

Patricia Sandonis

Dokumentation

Selected works 2011-2019

Das Kiez monument (2018-19)

Upcoming: Berlin Centrum

At the heart of this installation lies the collective memory of Reuterstraße: how do its neighbours want to be remembered in posterity?

Das Kiez Monument is an art installation that includes a group of monuments dedicated to the Reuterstraße - a central one being made in collaboration with the neighbourhood. The project aims to highlight the complexities of the Reuterstraße (history, population, languages...) and its neighbours get to decide about the content and execution of one of the monuments, with the underlying question: how do they want to be remembered in the future? In short, this project wants to give a voice to the people who usually don't have a say when it comes to writing (their own) history. Moreover this project also intends to be an "ecological" work of art which reflects on the materiality of our surroundings today, using only banal materials of our daily lives.

It is the Reuterstrasse: a very cosmopolitan street in the district of Neukölln. Since the beginning of the socioeconomic crisis of 2008 this street has been a meeting point for people from all over the world who have found their home here. With this project, we reflect on the current discourse of collective memory, in the context of monuments and put a focus in democratic processes by participation. It is a statement about the necessity of social participation when it comes to the representation of collective memory in public space. It also lays out a desire for an eco-artwork that reflects on the materiality of our time and integrates only materials of the anthropocene era and an integrative project, where we invite a part of the population that is not represented by monuments and is not included in history.

In the installation, several monuments become visible, dealing with different issues and pondering the past, present and future of the district. Through these monuments, the changes and the objects themselves, which have become icons of the district, become visible.

One example of this is the poster *I do not want to be your mirror anymore*, a monument to the past of the Neuköllner Späti International, who played a major role in the art underground scene in Neukölln during the zero years - temporary exhibitions and performances spontaneously took place in this Späti.

What you wanted me to know is again a monument to the past and refers to the graffiti that were seen in Neukölln du Kreuzberg last summer, also an icon of those neighborhoods with a very short life. The painting is a portrait of this graffiti with the wish to keep it for eternity and to decipher their meanings.

Neukölln street aesthetics is a monument to the present that is a construction site condition. The starting point is the renovation of a facade on Reuterstrasse. In Neukölln, many facades are being renovated and roof paving is being built. The district has been gentrified and one will hardly find an affordable apartment or studio. This condition of "not anymore more but not yet" is represented by a painting with form a fence and a fence foot. You can see colors and shapes that have remained in memory after several walks in the Reuterkiez. After each walk, the fabric would be painted and then washed. The process took several months. Some colors and forms have remained, some have changed and some are no longer there. So arbitrary is this process as our memory.

Text Patricia Sandonis & Aurica Kastner



I'll be your column. Approach for a Berlin monument (2018)
 Lack on German beer boxes Ready made, 300 x 40 x 30 cm,
 Digital photoprint on posterpaper, on Berlin posters and cellophane, 63 x 86 cm



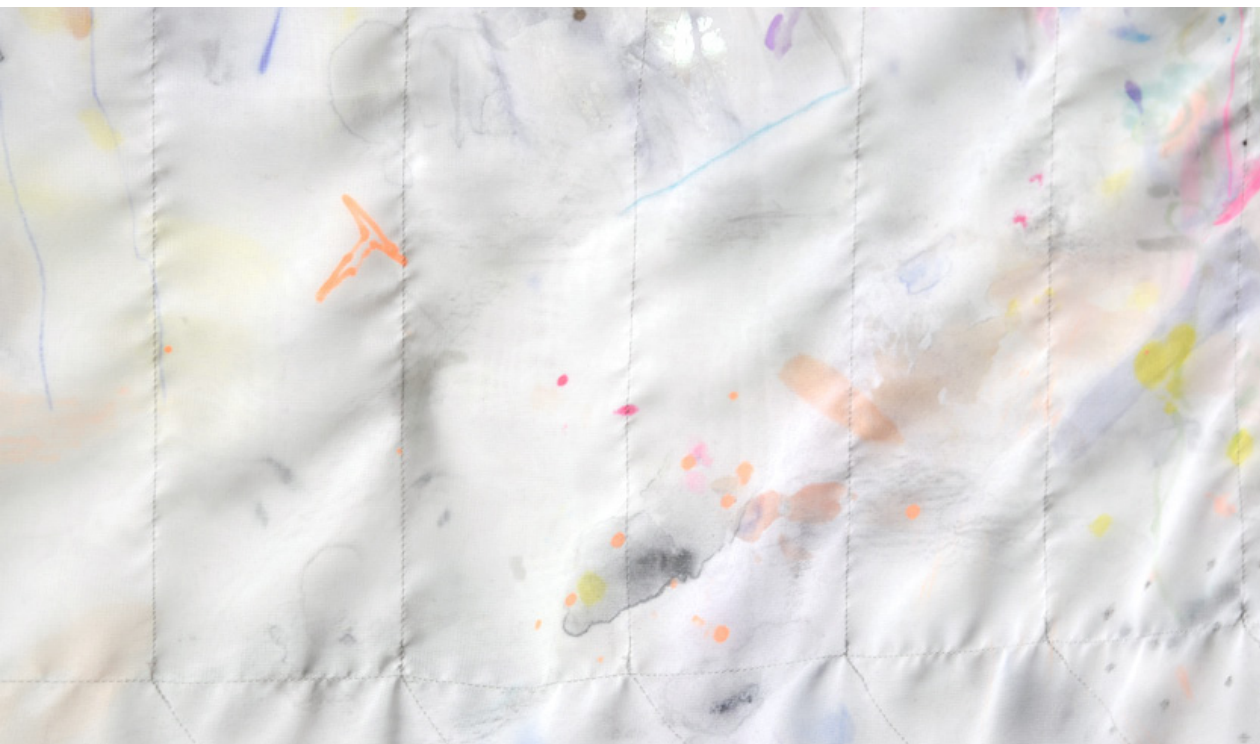
I'll be your column. Approach for a Berlin monument (2018)
Acrylic, nail polish and lack on nylon-poliester fabric, 130 x 300 cm



