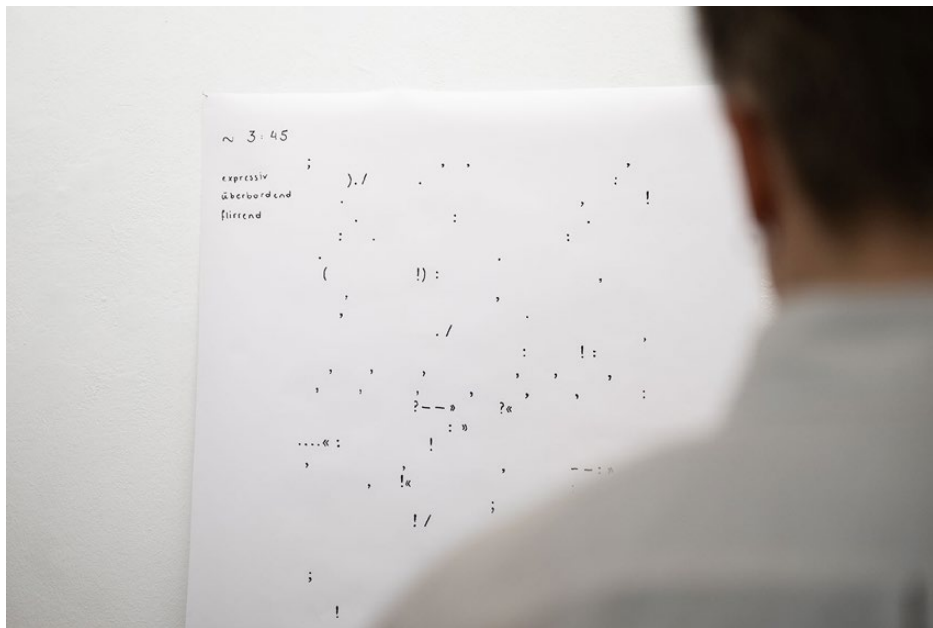


**PORTFOLIO**

SARAH  
RINDERER  
2025



## » - . ! :

2019 | 2024

Composition from punctuation marks for four voices

Scores, pigment prints, each 118,9 x 84 cm

Vinyl-edition, two 10"-vinyls and booklet, edition of 15

Performances:

2019 at Cafe Central, Linz

with Olga Akthyrska (violin), Lea Gisler (viola), Lisa Felbermayer (saxophone), Jakob Steinkellner (accordion)

<https://vimeo.com/343619304>

2024 at Galerie 422, Gmunden

with voice performers | singers Emil Theodor Felhofer, Christine Pichler, Aaron Josi Sternbauer, Crystal Wall

<https://vimeo.com/1033471751>



Originally introduced in antiquity as breath marks in public lectures, punctuation marks have a great impact on the musical quality of a text – influencing its rhythm, tune, volume and pauses. At the same time, they are the only characters on a book page without a specific sound.

In »- . ! : the punctuation marks of texts by German-language writers Marlene Streeruwitz, Elfriede Jelinek, Arno Schmidt and an own prose text become audible in a piece of music for four voices and are performed in public again – 2019 with a mixed quartet of classical musicians and 2024 with four voice performers | singers. The relation between language and punctuation gets reversed: only the punctuation marks are heard, while the sentences inbetween become pauses.

Performance, Galerie 422 | Garten des Karmelitinnenklosters Gmunden, 2024;  
punctuation marks by German-language authors are made audible  
by four voice performers. | Photos: Karin Hackl



Performance, Galerie 422 | Garten des Karmelitinnenklosters Gmunden, 2024;  
four vocal performers interpret punctuation marks form large-format scores  
distributed throughout the exhibition space | Photo: Karin Hackl



The audience was invited to move with the performers from score to score – through the exhibition space of Galerie 422 and to the garden of the Carmelite convent in Gmunden. | Photo: Karin Hackl



Concert performance at Cafe Central, Linz, 2019; musicians from the Anton Bruckner Private University perform author-specific punctuation marks from handdrawn scores, while the sentences inbetween become pauses.

