

Sophie Hammer

Morizgasse 5/33  
1060 Wien

sophie.hammer@gmx.net  
+436764448505



It's been ages (I can barely recognize you), 2021

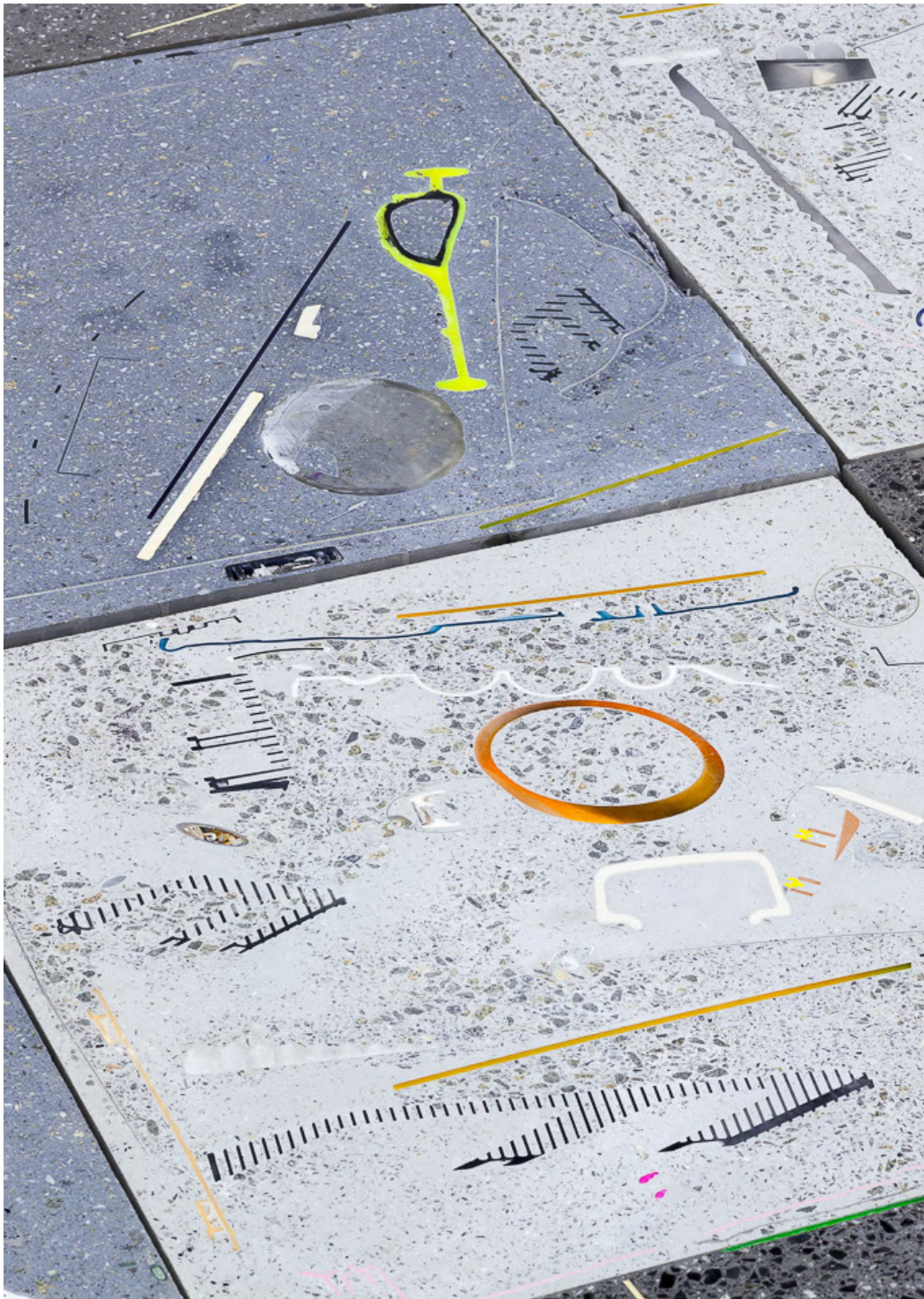
4m x 3m

Objects cast into blocks of concrete, that were then cut into slices and polished

