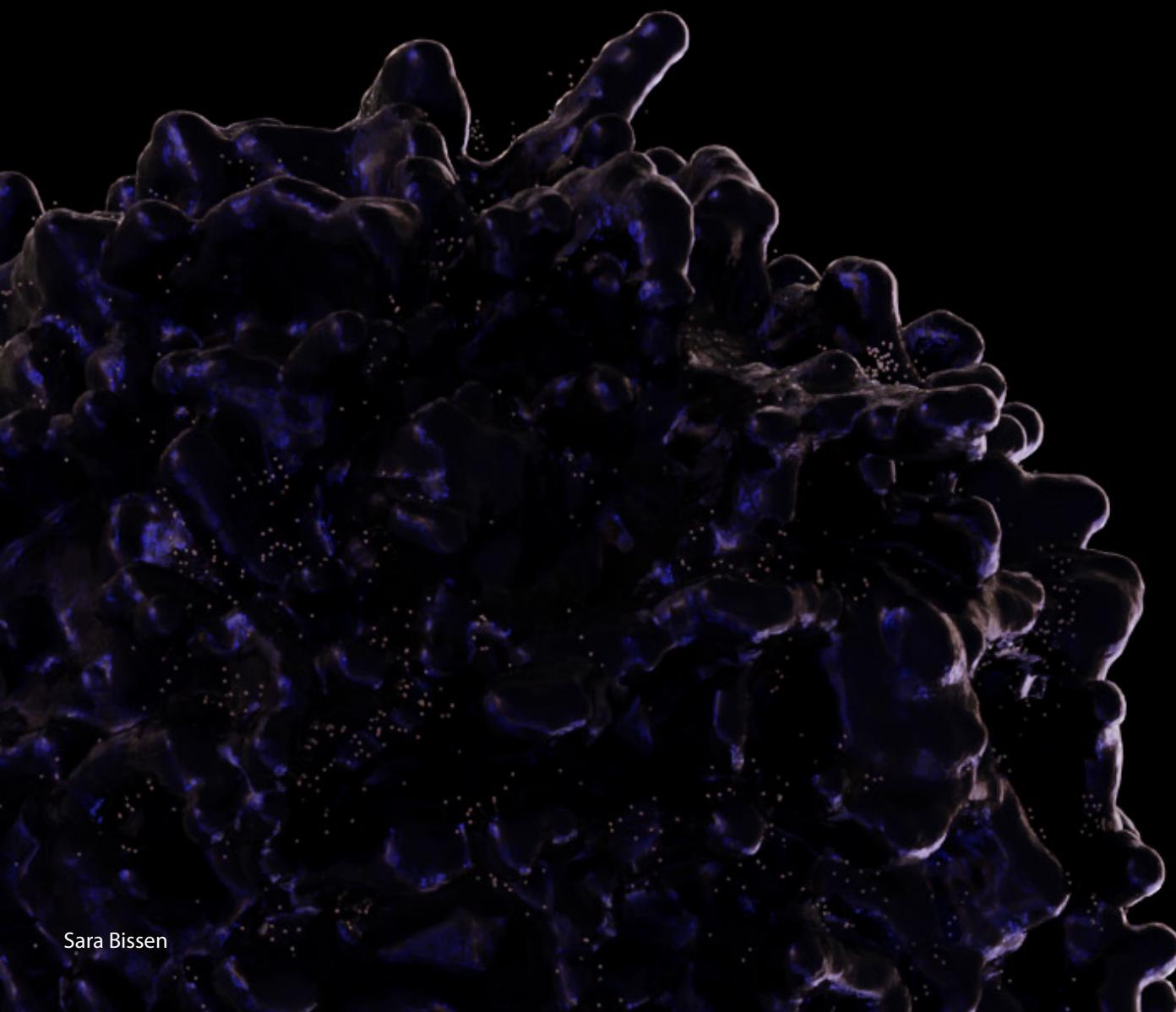




Selected Works 2018–2022 Sara Bissen

Personal Works



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.