Photo: LBachmann



Exhibition view, *Wechselnde Sicht*, w. Anna Jermolaewa, Galerie 422, Gmunden, 2024;  
 edition consisting of two vinyls with recordings of the instrumental and vocal piece  
 as well as a booklet appropriating the different page layouts and typographies of the books,  
 on which the composition is based. | Photo: Karin Hackl

ach	Crowd
alle	da
allergrößte	dadurch
alphabetisch	dafür
an	dankbar
anders	danken
Angebot	Danksagung
anregend	dass
Arbeit	dein
Arbeitsräume	Dialog
Archiv	Diskurs
auch	durchziehen
aufmerksam	dürfen
aufrechterhalten	Ebene
aufrichtig	ebenfalls
Auftrag	ebenso
Auseinandersetzung	einfühlsam
außergewöhnlich	einladen
ausstellen	Einsatz
Austausch	Eltern
außerdem	emotional
Baustein	Endlosschleife
bedeutet	Engagement
Begegnungen	Engelsgeduld
Beginn	Enthusiasmus

In acknowledgements collaborative processes,  
hierarchies and dependencies become (in)visible.

## **DIE KÜNSTLERIN DANKT** **THE ARTIST WOULD LIKE TO THANK**

2024

Two-part installation,  
wall text from vinyl adhesive letters  
out of sight, seen, tresor at Kunstforum Vienna,  
curated by Contemporary Matters  
and Bettina M. Busse

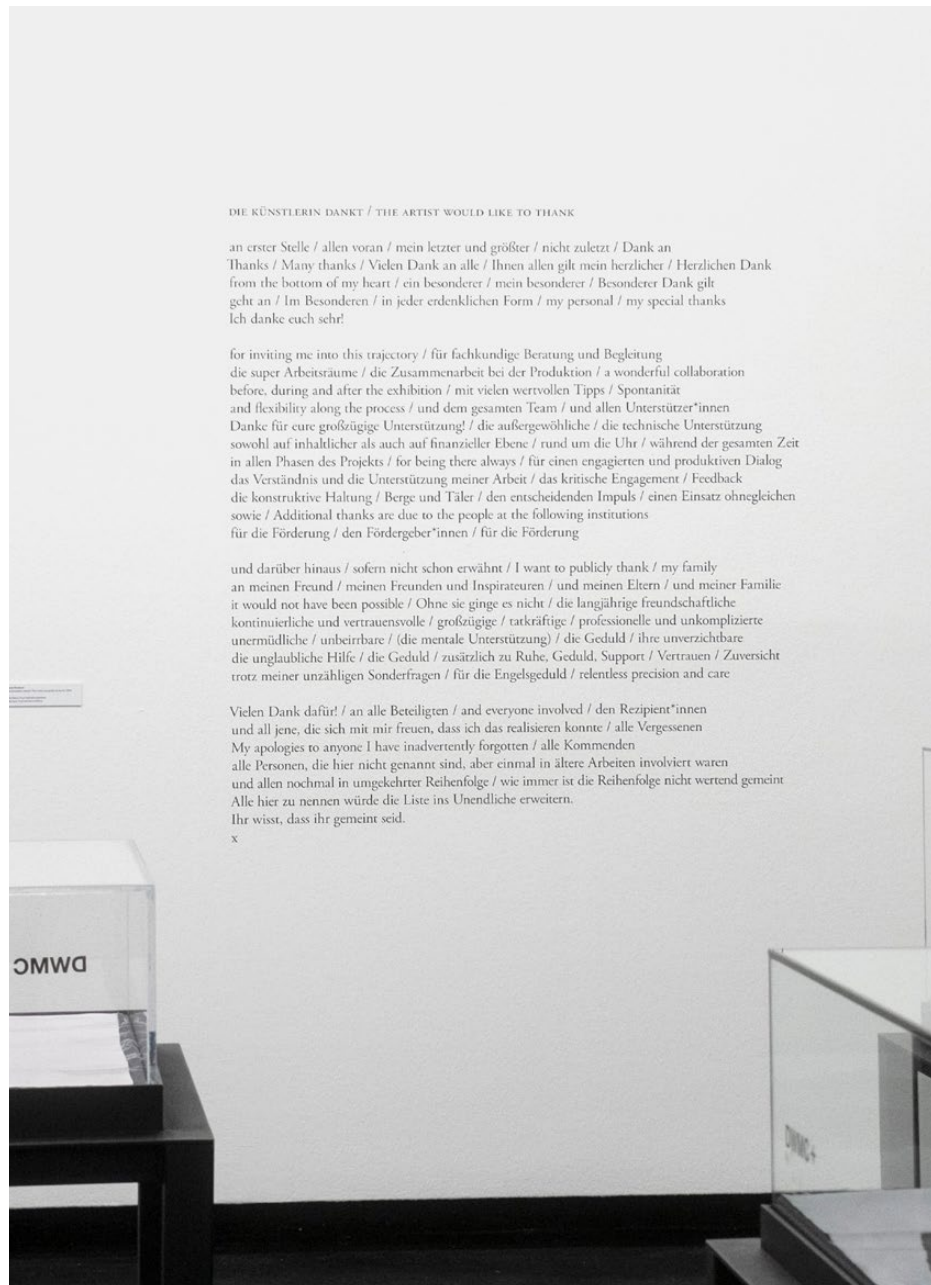
Placed where viewers might expect an exhibition  
wall text or a list of credits, my two-part  
installation literally magnifies the presence  
of the acknowledgement.