Installation view: Akademie der bildenden Künste, sculpture studios

Fotos: Flavio Palasciano





The work consists of tiles (each 50x50x3 cm), produced by casting objects into blocks of concrete, that were then cut into slices and polished to a high gloss. The method of production is inspired by terrazzo, an ancient flooring technique where workers used oddly shaped marble pieces left over from sculpture and architecture production to create flooring.

Over the years of I gathered materials, that were lying around, unused. I also collected materials that were left abandoned in the hallways of the sculpture studios. Suspended in the tiles on the floor, these objects pile up like sediment, a flat archive of a certain time and a certain space. Each tile, a horizontal sample of what a core drill of this specific time and place in a thousand years could tell us.

Installation view: Akademie der bildenden Künste, sculpture studios  
Fotos: Flavio Palasciano

1.

Lemon presses  
Glass wall clock  
Paint roller  
Lid of a coffee pot  
DVD and DVD case  
Brass napkin ring  
Metal spring  
Copper pipe connector  
Plastic toy tractor  
Plastic cup  
Toy police car  
Barbie castle with roses  
Kitchen sieve  
Cookie tin  
Paper clip  
Plastic suction cup  
Piece of marble  
Brass chain  
Coffee pot in pieces  
Plastic dog  
Part of a food processor  
Copper pipe  
Tea cup  
Bike reflectors  
Trophy "Frühjahrsschau 1997 Jugendbester"  
Multi flame halogen lamp  
Storage container  
Parts of a fan  
Refrigerator egg tray  
2 tin bowls  
Green glass vase  
Polaroid film cartridge  
Birthday cake candle  
Set of tin measuring spoons  
Ceramic cup with duck's feet  
Toy train tracks  
Kitchen grater  
Plastic lid  
Folded metal sheet  
Comb-shaped metal piece  
Coffee cup "USA 1948"  
Piece of lava stone  
Black granite  
Orange Perspex vase  
Toy car track  
Plastic cake tray  
Plaster cast of a hand  
Ceramic vase with two holes  
Tape "Haare"  
Screw cap  
Plastic hair clip  
Ceramic rabbit  
Hair clip

6 slide trays  
Orange Perspex pane  
Camera lens cap  
Brass napkin ring  
Metal spring  
Pan with perforated bottom  
Plastic Jesus figure

2.

Pendant lamp with 6 metal lamp shades  
Trophy "1. Platz Herrendoppel 2001"  
Coffee maker without bottom part  
Apple keyboard  
USB adapter  
Blade of an ice skate  
Black and yellow rubber swim fin  
Mini muffin baking tray  
Orange Perspex pane  
Kitchen sieve  
Plastic sword  
Key to flat H.  
Marble pieces  
Bracelet with symbols against the evil eye  
Audio adapter  
Spoon  
Whisk  
Unknown key  
100 Forint coin  
CD "Tribu Mala Nuevos Flows"  
EarPods case  
Threaded rod brass  
Tape "Casino Prater"  
Oval hot glue cartridges  
Toy train parts  
Corrugated sheet metal  
Copper pipe connector  
Stone plate  
Stone egg  
Broken spatula  
Pink sunglasses  
Plastic Puzzle "Da komm ich her"  
Slide tray  
10 Schilling coin, Danish Krona  
Danish flag on toothpick  
Plaster balustrade  
Green plastic document tray  
Copper pipe  
Support plates for mounting something  
Tape "Music to remember"  
Lens of a magnifying glass  
Fruit knife with black plastic handle  
Blue ceramic tile  
Red plastic document tray  
Toy cars

