger Technology) Whores project aim to explore the social role of art as an institution within society, specifically because art is partially responsible for what is going to be remembered or forgotten about our culture in the future. The idea is to keep a digital catalogue of the exhibition artwork by storing it within a specifically programmed blockchain. When it comes to museums and other cultural institutions, the preservation function should not be neglected, thus additional value is derived by providing a means of tracing the origin of original pieces of art and keeping records that prove their genuinity.

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SAHARA © SARABISSEN



SAHARA © SARABISSEN

We come one

Ascendance

Geneva, 2021

Video installation

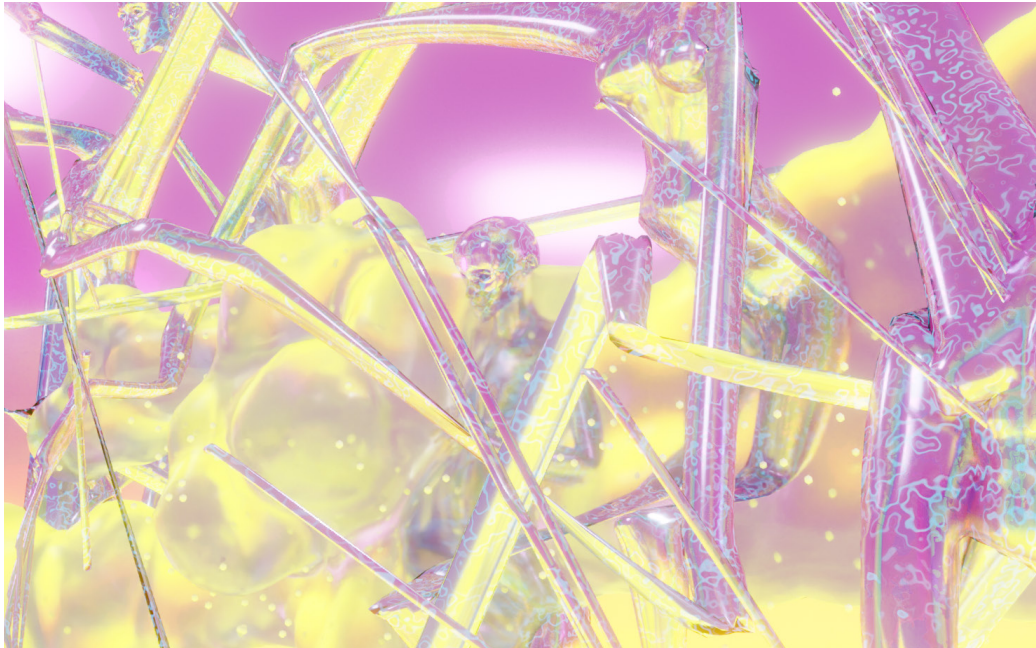
Upbringing in a homophobic country and the experience of reparative therapy leaves deep traumas that often manifest as a sense of disconnection from one's body. Drawing parallels between the controlled neurosis of techno raves and the shamanistic practices of Central Asia, the artist tries to reconnect

with her body and sexuality through a cathartic dance. Psychological trauma frozen in time opens up with renewed vigor, blurring the boundaries of real and cyberreality. There is no shame, no place for a heteronormative definition of femininity, artist and her body become one.

