

SARAH DRAIN

# PORTFOLIO

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# PRESENCE(S)

Oxford, 2016

Presence(s) is a journey into the perception of ‘social forces’. It invites its participants into a process of uncovering their own images and memories of social forces and to imaginatively consider their social significance and influence. Presence(s) invites us into the terrain where individual experience and socio-historical influences meet. It extends the perception of personal experience to the social, historical and political. Through activating the perception of social forces it opens up questions as to how these forces influence our lives and encounters, and how we might go beyond them, towards “response-able” forms of encountering ourselves and each other, as well as enabling a more viable way of being-together-in the world.

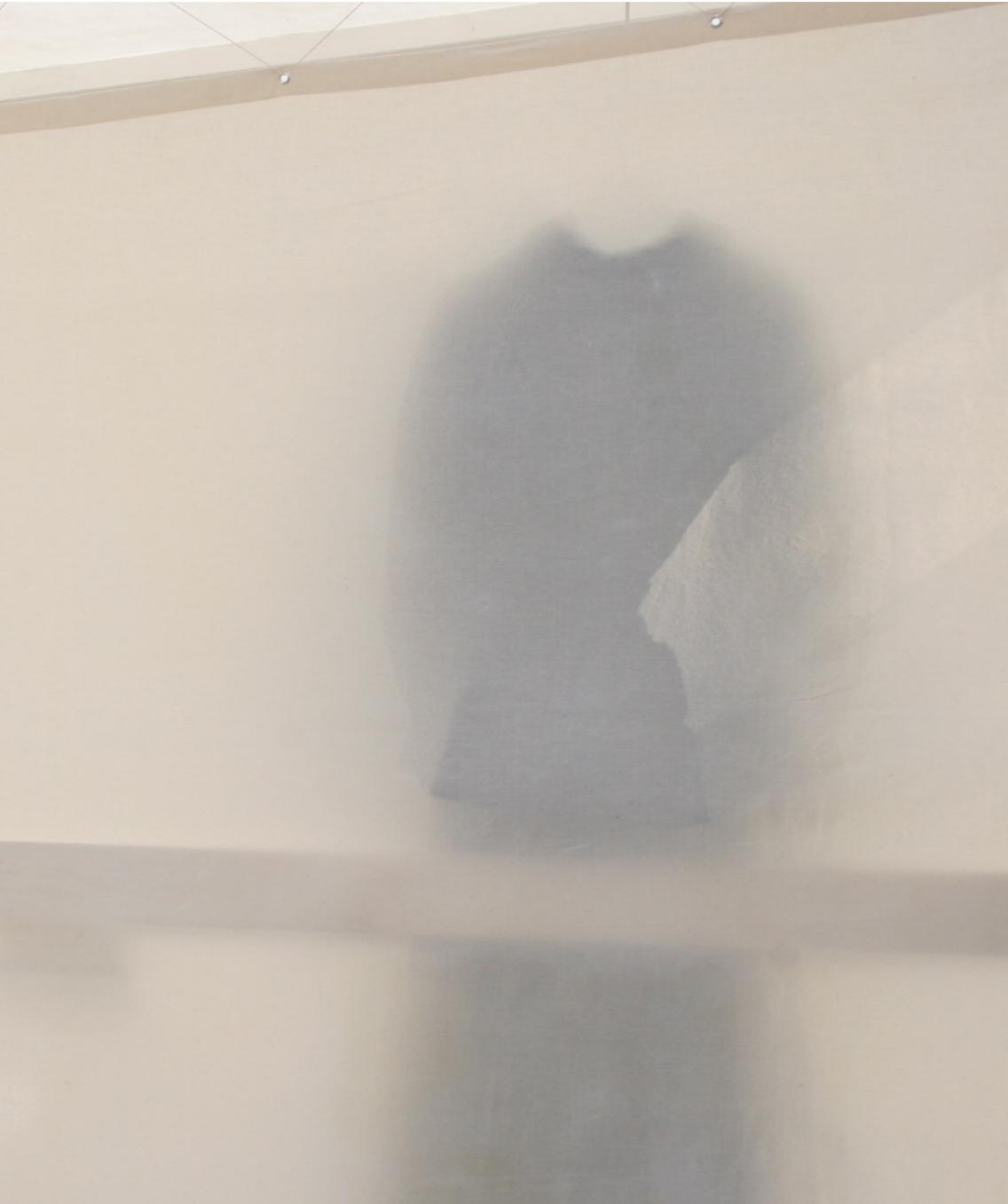
Oxford Brookes MA Interdisciplinary Arts Festival, Oxford, 2016.  
Social Sculpture Research Platform, Oxford Brookes University, 2017.  
Fringe Arts Bath, 2017



# PRESENCE(S)



# PRESENCE(S)



Elisabeth

1862 - 1932

Elisabeth was the first woman in her family who received a formal education. She was a teacher in a school for girls, and was described by her niece as a very kind and highly respected lady.

