

Portfolio

English

SOPHIE

SCHWEIGHART

Installation with performance

2016

Rooms built into the space,

Wax cells with walls made of tal-
low,

Car seats,

Waste oil tanks,

Milk,

Pipes that connect to the pipes of
the existing exhibition space,

A shop window,

A regular window,

A convex lens,

Refrigerator parts that are assem-
bled into a large oversized refrig-
erator room,

A puddle of motor oil with reflec-
tions, cables gnawed by rats

Videolink:

<https://vimeo.com/127166903>

side specific project
underground parking garage

THROMBIOSIS

A wall divides the exhibition space, separating the area accessible to visitors from the area where the performer works. This area is only accessible to one viewer at a time, through optical devices and in a specific position. The artist making subtle interventions. Visitors encounter strange pipe constructions that resemble blood vessels and electrical wires. A damaged pipe disrupts the entire system, causing a blockage on one side and a shutdown on the other.

Thrombosis, the clogged fluids, and systems, one get in motion to rule out their embolism, a worker in protection gear appears through the rectangular lens with a heat gun, melting the grease, ameliorating the pass to the next stage, they are chambers built out of these coagulum. The worker is stained with the fat, a constant liquefying and reducing action, to open pass through different capsules, meta-organs enclosed that reveal the inner communication and conduction. We have walked through the amber tanks, turning our bodies and minds to watch this scene upside down, as we can not access it more than through a vitrine, as walls stand in between.

These walls more than signs of a barrier, are perhaps protection, some sort of immunological mechanism, the body prefers to remain as an image, like a figurative x-ray, where we can draft in our minds the organs that mobilise and stimulate this system, as we have bodies, a subliminal relation to this arrangement awakes. We the audience can see through the windows or optical aids the inner metabolism and stagnation of this structure that operates as a body.

Concealed car parts, and fragmented remnant fuel, displaced and emerging in the drips of fat. Perhaps the worker is a mechanic, a driver with car seats to conduct power. Licking conductors of cellulite and copper, a nervous system, possibly numbed by their surrounding adiposity. The worker ambulates from cell to cell, with poise and guts, encountering an image analogical to the outside of this body, it reads 'ARAL', as an impression of that adjacent place where motors get provided with combustible, with underground tunnels, that blow up and supply liquids, sounds like a dream of a facilely body that runs



Shop window



Tanks with waste oil

RAUMPLAN





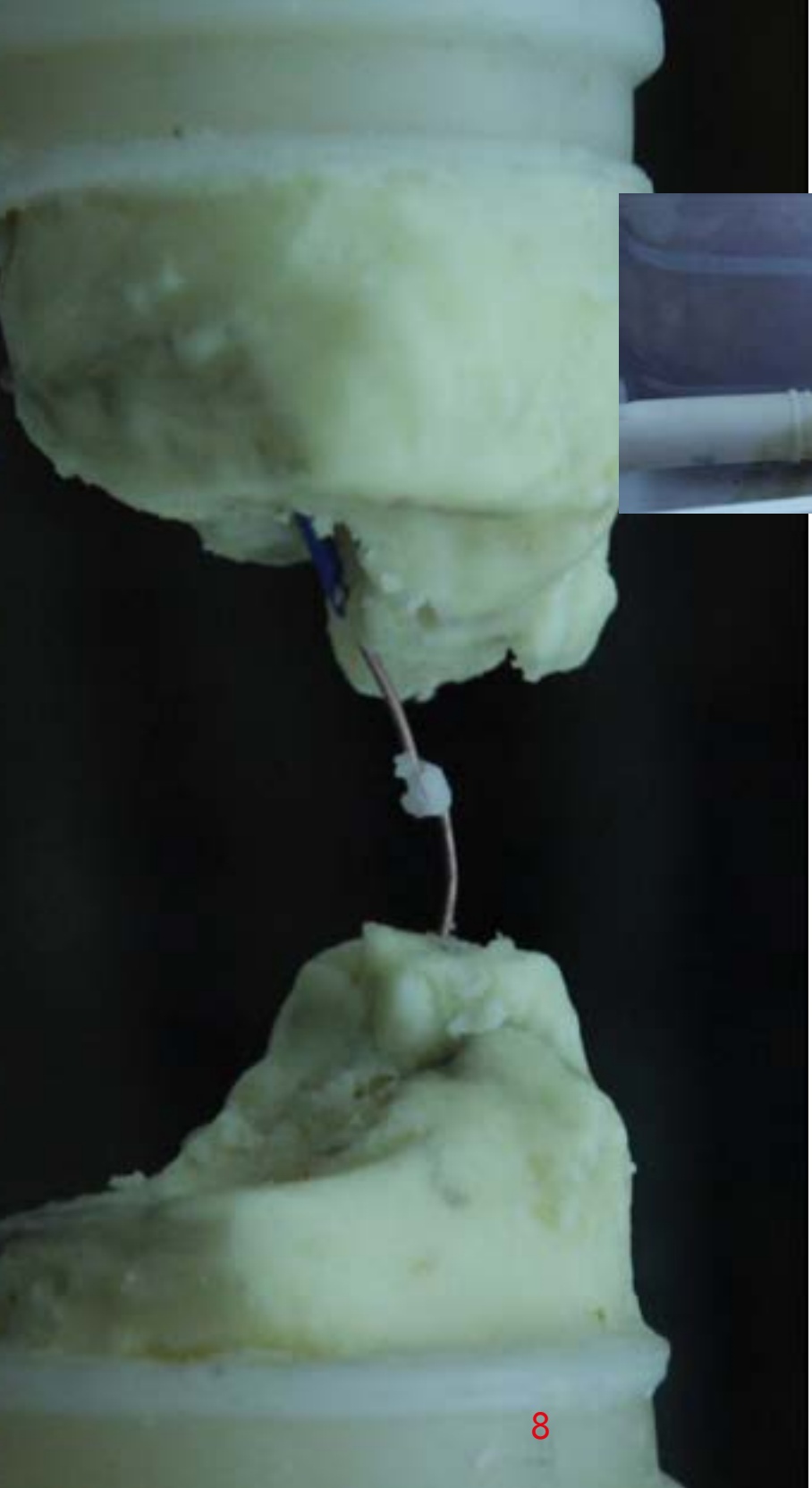
Performance viewed through a convex lens

6



convex lens

7



broken pipes leaking oil

smoothly for this obstructed body, battling to soften its parts; under the table of our left vitrine, limbs, members and tissues, are cooking encased in a metal foil, as a remote conduction of the energy running through the room.

The pipes irrigate the uncongealed lard, to a point where they reach us, slowly that inner world bleeds inside ours, like a torrent of reality, the one of a clogged body, perhaps an unavailable one. Nearly to what feels like suspended time, a clock ticking for reparation to be executed, before an hypothetical overflow by guts.

Paula Pedraza

View from the shop window



P U L P

Installation with performance

2014

Built room (2m x 2m x 1.2m), fisheye lenses, yeast dough, performer, fish oil capsules, gelatine, various materials

Group show „be water my friend“
Westwerk Hamburg

Videolink

<https://vimeo.com/127166903>

The performance took place in a specially constructed room, not accessible to visitors, and could be viewed through a fisheye lens embedded in the wall. During the six-hour performance, the performer was increasingly overwhelmed by the dough oozing from the walls and all objects.

Pulp the flesh that appears in front of a mediative door lens, the installation architectonics invite us to a blurred dream through the optics of a watcher, almost to serve as an eye witness of an ebullient mass that can be cut, wounded, lacerated, punched and penetrated, paradoxically by doing so, it increases in volume, as a revenge and a spectacle of its incommensurability.