What you wanted me to know (2019)
Acrylic on nylon-poliester fabric, 300 x 70 x 70 cm



Neukölln street aesthetics (2019)
Acrylic, nail polish, ink and graphit on nylon-poliester fabric, 250 x 140 cm



Fragments of whatever meaning @ the Berlin-Neukölln walls (2019)
Acrylic on a plastic bag, 50 x 70 cm

Photo until it becomes marble (2018)

Fellesverkstedet & Praksis Oslo

Hang a photo you like

Let visitors cut out their favorite parts and take them.

For Instance, if the visitor likes

Red, let him take all the red parts.

Ask many visitors to cut out their

Favorite part until the whole thing is gone

Photo until it becomes marble

Yoko Ono 1961 summer

Marble is one of the most used materials in the construction of monuments. The marble itself is considered a monumental material with a high value. The use of this material also has another purpose. The eternal life of things. How long must last a monument? Do we need monuments? And if yes do we want future generations to inherit our monuments? The necessary precariousness in contemporary monuments leads to a dismantling of them and at the same time to a need to document that they once existed.

Photo until it becomes marble is an installation about the need for a new material that replaces other materials such as marble to approach the temporality required by contemporary monuments.

A ready made column monument of tires of cars with rest of posters found in the city is presented as an anti monument. Fences, conglomerate of a viscous substance full of remains of plastic, rubber, packaging and all kinds of waste of our present.

Monumentality and ephemerality, improvisation and scale, and the parameters and protocols of sculpture have been central starting points for an intensive three week project developed by this transnational group of artists. Using a varied and unconventional selection of materials plus technical support from the Fellesverkstedet team, the group have responded to the challenge of producing work that is monumental in impact yet temporary in nature within the dramatic dystopian setting of a rundown former factory in Oslo's Grønland district.

The exhibition forms part of PRAKSIS's eleventh residency Monumental — Temporal, developed with Gereon Krebber in collaboration with Fellesverkstedet. It will showcase the physical outcomes of the residents' work, play, and experimentation, and celebrate Fellesverkstedet's final event at Urtegata: after seven years, they are moving to a new home at Seilduksgata 29 in Oslo's Grünerløkka district.

Text: Nicholas John Jones



Photo until it becomes marble (2018)
Posters on tires 450 x 90 cm

Monuments of my personal history (2015-18)

Exhibitions room Las Francesas, Valladolid, ES

Künstlerhaus Dortmund, DE

Monuments of my personal history questions the unilateral narration of history and the dichotomy of the perception of two places Devil's Peak South Africa and Teufelsberg in Berlin.

The Legend of Jan van Hunks relates how the Devil dressed up as a man and challenged Jan van Hunks to a smoking competition. Jan van Hunks accepted and after smoking during a day, died, leaving a huge smoke cloud behind him, that is still to see above Devils Peak in Cape Town.

Years later, in 1971, during the celebrations of the 10th anniversary of the Republic in the city, the three airplanes Mercure, crashed in the middle of an air spectacle, provoking an explosion and a huge smoke cloud.

During months people picked up the debris that were spread all over the Devil's Peak.

In a plain area, out of Berlin, the Nazi Regime inaugurated 1940 the prototype for the defence faculty, related to the project Germania, that pretended to be the World Capital City.