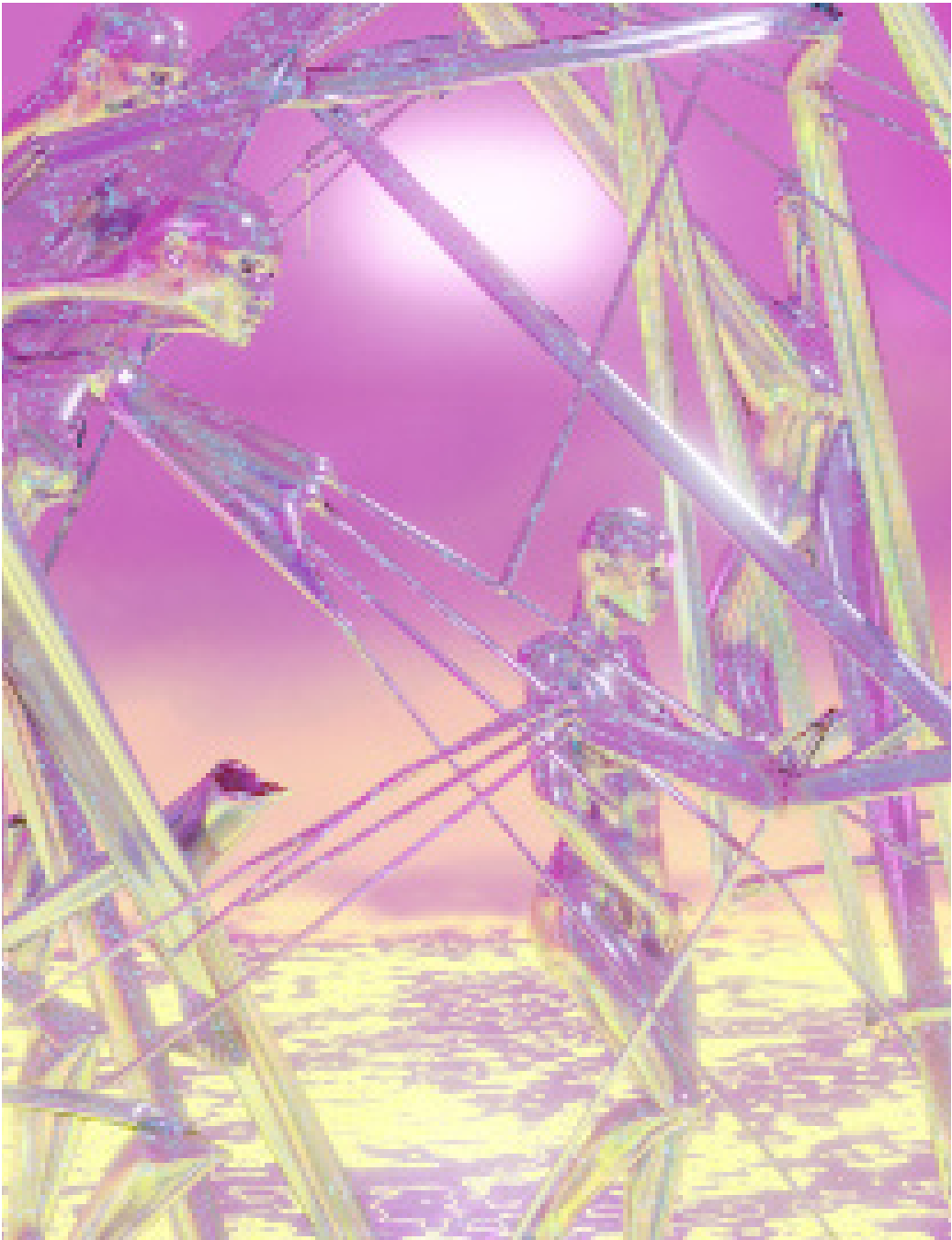




WECOMEONE © SARABISSEN



WECOMEONE © SARABISSEN



WECOMEONE © SARABISSEN

E. that E. that Eh

Vienna, 2018

Installation

E. that E. that Eh project explores sexual and queer awakening of millennials in the

transitional economy period in former Soviet Union countries.