DUNES&DEBRIS ©SARABISSEN



TUNNEL©SARABISSEN

The DLT (Distributed Ledger Technology) Whores

Shifting Sites: Territories and Space

Vienna, 2018

Installation

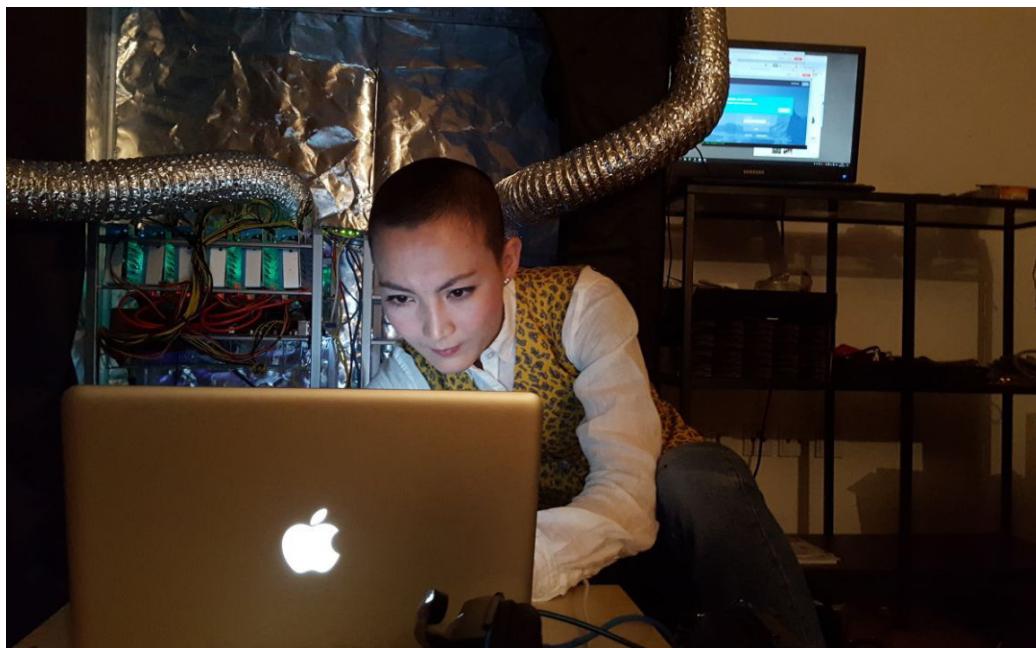
The DLT (Distributed Ledger Technology) Whores project aim to explore the social role of art as an institution within society, specifically because art is partially responsible for what is going to be remembered or forgotten about our culture in the future. The idea is to keep a digital catalogue of 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