Toy concrete mixing truck  
Whisk  
Spoon  
Brass wall mount for a candle  
Brass rods  
Half bicycle rim  
Oval storage tin  
Brass pipe  
Light switch  
Copper pipe cap  
Canopy of a brass lamp  
Plastic case for a compass  
Enamel lid  
Shot glass  
Glass paperweight  
Plastic tank  
Plastic tray for documents  
CD "The Emanzipation of Mimi"  
Piece of marble  
Lid of a coffee pot  
Metal wall hook  
Plastic toy house  
3 sunglasses  
Metal belt buckle  
Glass object with 3D engraved pharaoh  
Metal lemon press  
Object from Venice Architecture Biennial 2016  
Kitchen sieve  
Foundation of a Barbie castle  
Pregnancy test positive  
Lens of a magnifying glass  
Cake tin without bottom

3.

Protective cover of a fan  
Springform pans  
Cake pan bottom  
Traffic cone  
Plastic lamp shade  
Oversized Nespresso capsule  
Perforated sheet metal band  
Brass lamp shade  
Ceramic plate  
Rotor of a fan  
Spaetzle sieve  
Embossed copper bowls  
Part of a food processor  
Lid of a cookie tin "Danish Buttercookies"  
Red plastic plate  
Glass bowl with holes in the bottom  
Metal ring with metal mesh bottom  
Key to the flat of the artist  
2 metal pot lids  
Glass pot lid

Ceiling mount of a lamp  
Cap of a spray can  
Sugar bowl  
Pull chain of a brass lamp  
Green plastic bowl  
Brass coasters  
Thermos cup  
2 spools of thread  
Copper pipe  
Plaster object large gate  
Bottom of a cake tin  
Ceramic salt shakers brown dog and black dog  
Finger made from clay, gilded  
Audio controller white plastic  
Metal pan with holes in the bottom  
Blue Perspex pane  
4 toy military vehicles  
Toy videotape  
Metal spring  
Gugelhupf baking tin  
Pink plastic razor  
Turquoise toothbrush  
Radio wall clock  
Plastic Jesus

4.

Barbie castle  
Headlight of a car  
Bumper of a car  
Hand brush  
Red plastic document tray  
Beige plastic document tray  
Pink plastic cake tray  
Frame of a wall clock  
Glass cover of a wall clock  
Stones from gravel plant Hinzenbach  
Orange and white reflectors





Sky is a Sea of Darkness, 2017  
with Mes Meufs  
Plaster cast characters, steel lights, cardboard and metal traffic cones, carpet  
Installation view: 5020, Salzburg  
Fotos: Viktor Lundgaard

## 1. Light

The premise for the show was to transform the space into a sundial using the five columns along the centerline of the 5020 gallery, which are casting shadows as light falls through the windows.

As a primitive recording system, a sundial makes the flow of time visible and subdividable. However, the sundial in the showroom failed – in the steady light of the white cube, the sundial could at best have indicated a static now.

## 2. Failure

The failure of the initial plan resulted in an exhibition that renegotiates the artificial gallery light. The tripod lamps illuminating the exhibition are themselves part of the installation. The lamps are a primary system of the exhibition, interwoven with a secondary or support system. The latter leads through the arrangement of the lamps and their counterpart: the illuminated plaster molds, which appear as unsafe main characters of the exhibition.

They stand around the pillars, partly ajar, seem abstract at first and turn out to be sign-like, like damaged characters whose meaning cannot be read but only guessed. Like in a casting, they are in the limelight, but instead of giving their best to get the part, they stay lethargic and mute. These characters are cast from plaster and not made to last. In the usual process, the

plaster model is only the first step from which a negative mold can be removed, with which then castings can be made. The plaster model is only of temporary use, becoming obsolete as soon as there is a mold. Just as casting is just a preparatory step in the production of a television show, the plaster model is not yet a sculpture.

A subsystem of cones leads through this failing performance. The cones refer to so-called traffic cones, whose orange-white stripes usually indicate that construction work is in progress, something is being repaired and one should not enter the construction site.