E. THAT E. THAT EH. © SARABISSEN

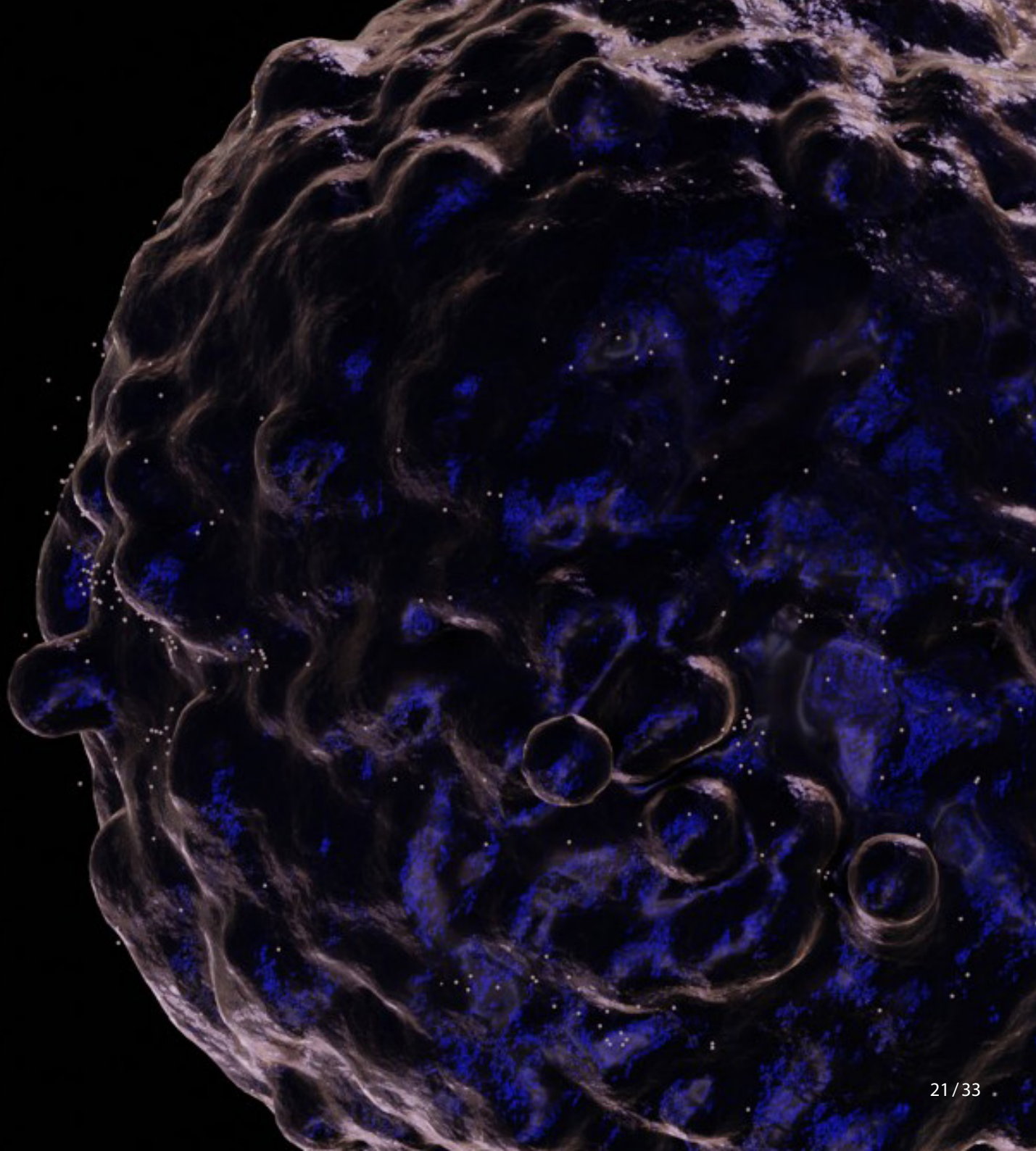


E. THAT E. THAT EH. © SARABISSEN

E. that E. that Eh
 Here is a place for text.
 For explanation.
 The wall is a map of Emancipation. It's a drifting island.
 I remember white sealing and wide shoulders.
 — Grl, is it you? — And smth chutched in the hand.
 — Snickers or Mars? — the shoulders asked.
 In Latin E. means refusal
 From various types of addictions,
 From unlimited connections, from parents,
 women from men, or from men, or just from women,
 market from state, island from map.
 I wait until I get my chocolate, right?
 I had a dream I can earn my way to heaven. I

can go free, I can be E!
 They call it a subversive process.
 But in a broader sense (it's always a broader sense) It has to become a gain of rights,
 Just rights and responsibilities.
 A gay revolt, an upraise!
 But life is Eh, depending how you dress her.
 An income curve has blown away.
 A map reversed again.
 And E. becoming .
 They suck each other,
 They shine, they shimmer,
 But so, unreachable as easy, easy, easy shiver.
 transitional economy period in former Soviet Union countries.