Sara Bissen

Portfolio



DLTWHORES© SARABISSEN

Personal Works

I thought you were real,

8 / 29

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

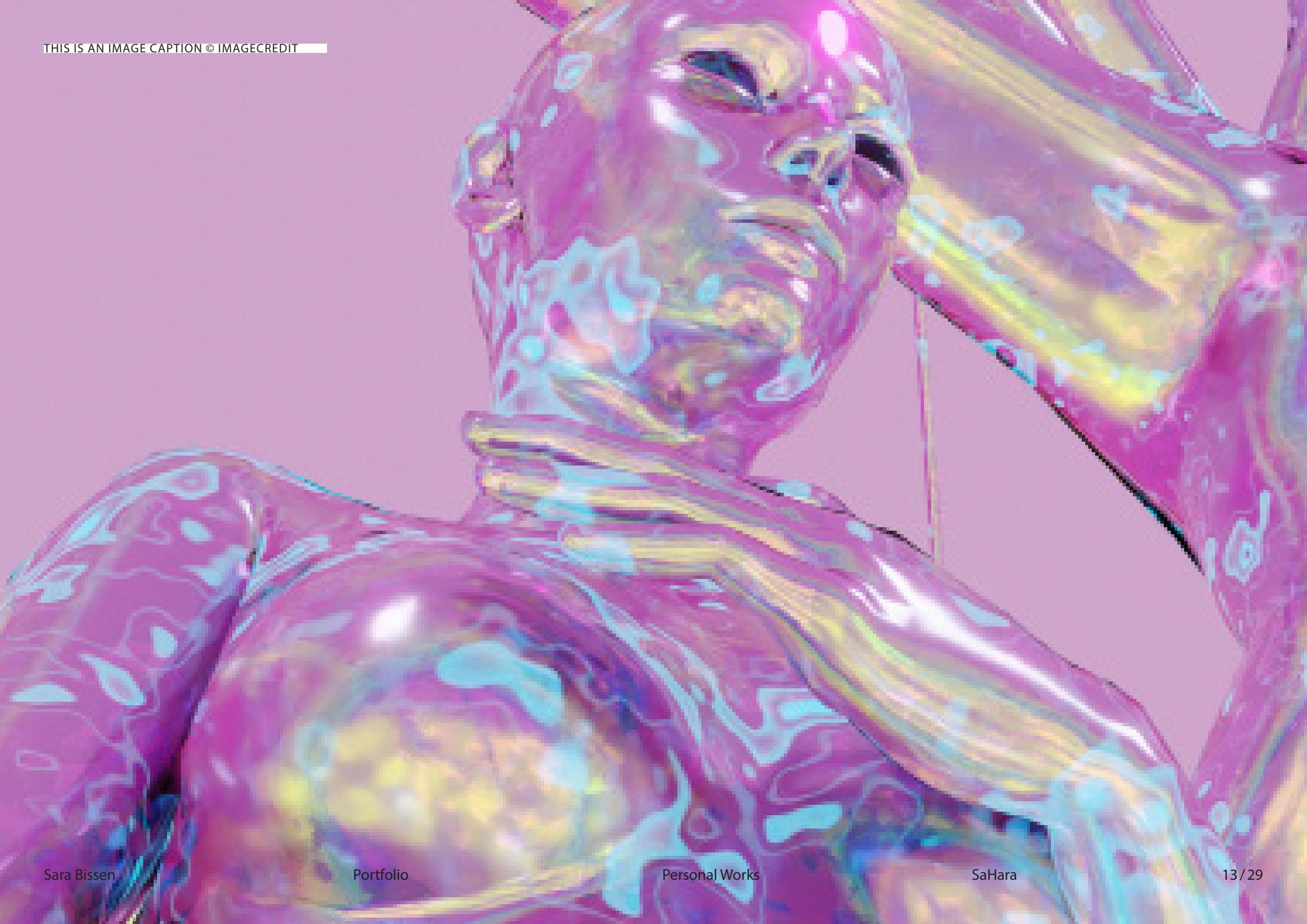


SAHARA © SARABISSEN

We come one Ascendance Geneva, 2021 Video installation

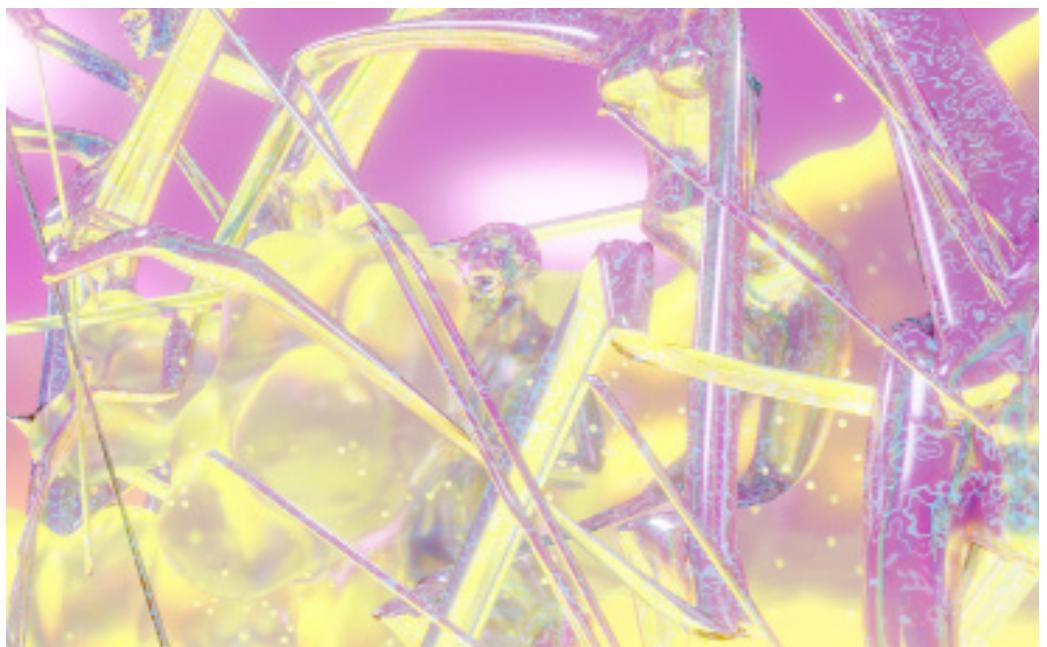
Upbringing in a homophobic country and the experience of reparative therapy leaves deep traumas that often manifest as a sense of disconnection from one's body. Drawing parallels between the controlled neurosis of techno raves and the shamanistic practices of Central Asia, the artist tries to reconnect