These signposts through the exhibition are however ambiguous. The warning cones mark the installation as a permanent construction site.

The long series of crises and states of emergency that characterizes our current situation makes it clear, that here too a clear way out cannot be expected.



Installation view: 5020, Salzburg  
Text: Barbara Reisinger, Photos: Viktor Lundgaard





Work created as a response to a Michael Asher exhibition at Kunstraum Wien, 1996, 2016

With Billie Meskens

Wooden scaffolding, plinths from exhibition furniture, texts

Installation view: Raum D, Museumsquartier Wien

Photos: Marzena Wolowicz



Installation view: Raum D, Museumsquartier Wien  
Text: Sophie Hammer, Photos: Marzena Wolowicz

Raum D is large multipurpose space at the end of the long corridor across from mumok. It is usually rented out to organizations to host events in the field of digital culture. The outer shell of the building is the original baroque architecture of the Hofstallungen, designed by Fischer von Erlach for Kaiser Karl VI in 1713.

Today, the thing that is most striking when entering, is a big, white, strangely shaped, spaceship-like architectural structure on columns, taking up what seems like half the height of the space.

In 2000 Allan Sekula published a text in *Afterall Journal* on an exhibition by Michael Asher, titled „Down to Earth“. The exhibition took place in 1996 in a space called Kunstraum Wien. Kunstraum Wien doesn't exist anymore, but back then, in 1996, it was located in the Hofstallungen, exactly where today, 20 years later, Raum D is.

The architecture of Kunstraum Wien was designed by a firm called ARTEC in 1994. It was meant to function as a machine in a 60s utopian sense, adaptable to the needs of artists with moveable MDF walls, flexible usage for exhibitions, talks, lectures and discussions. According to a text by ARTEC, the flexibility of the design was disregarded by the artists, in favor of a traditional white cube look.

Michael Ashers show „Down to Earth“ was the last show held in that space. His intervention - bringing the exhibition architecture down to earth - according to Sekula, hastened the imminent closing of the space, and the removal of the exhibition architecture in 1996.

In 2001 Museumsquartier was officially opened and in 2003 the architecture firm PPAG was commissioned to design a new interior for the long corridor of the Hofstallungen, to create a futuristic, open, transparent space for digital culture. A structure called „temporäres Großmöbel“ was installed, to not interfere with the protected original baroque shell. Said Großmöbel is the big, white spaceship structure now hovering in Raum D. Intended to be used as an office, it is now unaccessible storage space.

What we found is not only the presence of the white spaceship mezzanine, but a set of connections between characters, actors or players, manifest at present as text and images.





Mirage I: Mes Meufs at Home with Barbara Reisinger & David Misteli, 2016  
Engraved vacuum cleaner tube, plaster cat tree, plaster stucco light fitting, objects found in the resident's flat, sown bed spread, fashion collection

Installation view: private residence, Vienna  
Photos: Flavio Palasciano



Mirage I: Mes Meufs at Home with Barbara Reisinger & David Misteli, 2016  
Installation view: private residence, Vienna  
Photos: Flavio Palasciano





*Mirage* is an exhibition series, organized by the collective *Staffett* that invites artists to situate their work in the ambiguous terrain between public space and areas of privacy, framing itself in forms of escapism and cheap hedonism.

For this edition of *Mirage*, *Mes Meufs* created an installation in the flat of art historians Barbara Reisinger and David Misteli. The installation consisted of subtle interventions in the existing interior, reacting to the atmosphere, style and needs of the inhabitants.