Dripping cream yellow from the corners, displaying the obsolescence of the limits of its container. A persona on site transactioning, mediating and gathering the pulp, almost like a silent yearn uselessly craving for a cure, a remedy to the growth, like a minister, as a butcher, a baker, and a caretaker, inserting the capsules as depiction of unrealised potential, inhabiting an alternate vacuum world, and its futility when preventing the growth of the pulp. —The pulp that by itself is latent and potential energy, to fill a room, by doing so, taking the life of it all in the space, to also rot and disclose its inner juices and mighty smells, to metastasise and not looking back at us.

The pulp, an ivory body, balancing in rags and shelves, waiting to be processed by the minister, in moulding containers to be classified and archived in cupboards. The medicine that travel through canals, and canulas attached to the flesh, meta-instruments like the mouth pressing to deliver the capsules, the duct to slide them through, as a preliminary gesture of penetration to unleash their realm of possibility with the dough.

Manure on cups, allegories of ammonia, cavity perspiration, roughly retaliating the inevitable truth: the powerlessness in ones agency to the pulps expansion, she merciless and accelerated, so dilated and ecstatic that exude warm self-immolation, that sparks a caliginous consideration about life and death.

Dichotomy in an inceptious mode, about the image (the icon) and the body (the index). We, the audience of this phenomenon, see thought the glass inquiring for the stranger in the outside, of ourselves and our homes, we are in the inner side of the observing relationship, like when someone rings the bells on the outside —the outside is a relational map of a flourishing pulp, its minister and its instruments of remedy and laceration. What can we imagine more intimate and naked? One becomes a voyeurist of this catalyse, perhaps a believer or a canonist —what can we determine in this carcass of lumps? is this monster of the human kind? Is it real in a different manner? We see it, but how can we know it.

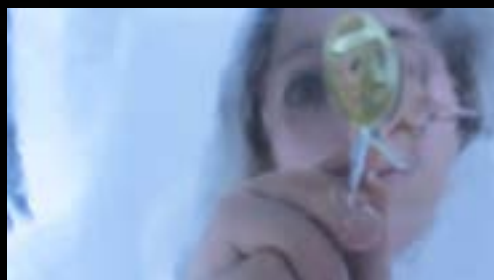
We see this installation performance under the optics of a relational ethic that takes serious the absent other, exploring the agency of creatures that trouble traditional understanding of what is considered to exist. Perhaps the pulp is a generous entity that guide us through contemporary anxieties and fears, the harvest and growth of a monster due to effects of toxicity and illness. The ones from us that remain more affected by it, are we the ones haunted by some of them, by these grammatical of transgression.



Fisheye lens embedded in the wall



View from the fisheye lens





Installation with performance

2016

Aluminum container
Traffic mirror
Built rooms
Tank with water
Pool ladder
Shopping carts
Soda bottles
Shopping carts

Jahresausstellung HFBK 2016

Videolink:

<https://vimeo.com/281875990>

The hermetically sealed, over-head-high sides of the container do not allow a view into the interior. However, a mirror mounted upside down on the ceiling provides insight into the interior of the container, which consists of several nested rooms. In the image reflected in the mirror, two opposing perspectives intertwine. On the one hand, you look as if through the floor, from below at the wheels of a shopping cart, and at the same time from above, from a bird's-eye view, at a supermarket shelf standing in a small room.

In another room, there is a water tank. At first, you only see the bright red tip of a snorkel and then realize that someone is lying in the deep belly of the tank. It is the artist herself.

Charlotte Klink

CONTAINER I

Sophie Schweighart's expansive installation *Penicilline* is a dramatically precise parcours with multiple stations. It deals with separation and the inseparable, with security and exposure, and with how states can quickly turn into their opposites—flipping figures between the closed and the open. Schweighart masterfully stages the ambivalence that always exists between opposing pairs, connecting the inside and the outside on multiple levels, both literally and metaphorically.

In the courtyard stands a car, an old silver Peugeot 206. It is sawed in half—almost exactly between the front and back seats. In the trunk, following the nesting box principle, another space is built, a kind of strange incubator where things are germinating and sprouting. (An old toast is moldy and decaying unpleasantly.) A hose is inserted into the fuel tank. It leads directly to the second part of the work in the foyer of the HFBK, consisting of three large waste oil tanks. It smells like a gas station. Through a peephole, you see someone lying in the deep belly of the tank. It is the artist herself.

Inside and outside reverse, with another inside found within the interior. A safe space can become a prison—and a tank can become a cave.

The images that Schweighart's installation finds for general states and structures are themselves ambivalent: highly symbolically charged—and yet continually grounded in the very concrete bodies that form them.

—Domenikus Müller, Art Journalist and Editor-in-Chief of *Frieze* d/e.



Container
Mirror
Sand
Pump
Nested tanks
Hose system
Ethanol paste
Performer counting sand grains

Videolink:
<https://vimeo.com/281875990>

Container II' was created only a few weeks after 'Container I' and represents a variation of the previous work.