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.

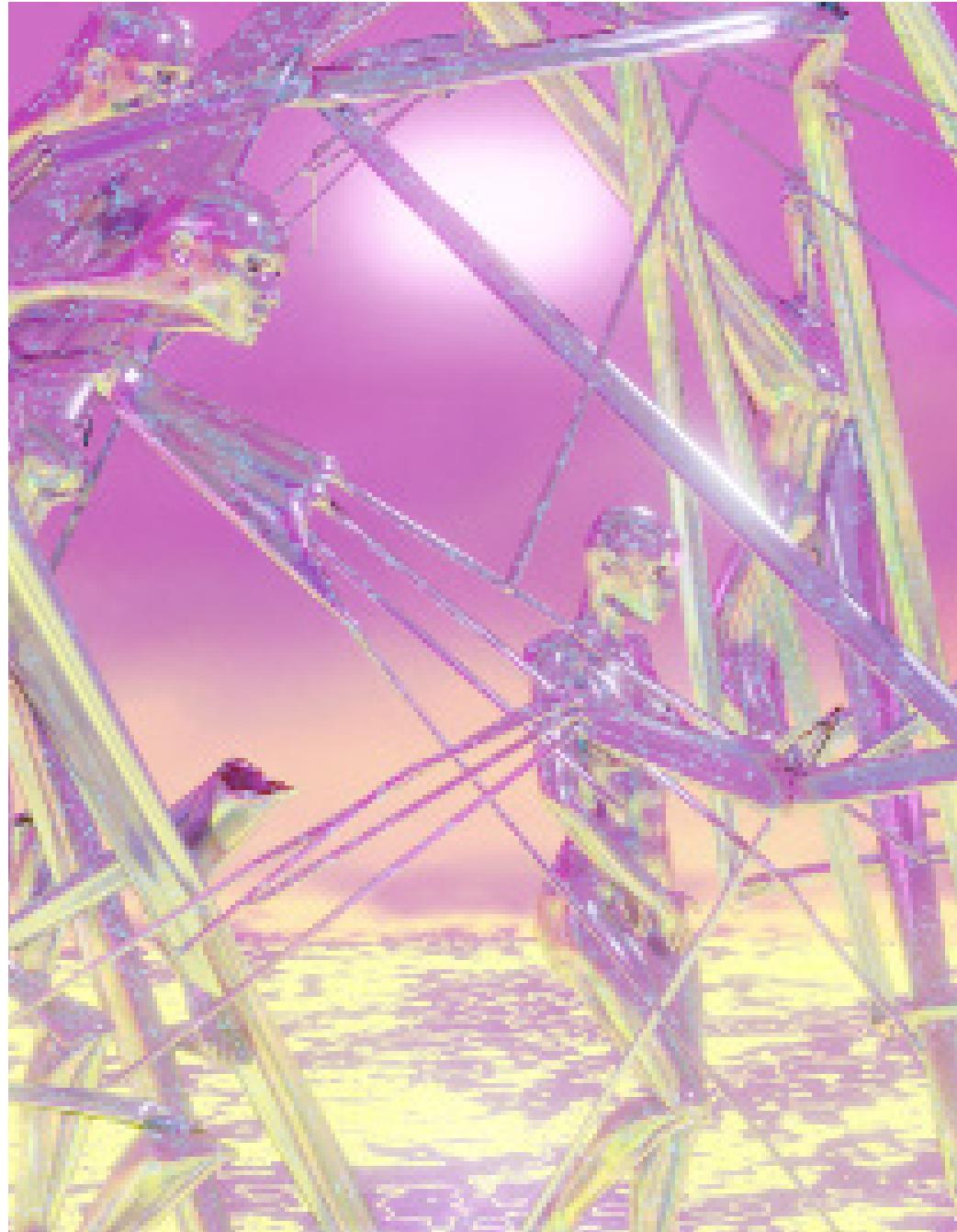




WECOMEONE © SARABISSEN



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.