Installation view: private residence, Vienna  
Photos: Flavio Palasciano





Coffee Table Julian, 2015

Table for Julian Göthes office at the sculpture department, wood, copper tubes

Installation view: Akademie der bildenden Künste Wien, sculpture studios

Photo: Martin Music





Bar du Bois at Parallel Vienna, 2015  
Coat hanger, heated copper, laquered wood

Bar du Bois at Halle für Kunst Lüneburg, 2015  
Menu holders, heated copper, plaster





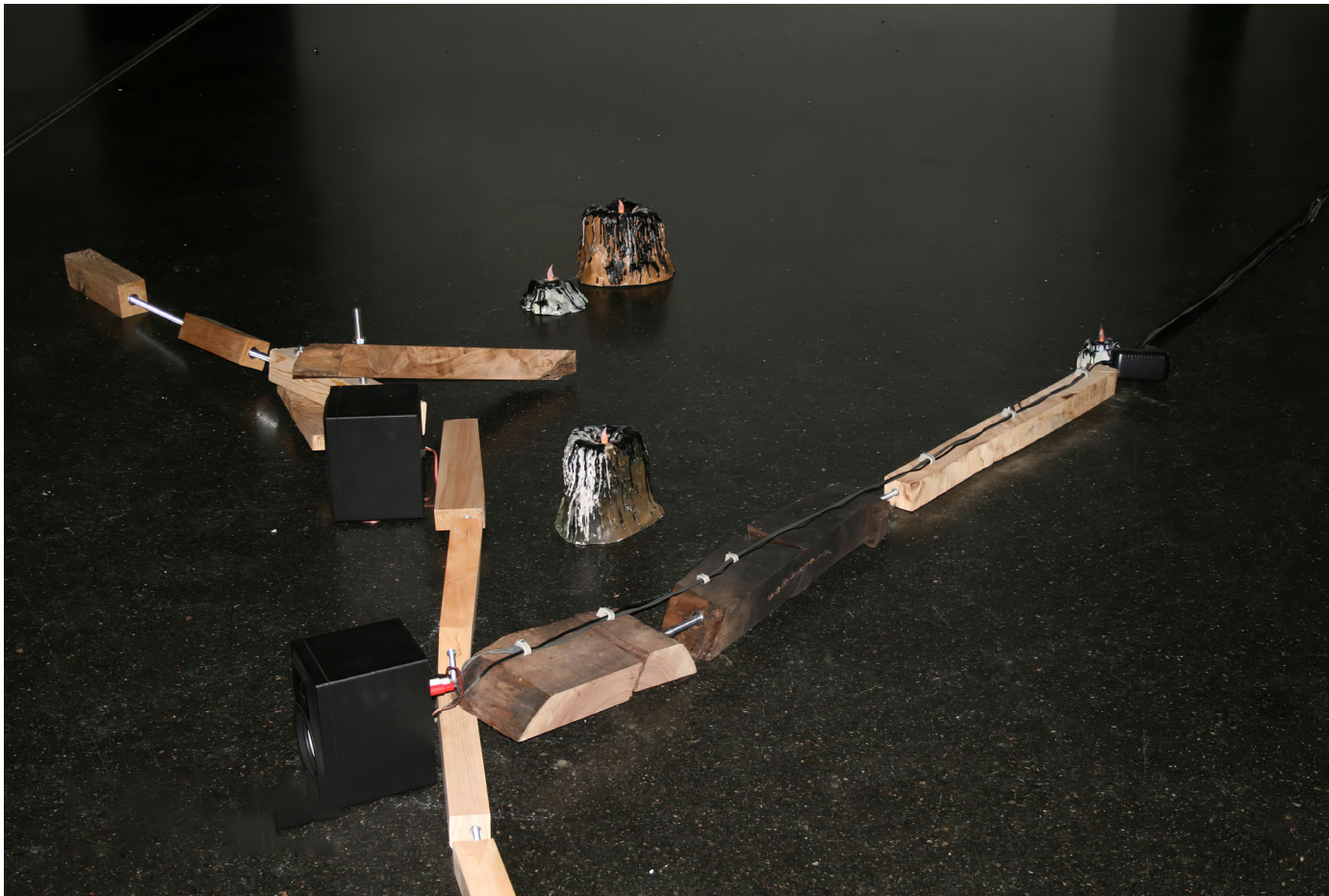
Mes Meufs: Pillow Talk, 2016

Fabric blocking electromagnetic waves, plaster candle holders, wood, sound, video

Installation views: Raum D, Museumsquartier Wien

Photos: Marzena Wolowicz





Mes Meufs: Pillow Talk, 2016  
Installation views: Raum D, Museumsquartier Wien  
Photos: Marzena Wolowicz

For the first of a series of events hosted by *Mes Meufs* at *Raum D*, we chose the title *Pillow Talk*. Our attempt was to reinvent the atmosphere of the space, by a sort of material cleansing.