CONTAINER II

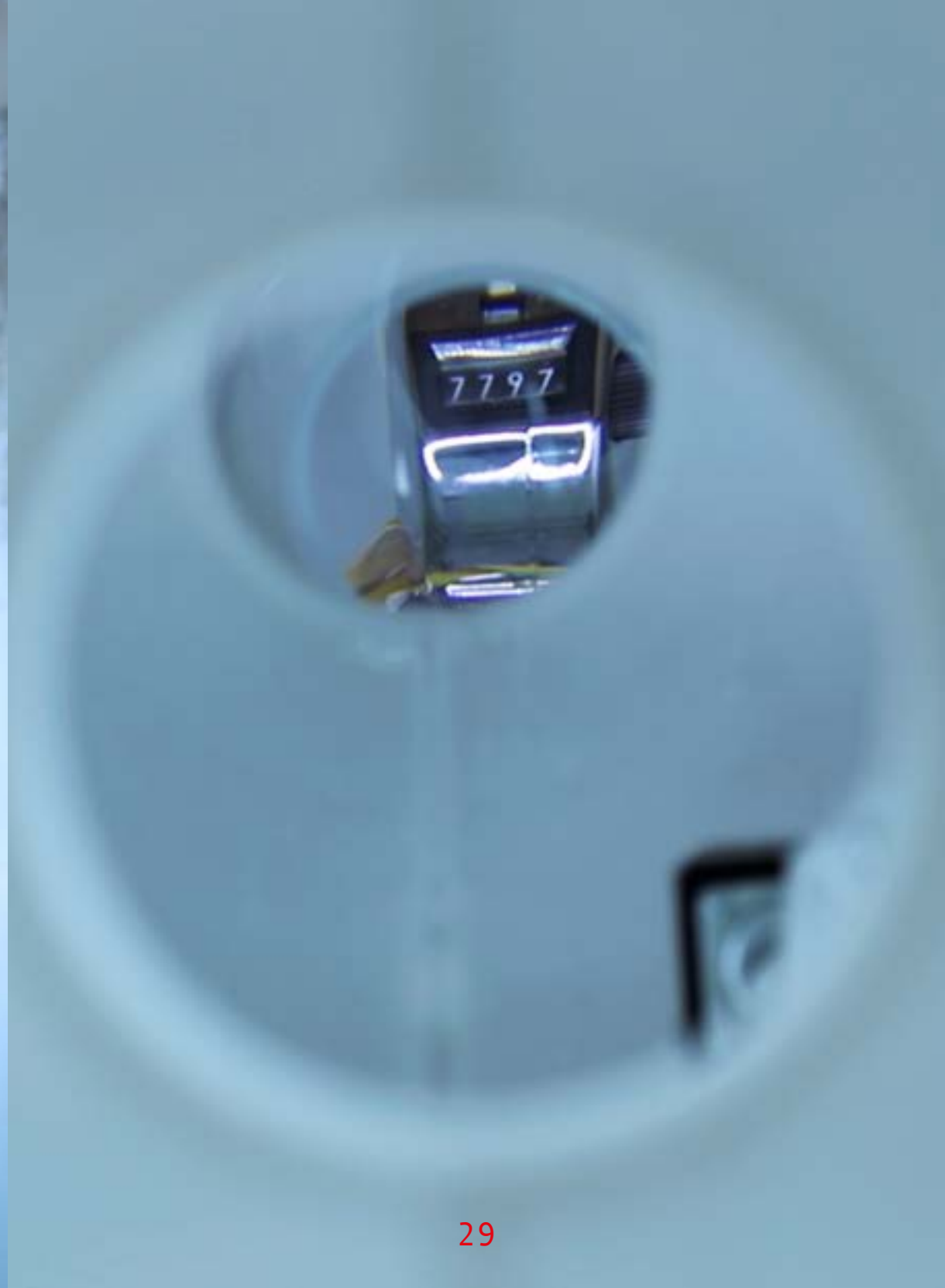
26



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28



29

Photography

2014-2015

19 C- Prints, jeweils 76,6 x 104 cm

Max Ernst Museum, Brühl



FOTOSTUDIO WORKS

During the first two years of studies, a photo series was created that represented a decisive step in the development of the artistic position. The approach was systematic, with the university's photo studio being transformed into a space specifically designed for photography. The goal was not to capture actions but to stage them. The spaces were built specifically for the purpose of being photographed. The camera was always positioned before the rooms were set up. Through the constant viewfinder perspective, stagings were created that were deliberately aligned with the camera's viewpoint.



RAT PARANOIA

Installation

2017

Cheese
Animal hair
Rat trap (inside out)
Disc
Contact lens
Various materials

32

You look through a window and see from the perspective of a piece of cheese through a hole onto a small rat trap. Inside it lies a piece of cheese with a hole. Behind this hole is a hollow space. Small hairs grow from its walls. A bit further back, there is a transparent chair and a table with a CD. And even further back, a window is visible. And there stands someone, looking inside.

33

- Two chirally arranged 'fused' rooms
- Butter with lead
- Butter without lead
- Spoon with aspartame
- Spoon without aspartame
- Mirror-image arranged pipe configurations
- Flip-flops with lead
- Flip-flops without lead
- Inverted contact lenses
- Non-inverted contact lenses

DOUBLE MALFORMATION



Installation with performance

2017

Constructed rooms

St. Petri Kirche zu Lübeck - Oberbeck
Gesellschaft - Kunstverein Lübeck

The installation, consisting of ten adjacent, identical waiting rooms, blocks the entrance to the church, so that visitors do not enter the actual interior of the church upon arrival, but are instead lured into a strange, office-like waiting loop. At the end of the installation, one ends up back in the entrance area without ever having seen the true interior of the church.

Inside the installation, there is another enclosed interior space, where performers observe the visitors through peepholes embedded in the walls.

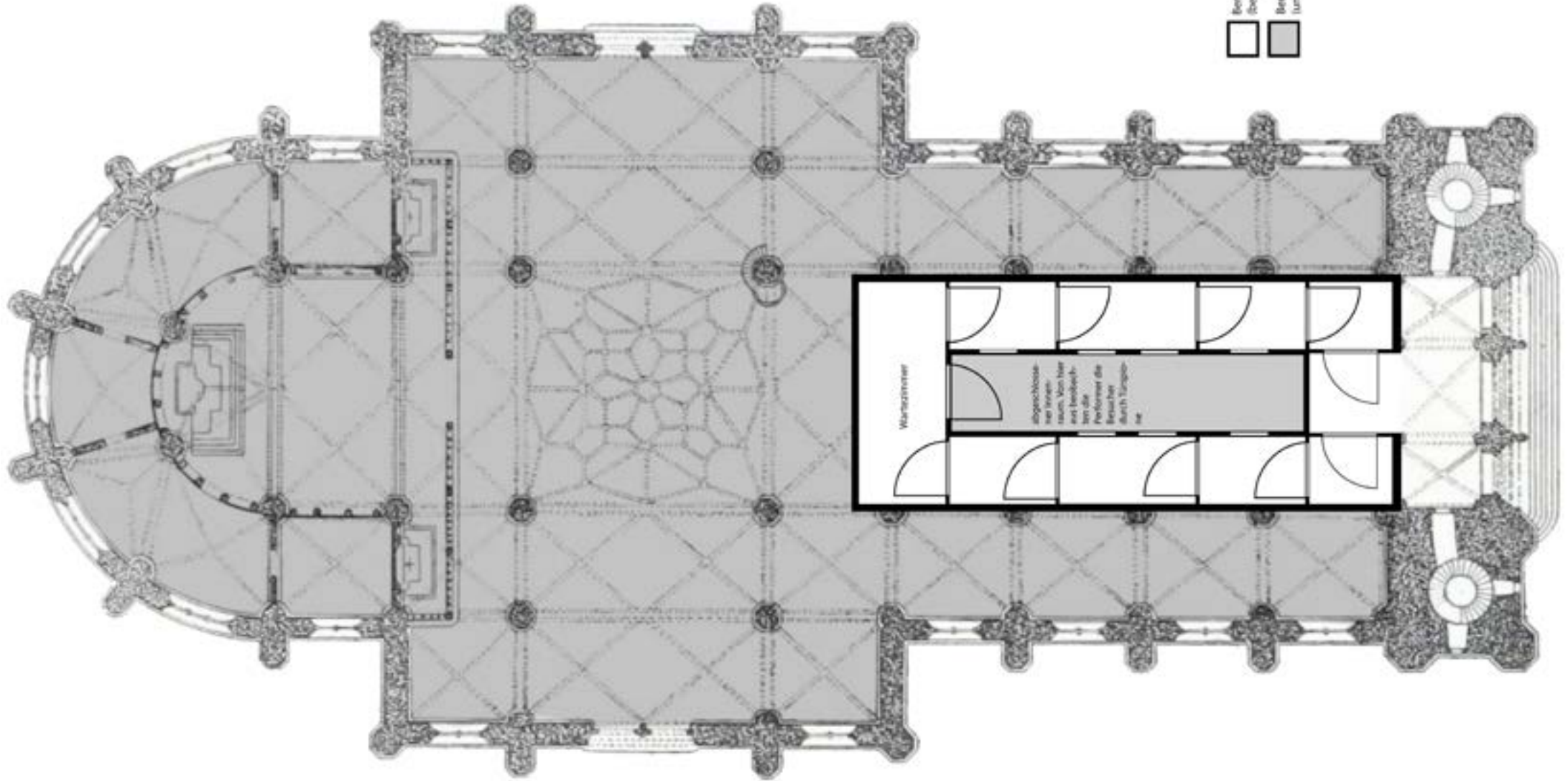
BRIGHT ROOM

36

37



RAUMLAN





This was a room, or rather a closed system of rooms within a room. The installation was entered through the entrance of the Petri Church. It consisted of ten almost identical, small, narrow, confined rooms. They were built in a circular arrangement, creating a kind of looped path. In the center was an inaccessible room. The sterile white rooms were furnished with plastic folding chairs and potted plants and were connected by white doors with signs like 'Please wait' or 'Consultation room.' Each of the rooms had a window facing the central room. Above the frosted, opaque windows, inconspicuous peepholes were installed, which were used from the central space, from the inside out. The rooms were lit only by an indeterminate light source behind the windows, through which, at certain times, the shadowy figures of performers could be seen. These performers moved within the sealed-off space and looked through the peepholes to observe the outer rooms.

In the installation *The Bright Room*, the visitor seemed to enter a system that guided their own movements: walking, waiting, curiosity, moving forward. At the same time, the visitor could feel an unsettling sense of being watched at certain intervals. They knew they could be seen through the peepholes, but not by whom, as only shadowy figures could be discerned through the opaque glass into the inner space. Consequently, the visitor moved from room to room, only to find themselves back at the entrance of the church after completing a circular path—a Kafkaesque situation.