During the second War, lots of airplanes overflew Berlin bombing the buildings. After the war, the city was reduced to smoke clouds and debris.

As the War finished, the Nazi prototype for the defence faculty was destroyed and over it, thousand of cubic meters of debris from the old Berlin were placed, creating this way, one of the biggest mountain of the city. Teufelsberg. The Devil's Mountain.



Devil's Peak from Cape Town, (2016)
Lack on darkening fabric, 270 x 140 cm.



Black mountains serie, (2015)
Lack on fabric, 40 x 40 cm.





Dark Mountain, Devil's Peak (2015)
Lack, acrylic, ink and graphit on paper, 140 x 140 cm



Dark Mountain, Teufelsberg (2015)
Found stones from Berlin buildings on rubber



Memorial to the Mercure Airplanes (2017)
Acrylic on lein fabric



Teufelsberg (2017)
Acrylic on darkening fabric, 270 x 140 cm.



Clouds (2017)
Cigar ashes on white pearl paper, 30 x 40 cm



The Balance. Thoughts about Europe (2018)

MAC Museum for Contemporary Art, La Coruña, ES

When she went to bed in the unknown, the Tempelhof Hangar in Berlin didn't show her any stars.

Before falling asleep, she saw day after day the same brown and green shape on the ceiling, a lying "K" as if wanted to say: "Kacke".

There are also no stars anymore to see in the blue that one day represented the dream of Europe.

The bright blue, reflective, is now the blue battered to drag the weight and the stars mixed to form a new golden flag that gives warmth.

Golden flags fluttering in the air in the demo-parties surrounded by soap bubbles that fly freely in the sky while the sea drags the other side of the truth to the deepest.

Europe.

In Rome, the ruins of what was an Empire are now stones that reveal sculpted forms of disappeared columns. Someone tried to create a form.

These old columns were never rebuilt.

No new and different columns could be built from the ruins of Europe.

Some people though the balance would be impossible.

In Berlin the ruins of the party formed a carpet of spray and confetti on the ground.

At night the nylon became silk and the plastic was transformed into marble.

However there were never silk and marble.

The posters announcing parties disappeared over time, but you can still see the coloured plastics on the fences holding any message.

The fences are still everywhere.

The party continued in the middle of the decadence.



The Balance. Thoughts about Europe (2018)
Graphit, acrylic, lack and ink on paper, 190 x 140 cm

Fortuna Populi, works (2014-2018)

Spanish Embassy Berlin

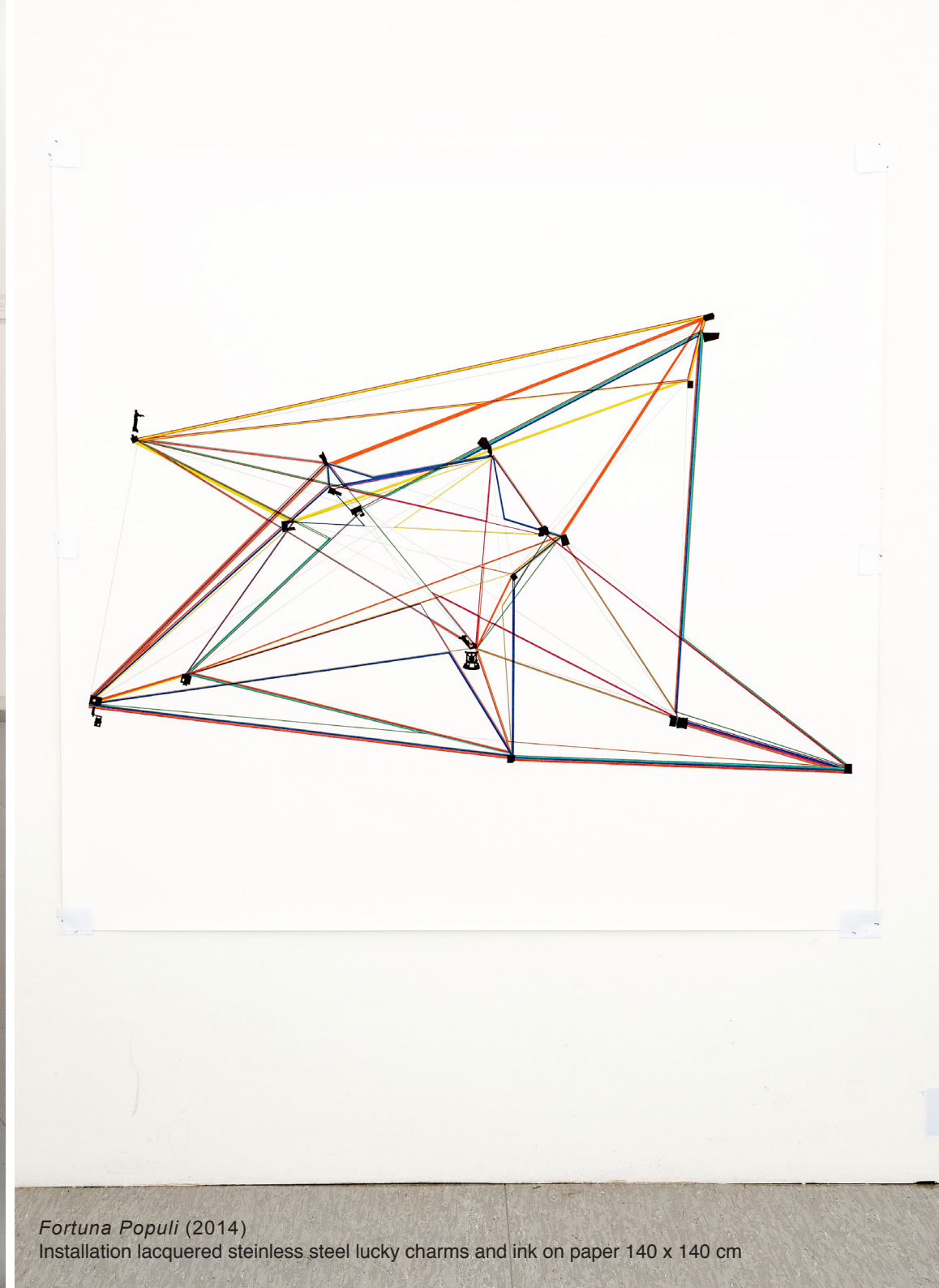
To resolve the economic crisis, Spain got from the European Central Bank (ECB) in June 2012 a Bailout in form of credit that caused a debt to the Spanish State that the Spanish Government tried to reduce with drastic reductions of social services. So led the economic crises into a social one that affected hard to a big part of the population, and produced a big sense of indignation, dissatisfaction and the feeling of personal misfortune.