As told by great-nephew.

*In school, discipline precedes the actual teaching. There is no sounder pedagogical axiom than the one which says children must first be trained before they can be taught. We insist, therefore, that learning in and of itself is not discipline, is not a moral endeavour. This must be kept in mind when administering discipline. Discipline is not primarily words but deeds; Discipline is basically chastisement. The perverse will, which to its own and others' detriment is not in command of itself, must be broken.*

*A consideration of the idea of punishment reveals that, in the task of education, healthy discipline must always include corporal punishment. Depending upon circumstances, however, it can also mean restraint: partial suppression of enjoyment, of the joy of living.*

A Comprehensive Encyclopaedia of Education and Instruction, K. A. Schmid, 1887.

# PRESENCE(S)

Julius

1910 - 1967

His life was clearly structured and he strongly believed in the value of work. He thought a decent man could be identified by his worldly success. Sometimes he would say about somebody 'he's no good'. It was a shattering sentence. When he said that I knew it was not based on whether he liked a person; on whether he or she was friendly or kind.

Because he was a Calvinist, for him the success of an individual who survived in the battle of economic competition was a sign of God's grace. Those who did not love work and didn't strive for success, were doomed. It was his greatest fear to be one of them. Thus he worked. He kept things in order. He counted his spendings and earnings and savings and polished his shoes.

As recalled by his granddaughter.



# PRESENCE(S)

Margaret

1899 - 1997

She was a maid in the family of an opera singer. Being away from home was not easy for her. There was a little silver box on the dresser in her living room - I don't know if you remember it - which she told me about again and again. The little box always contained enough money for the journey home, so she could get back at any time. I think she really felt that she was their servant.

As recalled by her great-niece.



PRESENCE(S)

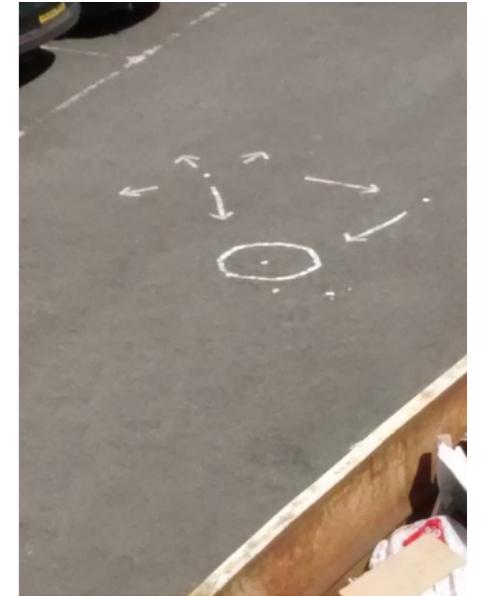


# PRESENCE(S)



# CHAIRS

Oxford, 2016



Chairs is an invitation to take a chair, sit and explore the positions of being - together - in the world. The participatory small act took place in Oxford. It unfolded in three scenes. Starting with an invitation to contemplate a drawing on a blackboard, it then lead its participants to a carpark, where they watched the chairs being positioned, and were then invited to join, to sit and to listen. The small act left some new line markings on the carpark.

Oxford Brookes MA Interdisciplinary Arts Festival Oxford, 2016.

Chairs, Blackboards, Chalk, Crayon.