In addition, most churchgoers, who did not expect an exhibition in the sacred space, anticipated eventually entering the church's main hall after passing through the installation. Their expectations were not met, and their disappointment was sometimes expressed to the staff with considerable intensity. The *Bright Room* created a strange spatial-image relationship for some visitors. The abrupt spatial experience often led to confusion. The usual expectations of a sacred place were not fulfilled, prompting a reevaluation of the perspective one adopts as a viewer—changed situations require new viewpoints.

—Oliver Zybok, former director of the Overbeck Society in Lübeck, Deputy Director of the Kunstmuseum Bonn.





From one consultation room promise to the next waiting room, the visitor eventually returns to the entrance area. The center of the spatial installation, a single room in the middle, remains inaccessible, yet is always present in the perception of the viewers: Each room is equipped with a peephole embedded in the wall, through which the happenings in all the rooms can be observed. This creates a kind of panopticon, a seeing-machine that reverses the conditions of human perception and transforms them into a spatial arrangement.

Is there an observer in this central room, or does the presence of the peepholes rather indicate the structure of the gaze itself?

It's not about the person who is observing, but about the external gaze that structures the scene—this setting of eternally repeating waiting rooms. The promised consultation room for speaking remains unfulfilled. Instead of speaking, the visitor is continually forced to wait. The viewers thus experience a double dependency within the installation: On the one hand, their gaze is not what structures the scene, but rather an external gaze from an inaccessible outside, which, in turn, appears in the spatial installation as an inaccessible inside.

The gaze is thus simultaneously experienced as both inside and outside, as belonging to the observing subject and as not their own, as intimate and external—'extimate' in the words of psychoanalyst Jacques Lacan.

The subject's perception is revealed as conditioned by the possibility of being perceived. On the other hand, the eternal waiting, the inability to speak, becomes a source of frustration for the subject.

When will I finally be allowed to speak, when will I finally no longer have to wait? The installation makes it clear that the consultation room does not exist; it must be created. Only through the act of speaking, through the self-empowerment of the subject despite its dependence on the gaze of the Other, can this be achieved.

Charlotte Klink, Kunsthistorikern

Installation with performance 2019

Constructed room
Various materials

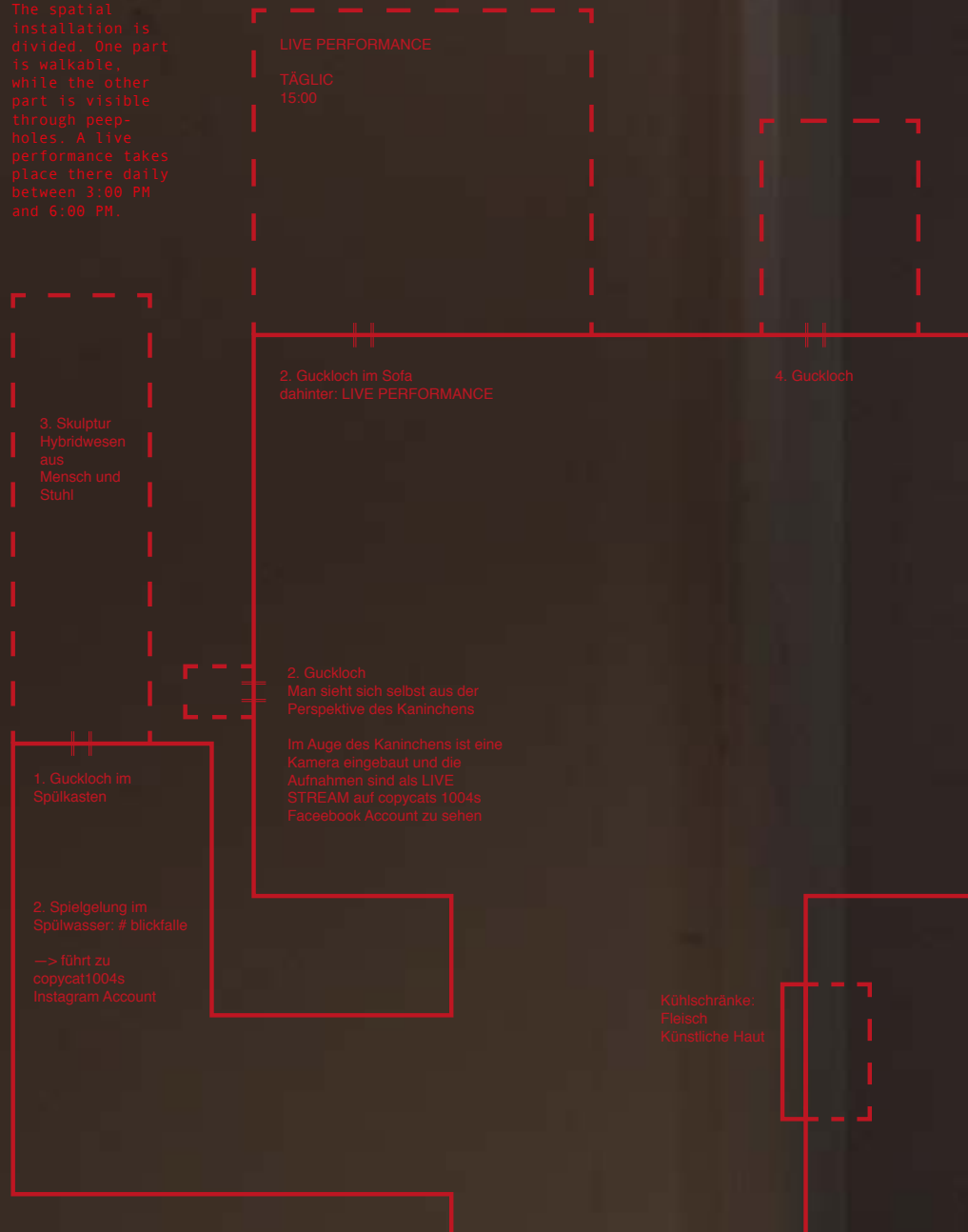
The spatial installation CURSED displays excerpts from the film CIRCLE GAME, in which the so-called "Finger Hole Game" plays a central role. This children's game involves forming a hole with one's hand that others are not supposed to look into. The title of the work links this visual trap with another forbidden sight: that of "poor" or "cursed images," which circulate on social networks. Cursed images are disturbing or mysterious pictures that spread via copy/paste and sometimes turn into memes. Both visual traps are short-circuited in this installation, and right at the entrance, visitors are warned about them via a video message.

CURSED



FLOOR PLAN

The spatial installation is divided. One part is walkable, while the other part is visible through peep-holes. A live performance takes place there daily between 3:00 PM and 6:00 PM.



You see a man sitting at a desk, forming a hole with his hand, through which he then looks. His statement, "If you look through this you'll go blind," refers to the hole. On the screen in front of him, an ear with a candle in it is visible.

Refrigerator:
Meat,
Artificial skin

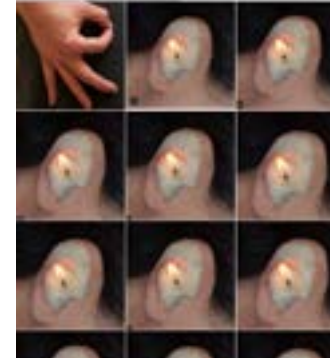


Upon entering the installation, you find yourself in a white-tiled room with a low ceiling. To the right of the entrance door is a small refrigerator, and on the other side, you see a dark corridor leading to another room.