Comissions



Madama Butterfly

Neumarkt theatre

Zurich, 2021

Theatre play

3D character modelling and animation

An international rewrite with yellow butterflies, avatars and sailor moon.

Satoko Ichihara takes on Puccini's opera "Madama butterfly": a young geisha is married to an american officer. He impregnates her — and disappears shortly afterwards. She later learns that he has remarried and commits suicide. Ichihara turns the tables

in her adaptation, developed with theater Neumarkt, and tells the story from the point of view of the single mother. She asks, for example, how the foreign relates to japanese ideals of beauty.

Vimeo link:

<https://vimeo.com/651660208>

Password: 1theaterneumarkt

complexes about their appearance.
ihres Aussehens Komplexe haben.

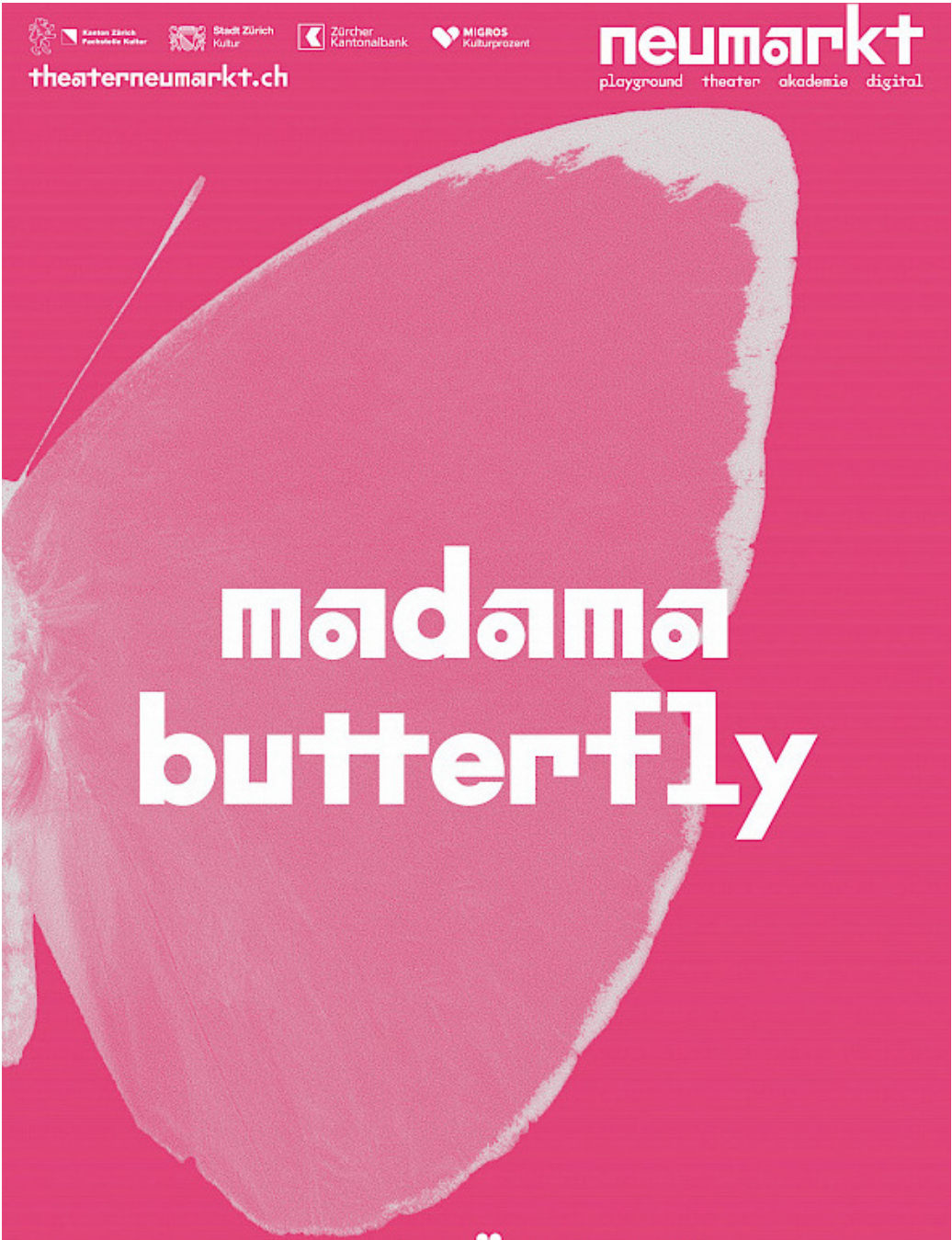




WHITESAILORMOON © SARABISSEN



SCENOGRAPHY ©SARABISSEN



MADAMABUTTERFLY © THEATERNEUMARKT

Porno mit Adorno

Neumarkt theatre
Zurich, 2022
Theatre play
3D modelling
and animation

nachrichten über das beschädigte leben.
eine hyper-pop-oper.
ausgehend von adornos «minima moralia.
reflexionen aus dem beschädigten leben» ist

«porno mit adorno» der versuch, auf unsere
gegenwart zu schauen – mit leidenschaften
und affekten besetzt.



PORNOMITADORNO © SARABISSEN



PORNOMITADORNO ©THEATERNEUMARKT

Alles & Nüt

Tanzhaus

Zurich, 2022

3D animation

Stream-of-consciousness im Tanz? Oder was passiert mit einem momentanen Gedankenüberfluss körperlich? Ikenna Nwaogu setzt zusammen mit Soundkünstlerin Tracy September und Visual Artist Sara Bissen Tagebu-

chfragmente tänzerisch und musikalisch um. Improvisatorisch erarbeitete Bewegungssequenzen und experimentelle Soundscapes befruchten einander dabei – immer um Fragen der eigenen Identität und Positionalität.



SHOWOFF ©SARABISSEN



SHOWOFF©TANZHAUS

About

Biography

Sara Bissen
06.04.1990
Kazakhstan, Karagandy