# CHAIRS



# CHAIRS

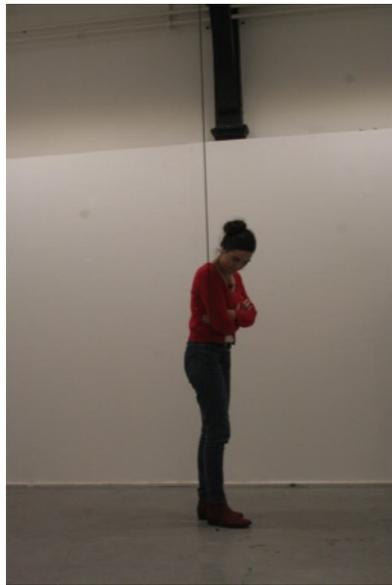


# CHAIRS



# HORIZONTAL AND VERTICAL

Oxford , 2016

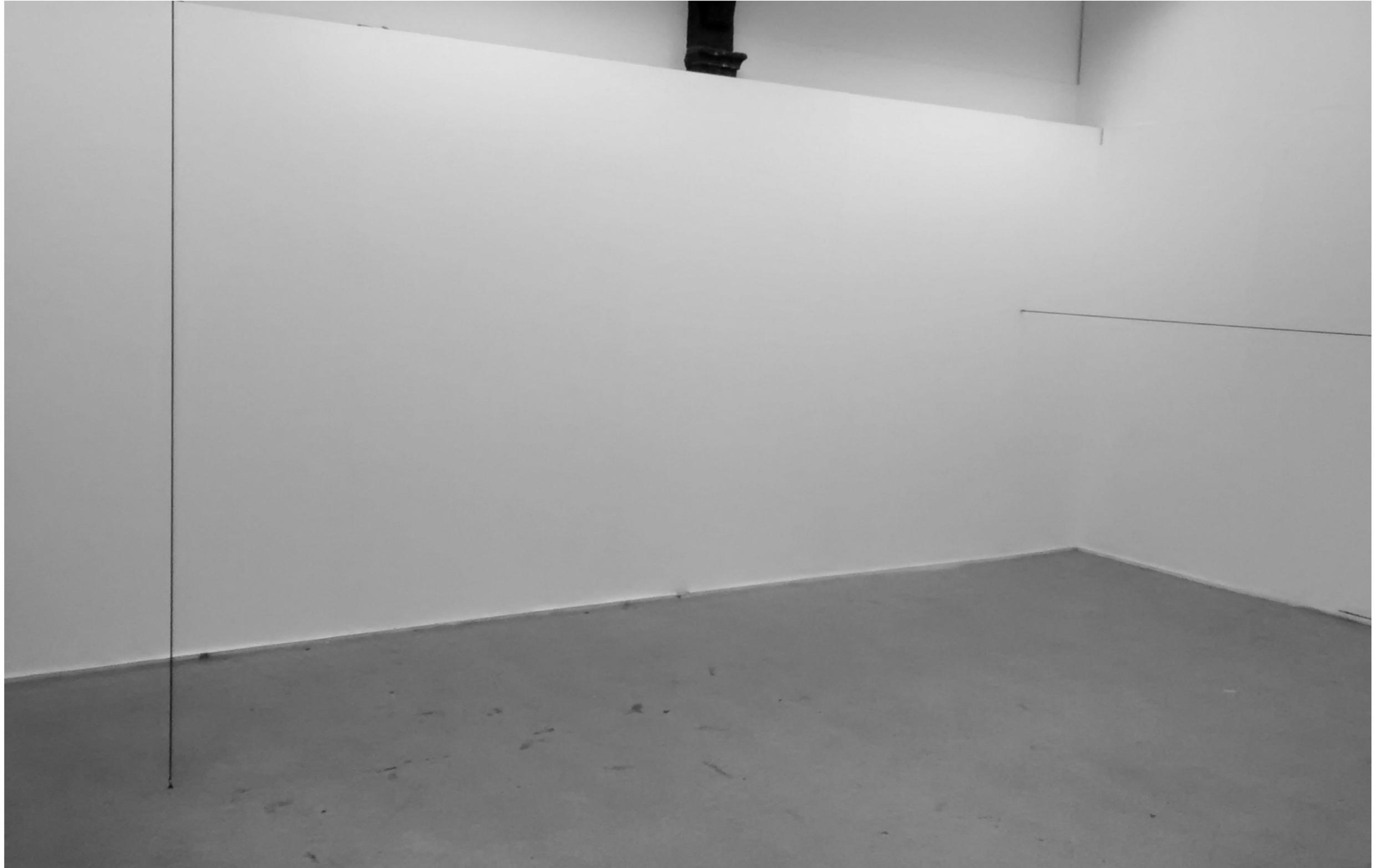


Horizontal and Vertical consists of a horizontal and a vertical rope in the space of a white room. It is a small intervention, highlighting two basic orientations in the world and of the body in the world. Horizontal and Vertical (in)forms bodies in space and their consciousness of themselves and each other, as upright beings, who are able to move, perceive, encounter.

H + V was developed as part of the Module Research and Development on the MA Social Sculpture.

Cotton ropes, hooks.

# HORIZONTAL AND VERTICAL



# THE CUPCAKE ESCAPE

Collaboration with Sona Dobajova, Oxford, 2015



The Cupcake Escape presents each participant with two objects, a pink cupcake and a little glass bottle with a cork lid, containing a pink, glittering liquid, which has a label listing all the chemical ingredients of the cupcake. The cupcakes and bottles are laid out on a big table around which the act takes place. The act consists of the interaction of the participants with the objects and a conversation.