Reflection in dishwater:
#visualtrap

-> leads to copy-
cat1004's Instagram
account

--> online rabbithole



In a toilet, a strange, homemade rat trap has been installed, where a small platform with a dab of peanut butter hovers above the bowl. The mechanism tips, causing the victim to drown. This odd device functions both as a narcissistic visual trap for visitors and yet still retains its original purpose. The dab of peanut butter, meant to lure the rat onto the tipping platform, is less interesting to the visitors than the reflection in the toilet water. This reflection is created by a glowing smartphone attached to the underside of the platform. In the screen's reflection, a hashtag scribbled in red marker can be seen, leading to an Instagram account. The profile picture shows a rabbit. On this account, the same image has been posted repeatedly: an ear with a candle in it and a hand forming a hole.



The small installation in the toilet merges two different types of holes and two different types of traps into one. Drawing an analogy between house and body, the sewage pipes resemble intestines. Everything that falls into the toilet and is flushed down is swallowed by the building and disappears into its innards. The toilet, which is essentially a hole, marks the boundary between inside and outside. The human gaze does not drown in the flush water, it is not flushed away and does not end up in any sewage system. Instead, it gets lost in the reflection that covers the real hole and falls into a digital "rabbit hole."



The gaze through the exhibition space is guided by a similar principle. It jumps from image to image, from reflection to reflection on the numerous screens and mirrors. This strategy culminates in the main room of the installation, where countless small holes in the walls and objects are equipped with lenses that reveal views of both filmic and non-filmic spaces. You see brightly lit stages, human figures whose existence you can't quite be sure of, and hands holding smartphones, on which more smartphones can be seen. Since the diameter of the lenses is less than a centimeter, by the third of the many nested image layers, it becomes nearly impossible to distinguish with the naked eye.



A white leather couch fills the entire main room. In this couch, there are several holes, some of which resemble mouth cavities. Looking through the largest hole, you see a small, brightly lit room with a bed and a television. On the bed sits a small masked woman. On the television, the same scene is displayed again—a woman on the bed, a television, and on the television, a woman on the bed, and a television... an infinite regress of images mirroring themselves is suggested, even though only the first three layers of images are visible through the peephole.



The woman moves her leg in a strangely monotonous up-and-down motion, mimicking the movements of the woman she sees on the screen in front of her. This woman, in turn, mimics the movements of the person on the screen in front of her, who is also imitating someone else. The scene observed through the peephole is an exact copy of the scene displayed on the screen within that setting, in which another screen reveals yet another scene—another copy of a copy, and so on. One can only assume that behind these numerous replications there is an original, that there is an original dance, an original room located at the end of those nested layers of images, but it remains unseen.

As a visitor, you don't know whether the scene you are witnessing is a live performance or a video recording, or whether you are looking at a screen or a real set. The difference becomes indiscernible in these endless visual traps that the work sets for the viewers. It doesn't matter which nth derivation of an image you encounter in the installation, because ultimately, they are all images, just as the viewers' perceptions are images that nonetheless generate realities. Thus, the work is less about a discrepancy between reality and image, and more about the dissolution of that distinction and the reality-shaping effects of seeing itself.





You see yourself from the perspective of the rabbit.



A camera is built into the rabbit's eye, and the footage is streamed live online.

The positioning of the peephole forces the viewer into a very specific role: that of a voyeur. In order to see the woman on the bed, one must lean over the couch and squint with one eye. The design of the very small room causes all visitors to move through the installation in the same manner and, in the end, adopt an almost identical posture. While being pushed into the role of voyeur, one doesn't suspect that they themselves may have entered the view of another absent voyeur, that the room offering a glimpse of the supposed stage is actually the real stage, and that they are the subject of a choreographed performance.

At the top right of the wall, above the chair, there is a cat flap. Behind it sits a stuffed rabbit. A hidden camera is installed behind one of its glass eyes.

When you look through the peephole to the left of the sofa, you see the room from the rabbit's perspective. You look through a cat flap into the set you are currently standing in and recognize yourself in the person peeking through a peephole in the opposite wall. In that moment, you realize that, just like the performer in the adjacent room, you have subjected your body to an image, and that while you are looking through holes at the bodies of others, which exist only as images to you, you have long since become an image yourself in the rabbit's eye.

If the peephole is the rabbit's eye, then the room you are standing in is a space inside the rabbit's head, created by its gaze into this room. By looking through the forbidden peephole, you have intruded into this inner space with your gaze. You have placed yourself behind its eye and now see the same thing as the rabbit. By looking from the outside into an inside—and as outside and inside prove to be identical—you now see yourself from the outside as a voyeuristic intruder.



circle game

In the unfinished film *Circle Game*, the protagonists have fallen into a trap with their gaze. They looked at a forbidden image, and as a result, they became captivated by it and even entered the world of the image. The image became their reality, and the world of their imagination split off from the world of their bodies.

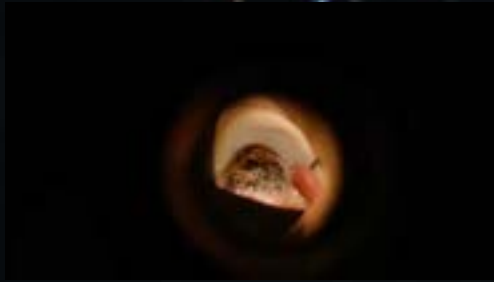
Thus, they became blind to the real world of their bodies and lost themselves in a strange, imaginary building. This building is a hotel that has been built upside down into the earth. They search for an exit and learn that they must "play their way free." So, they repeatedly play the *Circle Game* in the hope of finding a way back, without knowing that it is a game one can only lose. After each round, they move to a higher floor. But since the hotel is built upside down, this means they are moving further into the earth's interior, distancing themselves more and more from the exit with each round. The intensity of the light increases from floor to floor, but the players' eyes adjust to the ever-brighter light. Thus, they become blind to the daylight of their original world.

The protagonist Ashley is a key figure in this game because the image that the players have become obsessed with shows Ashley's face. She is sitting on a bed in a hotel room, and in front of her is the exit. The players have become addicted to the image because they lost it forever shortly after seeing it. Since they are inside the image, it is impossible for them to recognize it as an image.

Ashley herself is sitting in a locked hotel room. In this room is the only exit. You enter this room with your gaze by seeing an image of the room. Like everyone else, Ashley suffers from the loss of her image. Her mind, too, has split from her body. The lost image was stored on an SD card that was fused with Ashley's body. One night, when Ashley surgically removed a slug from her leg, she also removed the SD card from her body, which was inside the slug. A lab technician subsequently dissected the slug, and the SD card was accidentally flushed down the drain. The SD card is irretrievably lost. Now, Ashley sits on the bed, blind to her surroundings. In front of her is a door, slightly ajar—the exit. But it is impossible for her to see it because she is searching for the exit in the imaginary corridors of the hotel, having become blind to the physical reality of her surroundings.



If you look through this, you'll go blind



Video

2018

Video link:

<https://vimeo.com/277896229>

A clown captures a girl and transforms her into a car.