Passive-aggressive capitalist whore, born and raised in the 9th biggest country in the world, where people drink horse milk and women prefer big dick porno. At the age of 3 got lost on floating ice while searching for grandfathers' sheep. Accidentally broke the nose of a classmate who was in love with her. On freshmen day in Russian university got drunk and fell into a river with a bench. Studied environmental engineering in Finland, learned Gram staining, and grew germs in a lab. Crossed Europe with a 125cc motorcycle in 23 days. Walked the Camino Portugues, Muxia, and Finistere. Exhibited her photography in a tiny city somewhere in Finnish woods and many other unpopular places.



© NEIGESANCHEZ

Curriculum Vitae

EXHIBITIONS

2017
Circuit Training - Das Weisse Haus, Vienna
Ortsbezogene Kunst - MAK (Museum of Applied Arts), Vienna

2018
Asyk - Rundgang, a[- Akademie der bildenden Künste Wien
E. that E. that Eh - University of Applied Arts, Vienna
Integration: Nein Danke! - Austrian cultural forum, London
Connection is lost. Searching for a signal - Notgalerie, Vienna
The DLT (Distributed Ledger Technology) Whores - Shifting Sites: Territories and Space, Vienna

2019
Session of R.R.D. - University of Applied Arts d, Vienna

2021
We come one - Ascendance, Geneva

2023
Bourses déliées 2023 Halle Nord Gallery (Geneva, CH)
Ujazdów Castle residency (Warsaw, PL)
La Capsule Centre Pompidou Metz (Metz, FR)
In being double PACE Gallery's 2023 stuff show (New York, USA)

EDUCATION


2008 - 2013 - Ural State University of Economics (Yekaterinburg, Russia), Dipl. Environmental economy.
2012 - 2015 - Mikkeli university of applied sciences (Mikkeli, Finland), S.B. Environmental Engineering.
2016 - 2019 - University of Applied Arts (Vienna, Austria), Site-Specific Art.
2016 - 2019 - Academy of Fine Arts of Vienna (Vienna, Austria), PCAP.
2020-2023 - HEAD (Geneva, Switzerland), CCC.

AWARDS

2020-2022 - Bourse de la Fondation Hans Wilsdorf
2022 - Prix d'Excellence Arts visuels du domaine Design&Arts visuels HES-SO
2023 - Bourses déliées du Fonds cantonal d'art contemporain

Contact

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To be continued