Selected excerpts from a range of  
acknowledgements found in artists' monographs,  
books and catalogues, newly systematised  
in a rhythmic text collage as well as in an  
architecture of the abécédaire, underline  
the invisible and yet personal support of  
artistic work, but also associated hierarchies  
and dependencies. Through fragmentation  
and repetition, selection and compilation:  
visibility.

See: Contemporary Matters, in: *out of sight, seen*, Bank  
Austria Kunstforum Wien (Ed.), Vienna 2024, p. 18.



Installation view, *out of sight, seen*, curated by Contemporary Matters and Bettina M. Busse, tresor at Kunstforum Vienna, 2024; selected excerpts from acknowledgements, newly systemised in an architecture of the abécédaire from »ach (oh)« and »alle (all)« to »zuverlässig (reliable)« and »Zuversicht (reliance)«. | Photo: Simon Veres



Installation view, *out of sight, seen*; text collage from acknowledgements found in artists' monographs, books and catalogues.



## oh! ah! oh!

2024

Artist flip book

105 x 65 mm, 50 pages

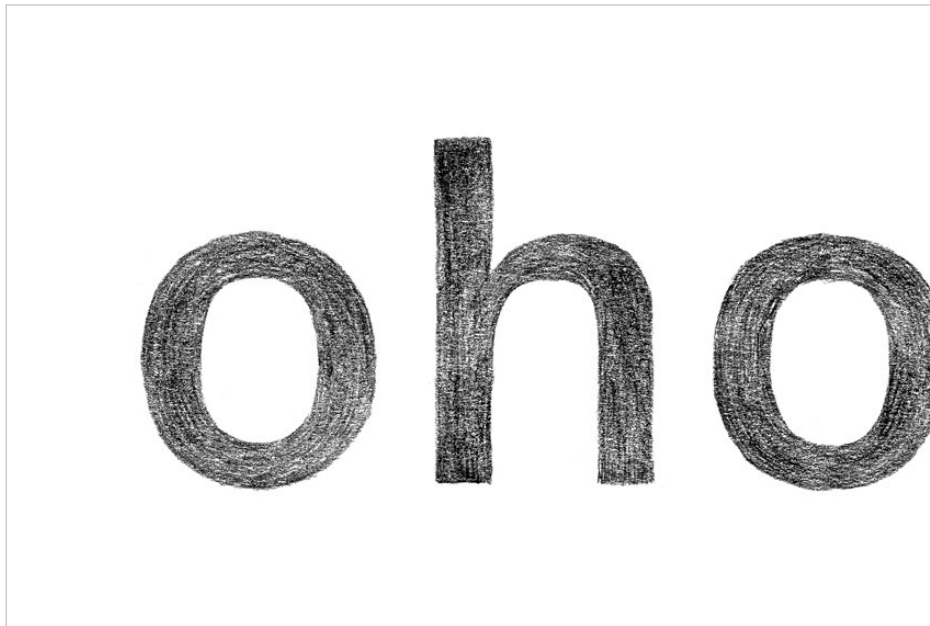
Part of the edition »Großes, kleines Kino«  
of Literaturhaus Vorarlberg in Hohenems