CLOWNS





Multimedia installation

2018

Two sinks in different locations

Two clumps

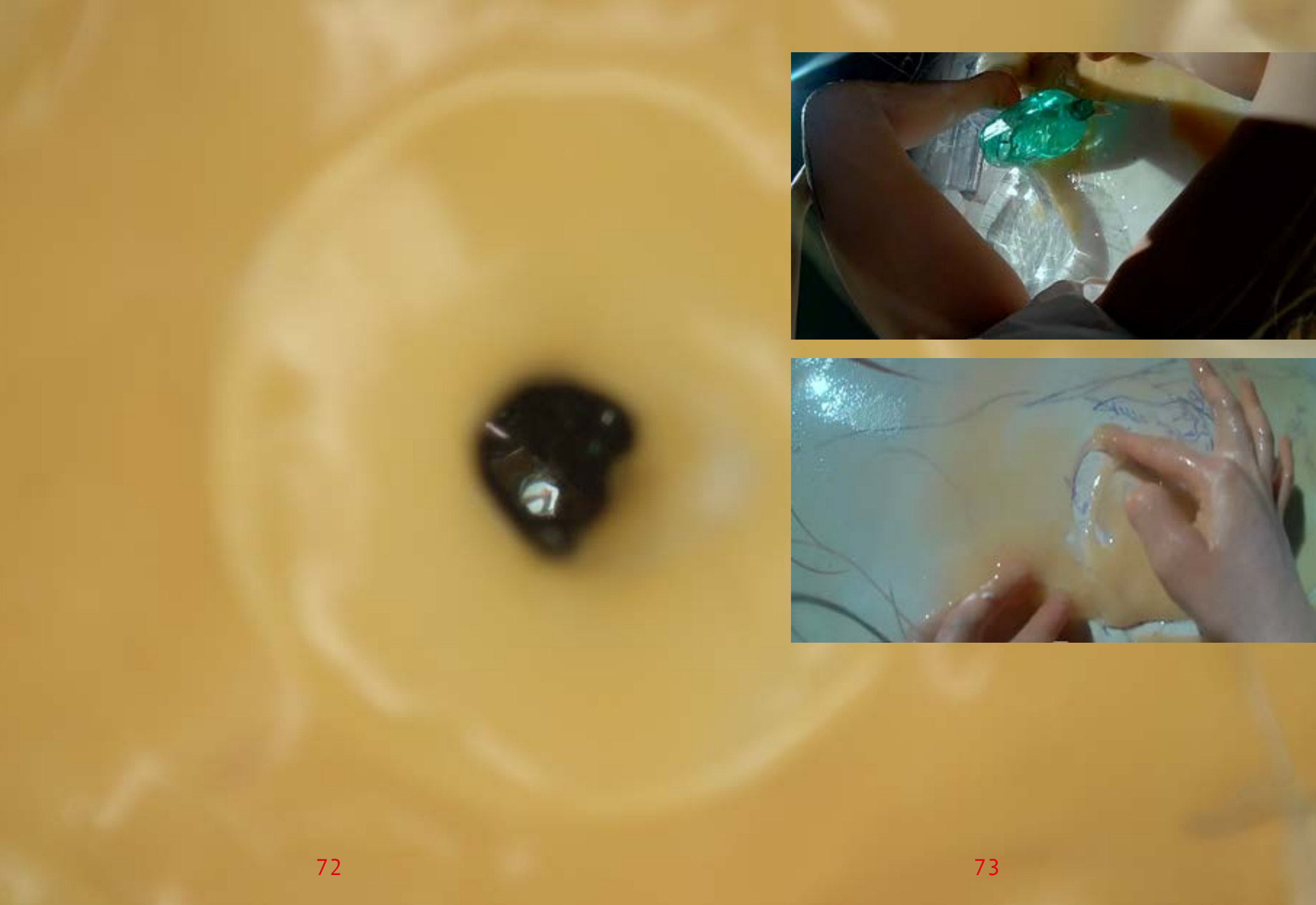
Connected by a piping system

Peepholes with built-in lenses (5mm diameter)

Behind them, smartphones are streaming live video, showing a wired woman trying to draw a door into the room with her gaze, through which she can enter another world.

The clump in the sink exists in two versions, each in two different locations. They are connected by a piping system. The sculptures have tiny peepholes with built-in lenses, each with a diameter of 5 mm. Looking through these peepholes reveals a video showing a live performance.

SCANNER BABY



Side specific project/Sculpture
Roadway Inn - San Francisco

2019

Cheese

Wax

Materials found on the street

Dental floss

Broken light bulb

Advil

Condom

Small tubes coming out of the walls

Hanging candle

Disinfectant container

Small light bulb

Small inflated balloon

Root

Lamp with a small inflated balloon in-
stead of a light bulb

Balloon inflated by a man with a glass
pipe who stood outside the motel



FAKE LIGHT





Installation

2021

Four surveillance cameras

Thorn Apple Project I

Four fisheye lenses

side specific project - Berlin

Four contact lenses with a blind spot in the center (a tiny printed image of a blind eye, sourced from a cigarette pack)



In every room of the house, there is a surveillance camera mounted on the ceiling. There are no blind spots. Nothing escapes its view.

The lenses of these cameras have been replaced with fisheye lenses. They are equipped with contact lenses that have a blind spot in the center. Their function is to protect the house from the observing gaze of the fish.

Background story: The fish sleeps in bed. It dreams. Its gaze wanders through the entire house. In its dream, it wants to see everything. Yet a blind spot in its field of vision hinders it.

C.7.35.21

TABU: SLEEPING IN
OTHER WORLD







Installation

2021

nails projectroom, Düsseldorf

Diverse Materialien und Fundstücke

In preparation for the exhibition, the gallery space was meticulously replicated in a studio. Next, a party was held in the replica of the gallery space. At the point when the party inevitably came to an end, the room was "frozen." Nothing was altered further. In the days following the party, the artists painstakingly transferred all the objects from the party room into the previously untouched gallery space. They proceeded with meticulous care, treating the party room as a crime scene.

TRANSPLANTATION

Video/Installation

2022

Thorn Apple Project II

The work FOR NO REASON was a site-specific piece created as part of the location-based exhibition series Apple Thorne Project. The exhibition took place in a billiard hall in Berlin. The artist staged a “bitchfight” in the entrance area and recorded the footage with the billiard hall’s surveillance cameras.



FOR NO REASON



The work FOR NO REASON was developed as part of the site-specific exhibition series Apple Thorne Project. The exhibition took place in a billiard hall in Berlin Mitte. From the entrance area, a staircase leads to the upper rooms, where monitors are installed on the walls in two different rooms, displaying real-time footage from the surveillance camera at the entrance. This setup allows the bartenders to see who enters the billiard hall before they arrive in the upper rooms.

Through manipulation of the surveillance system, staged false footage was mixed with the real recordings. This footage depicted a fight that had been staged in the entrance hall a few days prior for the purpose of the exhibition. On the day of the exhibition, this created the impression that the scene visible on the monitor upstairs was happening in real-time on the ground floor. Despite their belief in the authenticity of the scene, most visitors did not attempt to intervene. Those who went downstairs to check what was happening there felt as though the scene had just occurred and that the participants had just left.

The intention was to create a performance whose impact depended not only on the actual presence but, more importantly, on the spread of a rumor. By incorporating the staged fight into the surveillance footage, a surreal atmosphere was created where reality and fiction merged.

This simulated fight was intended to demonstrate the very tension between hyperreality and reality that is central to our understanding of the absurdity of media-staged politics. Like a breach of the fourth wall, the order of the image intrudes into the order of the real, and this tension is disrupted. Breaks of hyperreal simulation into the real are perceptibly experienced by a society that would otherwise maintain the cognitive distinction between 'image' and 'reality.'







Technical Specification:

ESCAPISMUS GUM IN MOTHERBOARD

Title: cut my ear off and emailed it to you

Material: Glass display case, blood.

2024

Erratum Gallery

CUT MY EAR
OF AND
EMAILED IT
TO YOU

DAINTY
LIVE ACTION ROLE PLAY
A collaborative project by Paula Pedraza, Pan Ren, Jessica Tille, and Sophie
Schweighart
LARP and Spatial Installation, 2023, Sprink, Düsseldorf

DAINTY



98

99

DAINTY is an experimental and interactive live-action role-playing game (LARP) developed by Paula Pedraza, Sophie Schweighart, Ren Pan, and Jessica Tille. This unique game explores the multifaceted concept of cuteness, delving beyond its innocent and charming facade to reveal its darker, more manipulative aspects. As a post-Lorenzian statement, DAINTY critically examines the commercialization of cuteness and addresses the gender biases and infantilization often associated with stereotypically feminine behavior. The game positions cuteness as a powerful force—akin to magic or witchcraft—that characters can use to achieve their missions and goals.