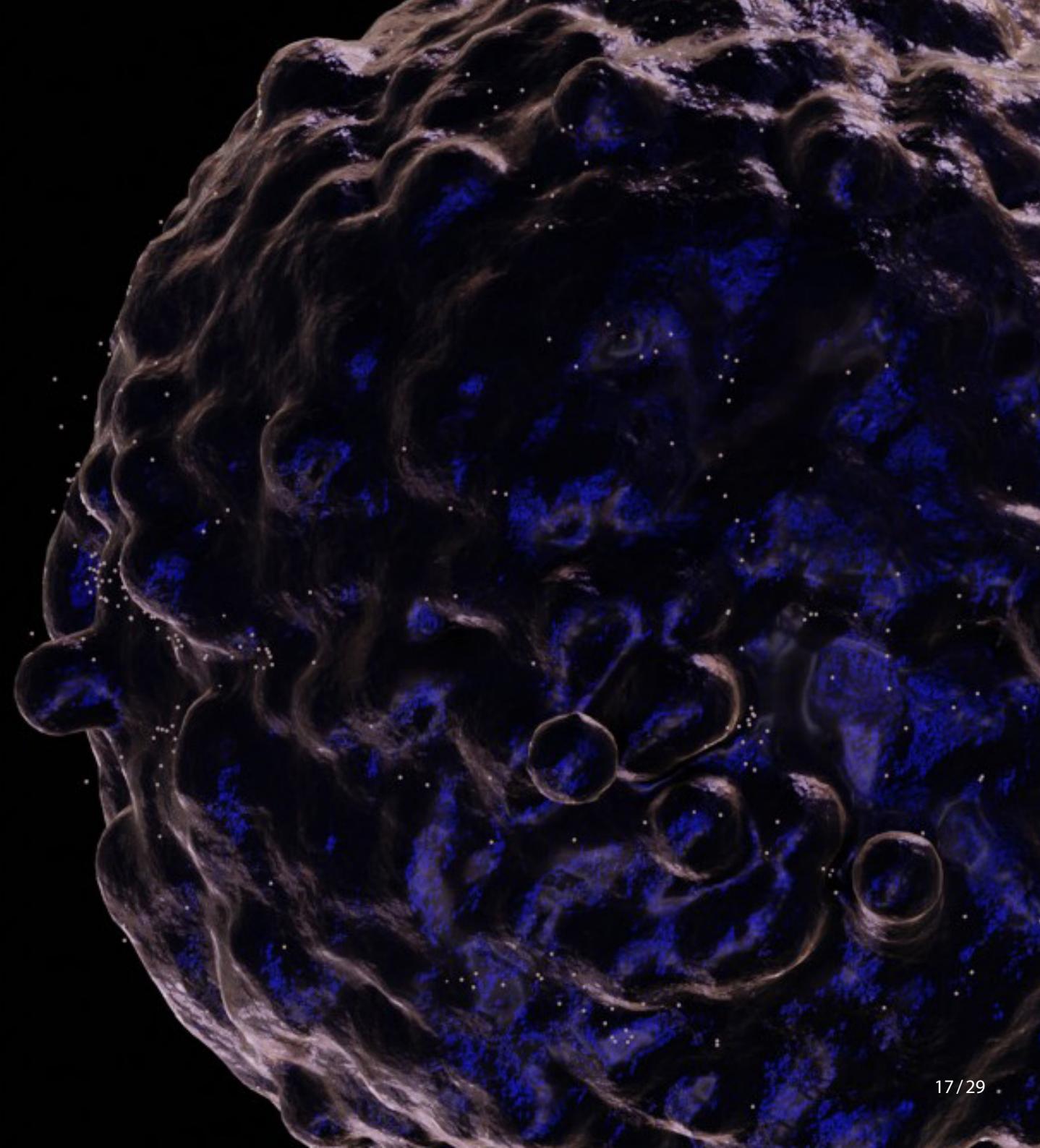
And E. becoming .