The Cupcake Escape was developed as part of the Module Creative Strategies on the MA Social Sculpture.

Cupcakes, Bottles, all ingredients, water.

# THE CUPCAKE ESCAPE



# DOESN'T REALLY MATTRESS

Munich, 2015



In collaboration with: Jana Beckmann, Sven Syring, Sigita Simona Paplauskaite, Martin Abbott, Sophia Müller

# DOESN'T REALLY MATTRESS



‘Doesn’t really Mattress’ was one of the projects selected to be realised as part of *Shabby Shabby Apartments*, a collaboration of raumlaborberlin and Münchner Kammerspiele\*. *Shabby Shabby Apartments* was part of ‘Urban Issues - Wie man Stadt verändern kann’, which questioned how the city might be changed.

Mathias Lilienthal, Kammerspiele’s director and initiator of ‘Urban Issues’, described the mattress as his favourite shabby-apartment. The giant mattress, like the other apartments could be booked for a night by the public. Beyond this the mattress was a social space, a shelter turned inside-out which became a playground and place to rest throughout the day and for some, a place to sleep on at night without having to book through the theatre.

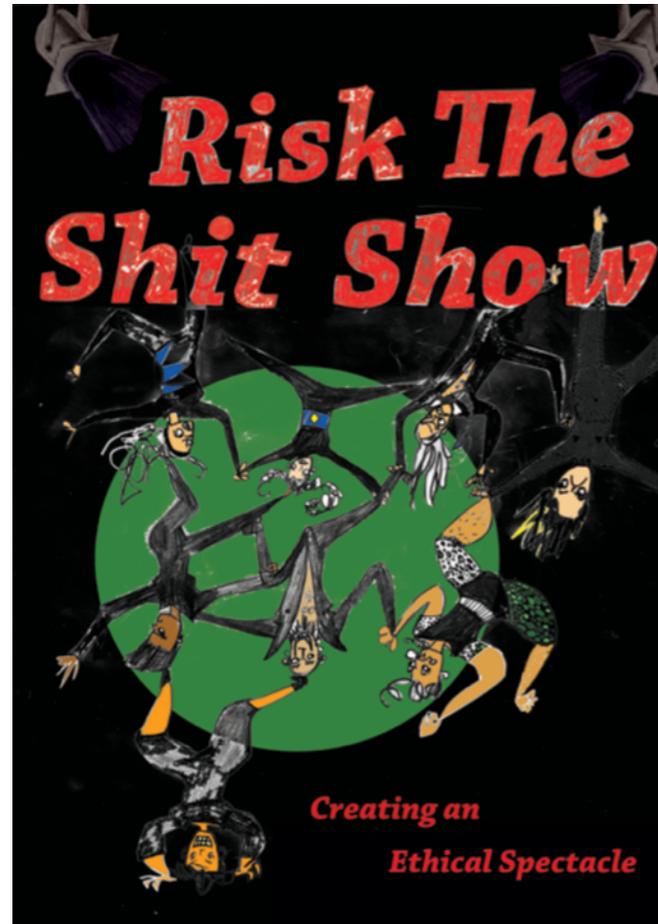
\* with Arte Creative and Technical University Munich.

<https://www.muenchner-kammerspiele.de/shabbyshabby-apartments>

<http://raumlabor.net/shabbyshabby-apartments/>

# RISK THE SHIT SHOW

Berlin, 2015



Concept and realisation in collaboration with Heather Purcell

Participants: Nicole Cataldo-Davies, Hannes Hellstrom, Keith Lim, Katherine McBride, Kari Robertson

Galerie Gelegenheiten, Berlin

Supported by Quartiersmanagement Neukölln

Risk the Shit Show focused on hierarchy and collaboration within socially and politically engaged art.

Risk asked the questions: How can the challenges of working collectively be responded to? How can informal hierarchy be dealt with and how can an even spread of both agency and ideas within projects be reached in order to create sustainable collaborations in activism, art and community projects?

Ris The Shit Show brought together eight participants, who each gave a workshop and attended the workshops of the other participants. It brought together a group of people, who are experienced in collective and collaborative working in the fields of art, activism and community work, in order to generate an output of artistic and playful approaches to dealing with the challenges of collaboration and collective working processes.