On the day of the DAINTY performance, participants engage in three different acts, each led by Ren Pan, Jessica Tille, or Pamela C. Rucker. Participants can choose from three roles: actively participating as a character in the game, remotely participating via video call as a virtual role-player, or passively observing from behind a curtain, where they experience the game voyeuristically.

The goal of DAINTY is to subvert the concept of cuteness by exploiting its manipulative qualities to drive characters toward their objectives. This dynamic is perceived as a form of magical or witch-like power and invites both participants and spectators to question societal norms surrounding gender and power structures. Unlike traditional theater, which relies on scripts and dialogues, DAINTY focuses on the development of identities over time and merges art with psychological exploration, allowing participants to experience alterna-

tive realities and narratives.

A broader discussion around DAINTY connects the game with the ongoing debate about LARP and cosplay. While both forms provide space for speculation about identity politics and social structures, DAINTY addresses the differences between Western LARP and Eastern cosplay, particularly the cultural assimilation in countries like Japan. In these regions, cosplay offers not only a countercultural space but also an open platform for identity exploration through manga and anime narratives. These roles manifest on various platforms such as Instagram, TikTokLARPs, or even conservative avatars on 4chan, embodying contradictory views on topics such as militarism, religion, gender, sexuality, and technology.

As the internet accelerates the cyclical revival of past ideologies, many formerly progressive communities now adopt adapted reactionary personas, shaping a post-moral dystopian LARP in response to the political distortions of neoliberalism. DAINTY navigates this space, blending art, social critique, and performance in a landscape where identity and power are constantly redefined.



What is LARP?

LARP
/larp/
Noun

A type of role-playing game in which participants physically act out scenarios, typically using costumes and props.



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WINTERRUNDGANG KUNSTAKADEMIE DÜSSELDORF 2023

Installation, constructed space within a space, bathroom mock-up, glass bricks, a sealed-off room behind, pipes, hoses, extracted fat 2023

Kunstakademie Düsseldorf

GANZ KÖRPER BONG





An additional room was constructed within an existing space. Inside this new room, smaller compartments were later created, forming a kind of encapsulation. Only the front room is accessible, separated from the others by a wall made of glass bricks. The walls of this newly built structure are penetrated by a hermetically sealed piping system. A thick fluid flows through these pipes, consisting of human fat obtained from the remnants of a cosmetic clinic in Düsseldorf.



The extracted fat was pumped through pipes in the walls, connecting the interior and exterior of the house. It powered a machine that lit up a small light bulb embedded in the wall. No one saw the glowing light bulb in the wall cavity, except for a camera hidden in the wall that transmitted the image to a screen in a sealed apartment elsewhere in Düsseldorf. The only living creature in this room was a fish in an aquarium next to the television. When the fat supply was exhausted, the light bulb went out, and the video turned black. No one saw the light bulb except the camera, and no one saw its image except the fish, as the memory card was lost. As a visitor, one could only see the external construction, the human fat, the machine, hoses, and pipes—but not the interior of the encapsulated structure or the cavity that served as the setting for the video.

The fascination with liminal aesthetics can be explained by the increasing dissolution of boundaries between the digital and the analog world.


This development raises fears that media could appropriate and reshape identity. A liminal space is described as a place where internal and external processes merge, disrupting the subject-object relationship and blurring the separation between self and the outside world. Lacan refers to this mechanism as “foreclosure,” while Kristeva describes it as “abjection”—a reaction to the dissolution of boundaries between self and object or self and other. In Deleuze’s digital control society, all boundaries dissolve, placing the individual in a state of abjection, and many liminal spaces emerge online as a consequence.

WINTERRUNDGANG 2024 KUNSTAKADEMIE DÜSSELDORF

I wouldn't smile into a camera, you never know who's on the other side
An iPhone lying on the ground with visible signs of use, turned on without a
passcode

2024

Kunstakademie Düsseldorf



I would
never smile
into a camera
you never know
who is on the
other side.

The project involved placing several mobile phones in different locations as if they belonged to different people. The intention was to create a situation that would not immediately be recognized as a work of art. One of the phones was turned on and connected to a charger, without passcode protection or privacy settings. It was placed in a spot where it could easily be overlooked and blended in as an ordinary, inconspicuous object within its surroundings. The idea was to allow the observer to consciously decide whether or not to interact with the phone. It was never about forcing interaction but rather about a subtle provocation, with the level of engagement left entirely up to the viewer.

Upon closer inspection, the phone appeared empty except for a single photo folder containing only one album. This album was filled with numerous videos recorded over a period of two months. The videos followed a consistent pattern: they showed a person visiting various addresses, being let into apartments, and filming the interiors with the phone. The focus of the recordings was primarily on the interior spaces, with occasional appearances of people, but always with an emphasis on the environment.

The repeated and regular recordings over a long period evoked the raw, voyeuristic violence and bodycam videos of the early 2000s. They created a constant expectation that something would happen, yet nothing ever did.

It was clear that the phone belonged to someone, as it was linked to a spe-

cific iCloud account—Lara Noah. The construction of this character was intended to heighten the uncertainty about whether the iPhone was a random find or a deliberate artistic intervention. Only after intruding on this person's privacy does one realize that they themselves had violated the privacy of others in a disturbing manner, which unconsciously reflected their own actions.

The videos were both part of the artwork and a personal project that evolved into a form of documentation over time. The secret filming had begun years earlier, and arranging meetings through classifieds became a daily ritual during the lockdown. Over time, the collection grew, was eventually organized, and formed the basis of the exhibition. The phones acquired through "eBay Kleinanzeigen" were filled with videos from different periods, carefully organized by date. These devices had been modified and even hacked to record their surroundings unobtrusively and capture the gallery space without the attendees noticing.

The exhibition concluded with the sale of the work. The buyer, fully informed about the nature of the project, retained access to the videos via the cloud. The essence of the work lay not in the physical phones but in the access they provided to this ongoing visual narrative. The buyer's connection to the work was both voyeuristic

and participatory, as they continued to have access to the evolving video series. This parasocial relationship between the observer and the person behind the camera was consciously cultivated, with the artist even hiring an actress to portray herself in a staged encounter with the buyer. Like the videos, this interaction was also recorded, adding another layer to the complex web of reality, identity, and fiction that defined the project.

The artist plans to further expand this narrative, possibly by introducing more doppelgängers and leaving phones in public places to encourage additional interactions and observations. This work blurs the boundaries between art and life, between the personal and the public, and invites continued engagement with its unfolding story.

The essence of this work lies not in the exhibited objects but in a kind of social-psychological experiment disguised as a game. It is based on the fear of losing one's privacy and aims to intensify this fear to observe future behavior. The project simulates the growing fear of privacy loss in our digitally connected world and provides insight into how people behave in an atmosphere of increased uncertainty and surveillance, offering implications for future technological developments and social-psychological studies.



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The encounter with Sophie Schweighart's "I would never smile into a camera, you never know who's on the other side" prompts me to share my thoughts. Information about the work is sparse; the title, medium, and technique seem aimed at obscuring its true meaning. It eludes direct description and leaves a sense of discomfort.

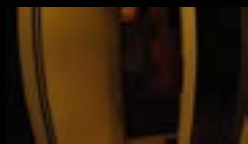
Art and capital seem to engage in a game where capital always emerges victorious, devouring art and obscuring its true value. The artist herself remains in the shadow of her work, and without a direct connection to her product, her presence appears insignificant—her silence has become part of the artwork, which operates through the void it leaves behind.

Beneath the visible surface, Schweighart's art operates unnoticed by conventional evaluation standards. The force at play here is so subtle that it influences individuals without leaving obvious traces of violence. It acts as a hidden transmitter of ideas, evading direct recognition while still exerting profound effects that extend beyond the purely aesthetic and raise questions about technology and human existence.

Her work is more than mere self-representation; it serves as a mirror to complex social and cultural processes, touching upon the unrepresentable and abstract, and challenging us to reflect on our role as individuals within the broader societal fabric. It leaves no visible traces but operates through the voids it creates—an invitation to contemplate the end and beginning of meaning.