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

This closed border policy Die Politik der geschlossenen Grenzen





WHITESAILORMOON © SARABISSEN



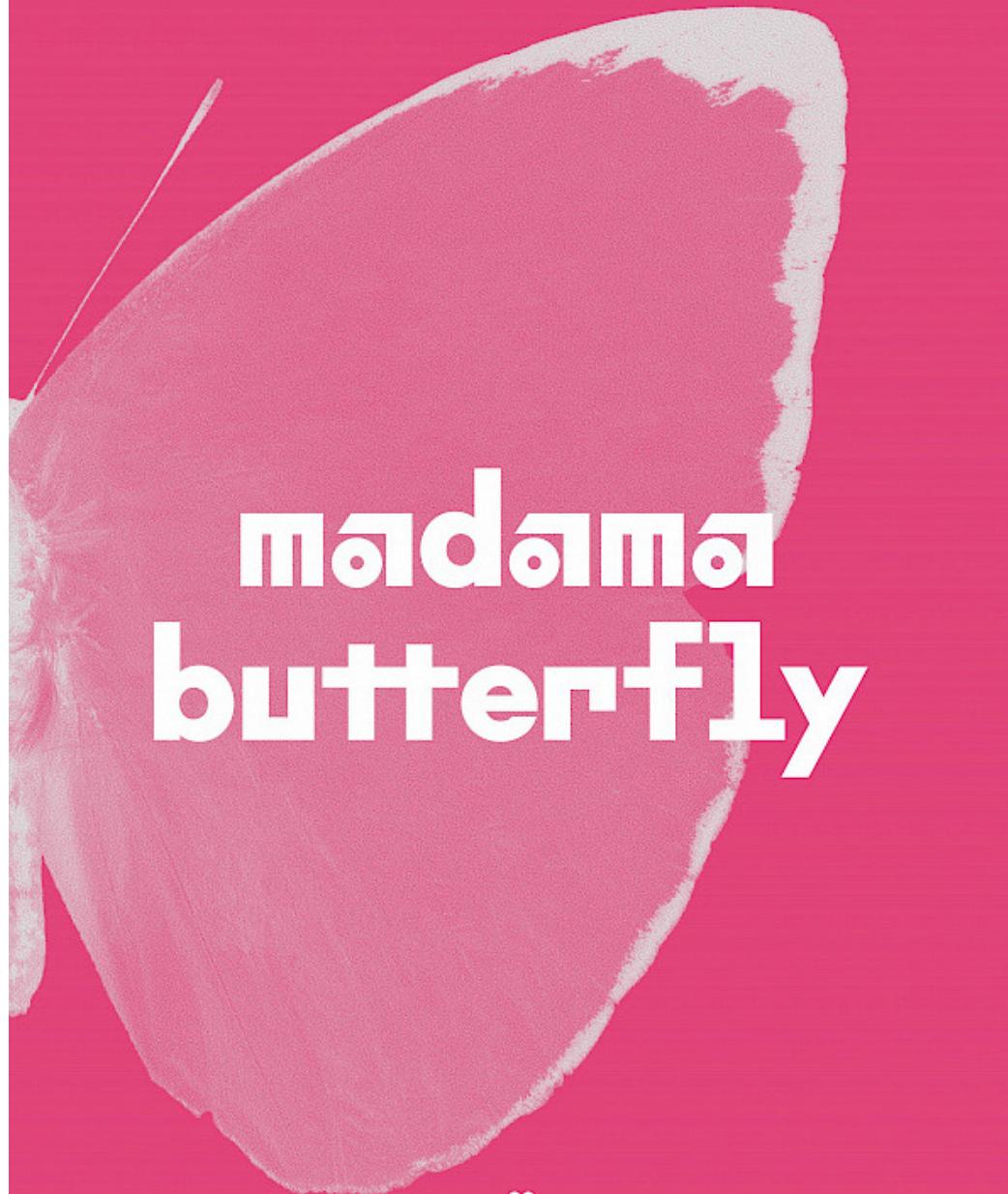
SCENOGRAPHY ©SARABISSEN

Sara Bissen

Portfolio



neumarkt
playground theater akademie digital



MADAMABUTTERFLY © THEATERNEUMARKT

Comissions

SaHara

20 / 29

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.