At this point I begin to consider an alternative bailout that could be a solution of the social crisis, and that support the thesis that the individual way of thinking and acting is the reason of the actual socio-psychologist crisis in Spain. My artistic work must help, to overcome the economic, social and socio-psychologist crisis.

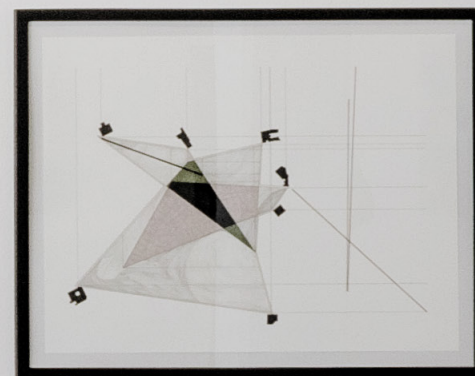
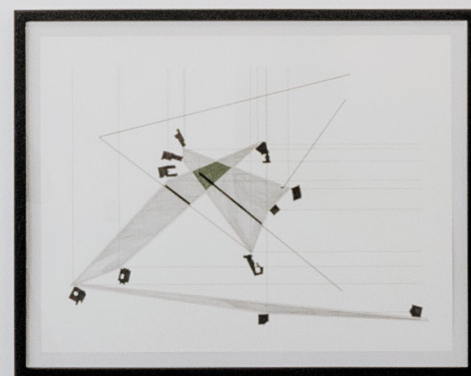
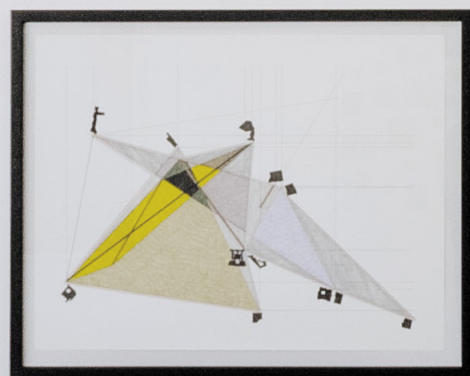
A Bailout, community known as a credit, comes from the word “Credere” in Lat. and means “believe”. Since the economy is a system based on believes -everybody believes that a piece of paper has a determined value-, I revived another concept from the Roman Imperium that is also based on credibility: The „Fortuna Populi Romani“, the goddess for social luck.

Believing in luck works in this case as a placebo and brings self-confidence. The New-Age movements, that are stronger during crisis time, change the capitalistic embossed “ guide yourself” into a “feel yourself”.