Doppelgängerfigur Lara Noah



The iPhone as a product is considered a minimalist aesthetic when it exists independent of social norms. At first glance, it appears trivial, but it communicates in subtle ways. It does not occupy conventional spaces; rather, it transforms them by relying on abstract concepts instead of using obvious or indescribable elements to challenge our perception of reality. It exerts a form of violence so fine that it remains invisible; what we perceive is merely the facade of actual events—something distant yet disturbingly real. What is seen should neither exist nor be observed. The true location of what is seen acknowledges your perception, placing you in a space where you should not be. This is clearly not a last desperate attempt in the field of economic ecology. The concept has been revised to resist an inorganic life force that cannot be considered a traditional subject. This transmission occurs in an intermediary layer between aesthetics and technology, where it exists as an artificial, numerically defined reality. The dominant power acknowledges that it permeates iconic living spaces but uses abstract concepts rather than absolute or indescribable elements to influence representation and perception. This power does not exhaust the individual through overt collective violence but through an unobtrusive presence—a form of violence so subtle that it leaves no visible traces. Engaging with this phenomenon leads to the most hidden aspects of our experience—a study of death through eschatological analytical methods. The artwork reveals artificial mnemonic aids. Electric currents allow us to view deeper, alien memories. What we see is only the surface of actual events, distant yet real. Impersonal nightmares surround the dead center before one becomes anchored within it. What we see is merely the outer shell of actual processes—distant but disturbingly real.

What is seen should not actually be visible. It should not be seen. The truly visible will recognize that you

have seen the invisible. In this sense, you become part of what was there when you should not have been. Obviously, the usual relationship between object and viewer is disrupted, as there has been a kind of revelation of the hidden. The window for interventions has opened, allowing interactions anytime and anywhere. It concerns observations that occur without the observer being noticed—a kind of invisible but palpable absence.

Donatella Demuth, Curator, Experimental Researcher.



WINTERRUNDGANG KUNSTAKADEMIE DÜSSELDORF
login
Performance, Video,
2021
Kunstakademie Düsseldorf

LOGIN

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During the exhibition, a person lies motionless and unconscious on the floor of an exhibition space due to sleeping pills. The person is wearing a blue sweater, black pants, and dirty white sneakers. A hole in the sweater reveals their skin and a tattooed QR code, which is the only immediately recognizable sign of their humanity. This code is active and opens a website with labyrinthine virtual spaces.

The digital "memory spaces" represent the same physical space at different times. In each of these virtual spaces, one can find a new QR code that leads to a different website with another memory space. These memory spaces are paradoxically arranged and nested, challenging the viewer to penetrate the accessibility and metaphorical boundaries of these rhizomatic spatial configurations.

SOPHIE SCHWEIGHART
CV

Name: Sophie Isabelle Schweighart
Geburtsdatum: 24.12.1991 Geburtsort: München
Wohnort: Düsseldorf
Arbeitet in: Düsseldorf
Mobil: 017641441649 und 015787772276
E-Mail: sophie-schweighart@t-online.de
Instagram: sophieschweighart
Website: sophieschweighart.com

Education:

1998-2002: Grundschule, München
2002-2012: Gymnasium, München

Seit WS 2012: Studium der Freien Kunst, Hochschule für Bildende Künste (HFBK), Hamburg, Klasse Pia Stadtbäumer
2017/2018: Studium an der San Francisco Art Institute (SFAI), San Francisco
2019: Abschluss: Bachelor of Fine Arts, Hochschule für Bildende Künste, Hamburg
Seit 2020: Weiterführendes Studium, Kunstakademie Düsseldorf, Klasse Gregor Schneider

Shows:

2013: „TRASH - HSART“, Frappant, Hamburg
2014: „Kunsthoch 46“, Raumlabor Braunschweig
2014: „Be Water My Friend“, Westwerk Hamburg
2014: „Spiritus“, GAGA MIKI SHOW Goldener Pudel, Hamburg (Solo)
2015: „Max Ernst Stipendium - Sophie Schweighart“, Max Ernst Museum des LVR, Brühl (Solo)
2015: „Sophie Schweighart, Folgen- des“, Hamburg (Solo)
2015: „feeding the world- feeding the mind“, EXPO Milano
2015: „HFBK Hugs“, Art School Alliance, Hamburg (Solo)
2016: „HFBK Jahresausstellung“, HFBK Hamburg
2016: „Freiheit, Gleichheit, Brüderlichkeit“, Tom of Finland, Elektrohaus Hamburg
2016: „Gestundet“, Büro für Brauchbarkeit, Köln (Solo)
2016: „Sophie Schweighart- Lennart Münchenhagen“, pane e tulipani, Galerie Oehl- Frueh, Hamburg (Duo)
2016: „HISCOX Kunstpreis Nominees“, HFBK Hamburg,
2017: „Sophie Schweighart, das helle Zimmer“, Overbeck- Gesellschaft, Kunstverein Lübeck, St Petri - Kirche (Solo)
2017: „Jahresgaben“, Overbeck. Gesellschaft, Kunstverein Lübeck 2017: „Crushtime“, Galerie Speckstraße, Hamburg
2017: „Sophie Schweighart, MOM Artspace“, Hamburg (Solo)
2017: „Diego Riviera Gallery“, San Francisco, CA

2017: „LKB/G“, Hamburg
2017: „Wim Wenders und Michael Diers präsentieren: 1 Night in Paname“, Shadow Wall, Hamburg
2018: „CO/LAB III Los Angeles- Berlin Cooperation“, Torrance Art Museum, Torrance CA
2018: „Ciao ! Strizzi“, Köln
2019: „Simultanprojekte“, Simultanhalle Köln (Solo)
2019: „Berlin Masters, Ausstellung der Nominierten“
2020: „there is a call coming from inside the house“, EGO, Düsseldorf (Solo)
2021: „vibritionalnetwork“, Künstlerhaus Faktor, Hamburg
2021: „home visits“, Klasse Schneider Düsseldorf
2021: „apple- thorne- project I“, site specific project, Berlin
2021: „transplantation“, nails projectroom, Düsseldorf (Duo)
2022: „2 Zimmer, Küche, Bad“, A+ - Galerie, Berlin
2022: „apple- thorne- project II“, site specific project, Berlin
2022: „the house that mum built“, Santos Rd, London
2022: „Viva Forever“, Sprink
2023: „as Pamela C. Rucker: DAINTY“, Sprink, Düsseldorf
2023: „denpa doll chateau „ soloshow.online, NYC
2024: „DAINTY“, HBK Braunschweig
2024: „ESCAPISMUS“, Kaugummi on motherboard, Kunstpunkt Berlin, Erratum Gallery, Berlin
2024: Wednesdays, el- project, Berlin

Scholarships / Awards

2011: Heidi-Kleber-Preis, Heidi Kleber Stiftung, München
2014: Cusanus Stipendium, Bundesministerium für Bildung und Forschung, Bonn
2015: Max Ernst Stipendium, Max Ernst Museum des LVR, Brühl
2016: Shortlist HISCOX Kunstpreis, Hamburg
2017: ASA Art School Alliance, Alfred Toepfer Stiftung F.V.S., Hamburg
2019: Shortlist TOY Berlin Masters Award, Berlin Masters Foundation, Berlin
2020: Shortlist Bundeskunstpreis für Kunststudierende 2020, Bundesministerium für Bildung und Forschung, Berlin
2021: Auf geht's - Stipendium, Ministerium für Kultur und Wissenschaft des Landes Nordrhein-Westfalen
2024: Shortlist NRW - Kunstpreis (noch offen)

ARTIST STATEMENT

Sophie
Schweighart
does
everything
the
snail
in
her
ear
tells
her
to
do.