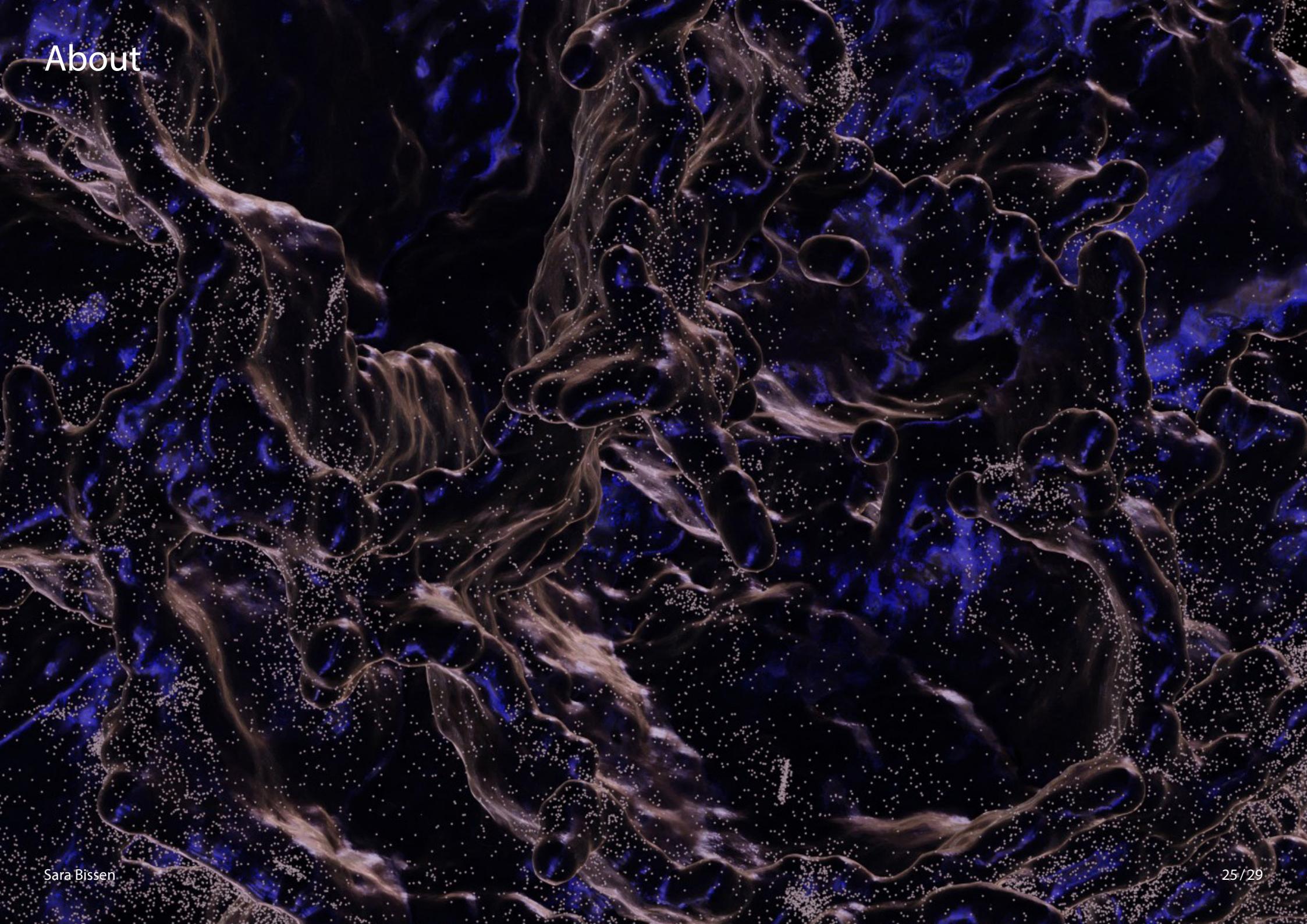


SHOWOFF ©SARABISSEN



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

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.

2020-2022 - HEAD (Geneva, Switzerland), CCC.

Contact

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To be continued