I developed a new form for the new concept of Fortuna Populi, based on the system of numerology. The contemporary form doesn't attend to the figure of a goddess and is not a goddess but a lucky charm for the Spanish society and out of solidarity for the Greek, Italian, Portuguese and Irish society- this countries were called PIIGS at the beginning of the crisis, from some media. This is a way that aloud us to think an the society as an all, to wish good luck to people that one doesn't even know personally to get slowly the necessary social self-confidence that would help us to conquer the socio-psychologist crisis.



Fortuna Populi (2014)
Installation lacquered stainless steel lucky charms and ink on paper 140 x 140 cm



Fortuna Populi. Numerological predictions (2014). Graphit and ink on paper, 55 x 65 cm

Neverest, I've never been to Everest (2012-2017)

Exhibitions room Calderón, Valladolid, ES

Since I remember I know that Mount Everest exists.

My thoughts have no image.

How does Mount Everest look like?

I think about it in a familiar and nostalgic way.

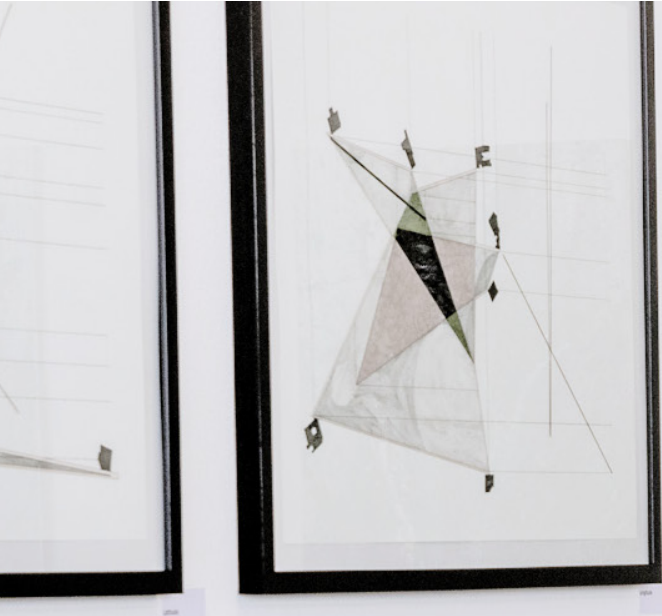
I've never been to Mount Everest.

Neverest, I've never been to Everest is an artistic collection of drawings copied from images found in internet, an intervention in a video Karaoke and other objects remaining Mount Everest that are presented in an ironic way to show the paradox that means to think and feel to know a place where you have never been to.

Remaining the obsession the character Roy Neary shows in Spielbergs Movie Close encounters of the third Kind, I observed during months images from Mount Everest.

The more I observed, the less real seemed to be to me. Everest, like Neverland became a fantastic place called Neverest. Mount Everest is a brand itself, a name without a concrete image. It also means: the biggest Mountain on Earth, an icon on human superation, a place where people died and an example on how colonial mentality goes beyond territory in its expansion to fame and glory.

I wrote some people who where there to tell me about their feelings and perception of the place in order to be able to imagine it. I got an answer of a person who was in Mount Everest. His experience was terribly hard so he tried to imagine himself at home to survive. I compared another icon, this tie from the "biggest" City- or at least one of the famous cities in the world- like New York. In both places the expectations of glory are astonishingly high, as the human effort to survive.