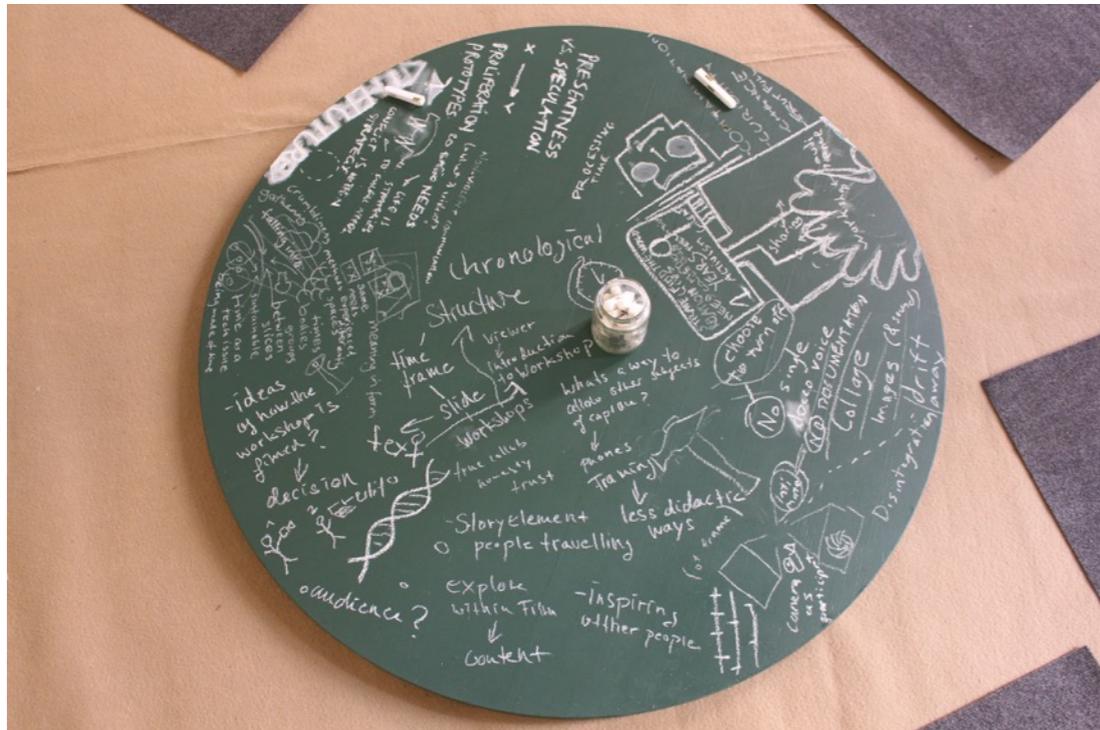
Risk the Shit Show simultaneously embarked on the collective making of a film. Inspired by the format of collective film making practiced by left wing collectives in the 70's and 80's such as the feminist Sheffield Film Co-op or Black Audio Collective.

# RISK THE SHIT SHOW

A round blackboard served as a convening space and centre for all group-meetings.

Each workshop was reflected on by the group, questioning how the learning might impact one's work as a socially engaged artist and activist.

After each meeting the blackboard was photographed and then became part of the public event on the last day of the project.



During the workshop 'Proliferation' lead by Keith Lim

# RISK THE SHIT SHOW



Film Still, recording the workshop 'Be Dependent!' by Hannes Hellström and Kari Robertson

# RISK THE SHIT SHOW



On the last evening of the project, 4 short films which had been made collaboratively throughout where shown, projected on different walls and windows in the gallery.

# INFLATABLES

Berlin, Hamburg 2010, 2013, 2015



It all started in 2010 with an inflatable hammer. “Art is not a mirror to hold up to society but a hammer with which to shape it” (Vladimir Mayakovski) was the credo and the hammer was shiny and impressively big when inflated, small when packed up. The Hammer was sent to Mexico to infuse a sense of poetic spectacle into the COP 15 protests by what was then Eclectic Electric Collective, whose co-founder Artur Van Balen had invited me to join the project. With my design and sewing skills I was soon known as ‘the mother of the hammer’.

[www.toolsforaction.net](http://www.toolsforaction.net)

El Martillo Minor Compositions Publication: <http://www.minorcompositions.info/wp-content/uploads/2012/01/elmartillo-web.pdf>



# INFLATABLES



After the El Martillo Project Eclectic Electric Collective became Tools for Action, which I joined again to co-design and make the inflatable lungs for the campaign Cough for Coal, this time with Artur van Balen and Matthies Stetter (2013).

# INFLATABLES



Our most recent collaboration was on an Inflatable Iceberg or 'KeinSchiff2' for Geheimagentur's project *Ein Kreuzfahrtterminal* in 2015.

[www.geheimagentur.net](http://www.geheimagentur.net)

<http://kampnagel.de/de/programm/ein-kreuzfahrtterminal>

# INFLATABLES



\* Image: Geheimagentur