For our exhibition we created a set of sculptural objects and textile interventions that changed the presence and feeling of the setting of *Raum D* and that invited the audience to stay and engage longer and more intimately than they would in a normal art opening.

To achieve that effect, we installed a semi-transparent textile separation, blocking electromagnetic waves, copper incense diffusers, electric candles and a textile lounging landscape that invited the audience to sit or lie and to listen and watch.

The installation dealt with the themes of physical presence in space, virtual being and the increasing indiscernibility of their difference. It consisted of a sound installation playing audio from three different sources, switching between science fiction movie scripts, new materialist theory and songs.

The physical lounging landscape was an extension to a virtual landscape, projected on the wall. The wooden bar belonging to *Raum D* was redesigned and served drinks from glasses specially made for the occasion.



Hammer & Höglinger, 2015  
With Katharina Höglinger  
Styrofoam plinths, spray paint, clay, found objects  
Installation view: Galerie Kunstbüro, Wien  
Photos: Marzena Wolowicz





Hammer & Höglinger, 2015  
Installation view: Galerie Kunstbüro, Wien  
Photos: Marzena Wolowicz

What characterizes gesture is that in it nothing is being produced or acted, but rather something is being endured and supported.

– G. Agamben, Notes on Gesture

The starting point for this show was to explore the exhibition space as a realm of excess, objects as bodies, and to combine the physical practice of making, with the practice of abstraction. An attempt to understand abstraction with corporeality, as a radical form, as an expression of the desire to create not an image, but “the thing in itself”.

Departing from a painting by Italian mannerist Jacopo Pontormo, I created plinths (a support) that relate to graffiti and claiming space, as well as sculptures that reflect the fetish of the hand of the genius, the fetish of authorship, the gesture and hand craft in art, using and building upon ceramics made by unknown artists found at Caritas Laden, flea markets and Willhaben.



Multifunctional Table for Kurzbauergasse, 2016  
with Billie Meskens and Viktor Lundgaard  
Metal, wood, paint

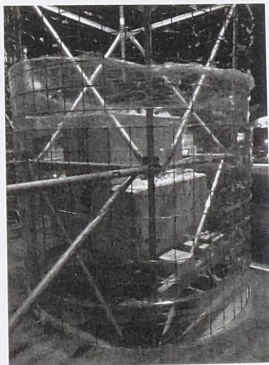


January 22-February 26

June 18-July 30

August 27-October 22

June 11th - 13th, 10am - 18pm



Sophie Hammer & Billie Meskens

open daily 11 - 20 H

24.06.2017 - 27.08.2017  
23.06.2017, 19:00

Tuesday, 13.6.2017, 6pm.

Herbst 2017

21.07.-17.09.17





For the second edition of *Mirage*, an exhibition series organized by the collective *Staffett*, 13 artists were invited to each do something with inflatable boats at Donauinsel, Vienna.

For the event we brought instructions on how to fold paper boats and paper printed with details on superyachts currently lying at anchor in Venice, provided by the website [superyachtfan.com](http://superyachtfan.com), as well as hand drawn candles. We invited visitors to fold paper boats and set them to sea in the Danube with a candle each.



Mirage II Donauinsel: Superyacht Fan, 2017  
With Benjamin Grodin

Instructions on how to fold a paper boat, paper printed with details on superyachts, hand drawn candles

Installation view: Donauinsel, Wien

Photos: Jennifer Gelardo