Neverest, I've never been to Everest (2012-17). Graphit and ink on paper



Neverest, I've never been to Everest (2012). Graphit on paper, 42 x 59,4 cm

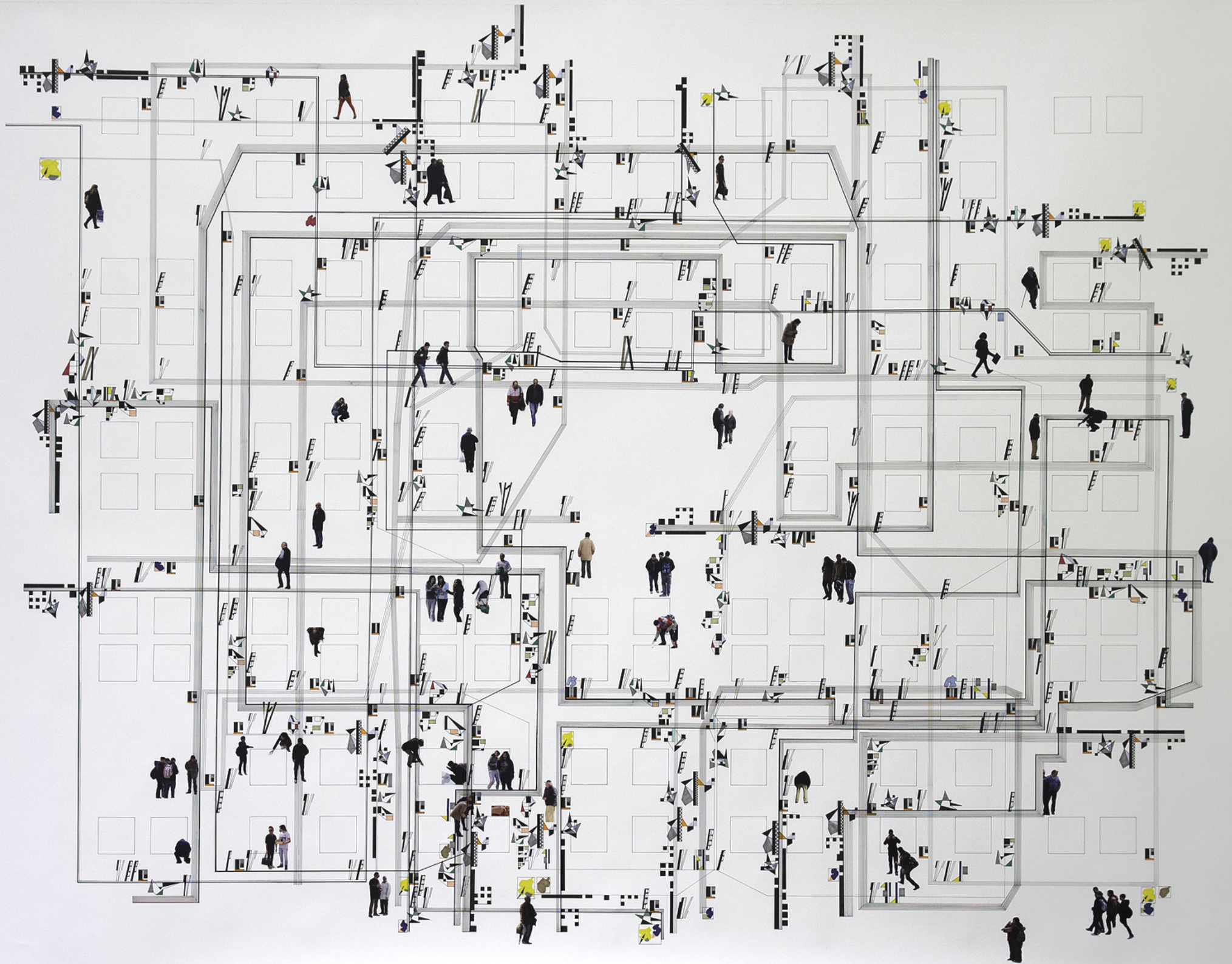
Exchange Value (2013)

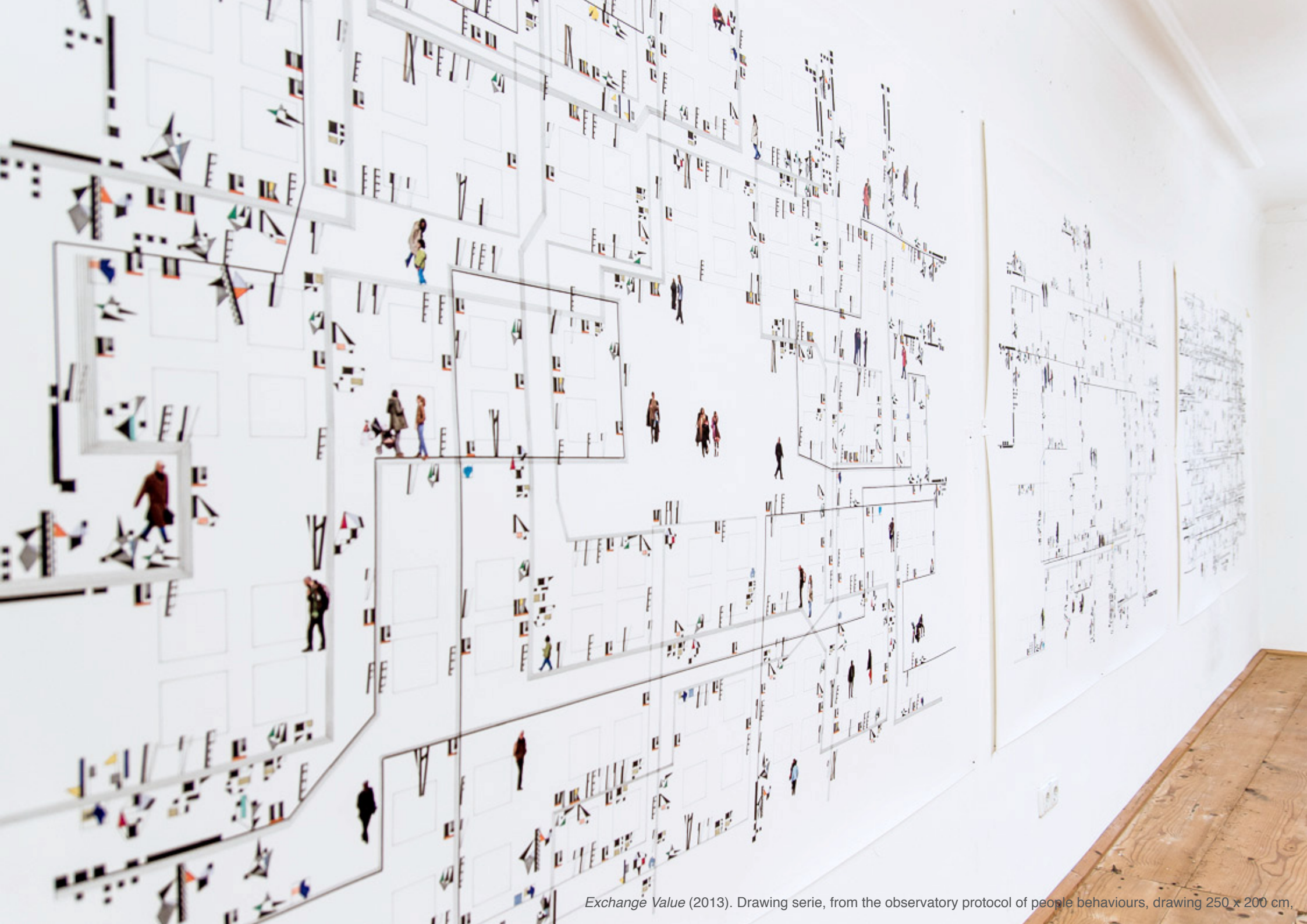
Main Square Valladolid, ES

- XI The square wasn't a square. It was outside the city's walls.
- XII There was sometimes a market and people came from afar to shop there.
Exchanges were made. The square was a square.
- XIII The place of exchange became a market square. The square was the market square.
- XIV The gremien grouped around it: the square was in the middle.
The square was the main square.
Cavaliers competed on their horses and the audience applauded, ate and played music in a festive atmosphere that lasted for days.
There was exchange.
- 21.09.1561 When the square was destroyed by a fire, tents were build and the neighbours helped those affected by offering them their houses, food and clothing.
The square was now there for the refugees.
- 24.09.1561 Somebody decided that the square should be rebuilt.
- 25.09.1561 Somebody decided how the square should be rebuilt.
- 10.10.1561 Somebody decided that the square needed order and a town hall.
Nobody ever thought that the square could not be a square any more.
- 1903 An attempt was made to reclaim the square by placing a monument in the middle, so that it looked more like a square should.
- 1940 People could come to the town hall by car. The square was a street.
- 1950 An attempt was made to reclaim the square by building a park within it.
It was believed that the square could be reclaimed through the organisation of concerts, festivals and sporting events.
- 2008-Today When misfortune struck, a lot of people lost their homes, jobs, everything.
This time, however, no tents were put up in the square to help the affected, and the neighbours did not offer their homes, food or their clothing.
The square continued with its concerts, performances and events.
- The exchange value was lost.



Exchange Value (2013). Main Square Valladolid city, Spain. Installation view





Exchange Value (2013). Drawing serie, from the observatory protocol of people behaviours, drawing 250 x 200 cm.



Exchange Value (2013). Drawing serie, from the observatory protocol of people behaviours,



Patricia Sandonis, 1984
Based in Berlin

UNIVERSITY

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|-------------|--|
| 2011-2014 | Master Art in Kontext bei Prof. Dr. Michael Fehr
Universität der Künste Berlin (UdK), Berlin. DE |
| 2011 | Guest Student Prof. Reto Boller
Staatliche Akademie der bildenden Künste (AbK), Stuttgart. DE |
| 2006 -07 | Scholarship Erasmus in Kommunikationsgestaltung
Hochschule für Gestaltung (HfG), Schwäbisch Gmünd. DE |
| 2002 - 2007 | Diplom Fine arts
Universität Complutense (UCM), Madrid. ES |

AWARDS & RESIDENCIES

- | | |
|------|---|
| 2018 | Artist in Residency (AiR): The Monumental-Temporal. PRAKSIS Oslo, NO
AiR: OIASSO Museum, Irún, ES
AiR: Cristina Iglesias Workshop, Botín Foundation, Santander, ES
I Painting award. International Bienal for emerging art
Eve-Marie Zimmermann, Tenerife, ES
Suburbia contemporary archive digital edition, Suburbia, Granada, ES |
| 2016 | Short term research Residency,
Deutsche Akademie in Rom, Villa Massimo, Rom |
| 2014 | I Exhibition award, Spanische Embassy in Berlin |
| 2013 | AiR CreArt.org, Atelierhaus Salzamt, Linz. AT |
| 2012 | Award des Landes-Kastilien. Diputación provincial de Valladolid. ES |
| 2008 | Leonardo Award, Österreichischer Skulpturenpark
Universalmuseum Joanneum, Graz. AT |

SOLO EXHIBITIONS AND ART IN PUBLIC REALM

- 2019 Upcoming: *Das Kiez Monument*, Centrum-Berlin
The Memory Avant Garde, Museo Oiasso, Irún, ES
- 2015 KiöR: *Exchange Value Intercultural*, Palazzo Ducale, Génova, IT
and Mindscape Universe, Berlin
- 2014 *Concrete Jungle*. Stegmann/Sandonis. Galerie Merkle, Stuttgart. DE
FORTUNA POPULI. Kollektives Glück. Galerie T. Zorilla, Valladolid. ES
- 2013 KiöR: *Exchange Value*. Plaza Mayor de Valladolid. ES
KiöR: *230.000 m*. Donaustraße, Kunst im öffentlichen Raum
- 2012 ^ ^^^ Ausstellungsraum Calderón, Valladolid. ES
- 2011 *Nature Kolonisierung*. Arbeitstitel, Stuttgart. DE
Who is Benjamin Sauer? Espacio Menosuno, Madrid

LECTURES & WORKSHOPS

Workshop: The Memory Avant Garde. Museo Oiasso, Irún, ES, 2018

Workshop mit Ilaria Biotti: Under the same roof.
Lecture: Lucky. Two meanings, two projects.
Exhibitionsdesign Master. FH Joanneum, Graz. AT, 2015

Lecture: Fortuna Populi - Theories of Faith in the economic
discourse related to the social crisis in Spain. Embassy of Spain in Berlin, 2014

Workshop: Events in middle and small cities as a cultural value.
Escuela de Ilustracion, Valladolid. ES, 2013

Lecture: Exchange Value - The function of the Main Square in the city
Valladolid, Spain. Kommunale Galerie Lichtenberg, Berlin. DE, 2013

GROUP EXHIBITIONS- SELECTION

- 2018 15 Mostra Naturgy. MAC Museum for contemporary art, La Coruna, ES
International Bienal for Emerging artists, Eve-Maria Zimmermann, Tenerife
Zur Größe Bestimmt! Curated by Cornelius Grau, Künstlerhaus Dortmund
The Monumental temporal. Praxis & Fellesverkstedet, Oslo, NO
- 2017 *Still Still*. Galerie Merkle, Stuttgart, Germany
OpF+ from Julio Falagan, Gallery 6mas1, Madrid
- 2016 *Abismo Humano*, curated by Lucas Cuturi. Galerie Las Francesas,
FMC und Creart. Valladolid. ES
- 2015 *Zur Perle*. Mindscape Universe Embassy Berlin
The City and Me. Curated by Lucas Cuturi Gallery GAMPA, Pardubize CZ,
Salzamt Linz, AT, Palazzo Ducale, Génova, IT
Creadores Inquietos. curated by Javier Silva. Galerie Las Francesas,
FMC und Creart. Valladolid. ES
- 2014 *Back To The Future* Spanische Botschaft in Berlin
Dreissig mal Dreissig N.02. Galerie Merkle, Stuttgart. DE
Paper Break. National Art Gallery, Arad. RO
- 2013 *Unbequemes Denkmal – ein Kunstprojekt am Schwerbelastungskörper*.
Curated by Seraphina Lenz, Tag des offenen Denkmals, Berlin. DE
Schwerbelastungskörper. ISBN 978-3-89462-250-3
- 2011 *Bambutopia 10 y 11*. Skulpturenpark Schallstadt-Mengen. DE
Tisch da Sein. Curated by Dr. Ellen Markgraf
Städtische Galerie Sohle 1, Bergkamen. DE
Übermorgenkünstler II. Heidelberger Kunstverein,
HDKV, Heidelberg. DE
- 2010 *Sin Formato 09*. Patio Herreriano Museum, Valladolid. ES
- 2009 *Against Egocentricity. Young Madrid Artists*. Curated by Blanca G. Gomila
Brotfabrik-Galerie, Berlin
- 2008 Beyond the Abject. Curated by Rotoreliefs. Collision Festival. London