Edition: 542 copies

<https://literatur.ist/projekt/daumenkino-oh-ah-oh-von-sarah-rinderer/>

Interjections are not only fundamental tonal expressions for our oral communication, but also a very special link across languages. This is because the so-called ›change-of-state tokens‹ *oh* and *ah* – which indicate a change in the state of emotion or knowledge, reactions such as understanding, astonishment, pain, disappointment, confirmation, surprise or joy – also sound similar in unrelated languages.

For my typographic flip book, I collected 31 translations of *oh* and *ah* with the help of representatives from languages spoken in the city of Hohenems. Hand-drawn with coloured pencil, they have been lined up in such a way that when flipped, they combine to form a long, cross-linguistic expression of wonder, sometimes even extending over the entire double page. Readers are invited not only to flip through the pages, but also to read them aloud and perform this flip b-oh-ah-oh-k.



The typographic flip book *oh! ah! oh!* focuses on the often overlooked and underestimated interjections as a link across languages.

Photo (top): Frauke Kühn



oh's und ah's:

Arabisch, Armenisch, Bulgarisch, Chinesisch, Dari, Deutsch, Englisch, Farsi, Französisch, Griechisch, Italienisch, Kroatisch, Lettisch, Makedonisch, Mongolisch, Niederländisch, Polnisch, Portugiesisch, Rumänisch, Russisch, Schweizerdeutsch, Serbisch, Slowenisch, Spanisch, Swahili, Schwedisch, Thailändisch, Tschechisch, Türkisch, Ukrainisch, Ungarisch

Page views, *oh! ah! oh!*, artist flip book 2024; when flipped, the hand-drawn 31 translations of *oh* and *ah* combine to form a cross-linguistic expression of wonder.



The cut in the middle of the format offers the reader various options of (un)folding.

## FLUGSCHRIFT N°45 SEKTORENFEUER SECTOR LIGHTS

2023

flugschrift N°45

Dieter Sperl (ed.), Vienna

[www.flugschrift.at/autorinnenundautoren/sarah-rinderer/](http://www.flugschrift.at/autorinnenundautoren/sarah-rinderer/)

performative reading, viktorija, Vienna

<https://vimeo.com/982171273>

My issue of the literary journal *flugschrift*\* is a (typo-)graphic continuation of the poetry cycle *sektorenfeuer* (sector lights).

In seafaring, sector lights display angle light beams in different colours to provide information for safe passage through shallow or dangerous waters.

The lyrical fragments structured according to the colour sectors of the Grótta lighthouse, illuminate the landscape at the tip of the Seltjarnarnes peninsula (Iceland) – formerly a mill, today a tourist viewpoint for northern lights. »So: the sea of (interpretation) with its currents, waves, views or invocations, dreams (forms) is marked by the beacons ›lit‹ here to point out possibilities and dangers to travelers.«

The cut in the middle of the format invites readers to embark on their own reading paths by flipping, turning and (un)folding the page.

\*The literary journal *flugschrift* dedicates each of its four annual issues to one author working between literature, art and theory.

Quote: Dieter Sperl, [flugschrift-Blog](http://flugschrift-blog.com).

**fern-orten**

(weiß | 67° - 217°)

                schläfst du?  
frage ich nachts  
das displayleuchten

tagsüber  
stillelos  
schuh an fastinselspitze  
höre ich  
mit den steinen auf

fern-orte  
fingernagelgroße schiffe  
im horizontbereich

gefrorener mehl  
                schnee staub  
meersalzschuppen  
auf der haut

auf dem gischtrauen verputz  
des leuchtturms  
von kindern gemalte tiere

eine möwe  
trägt ein krokodil  
fünfzehn seeemeilen in die weite

**far-placing**

(white | 67° - 217°)

                you're asleep?  
I ask the phone screen light  
at nighttime

during the day  
silentless  
shoe on presque-isle tip  
I cease  
with the stones

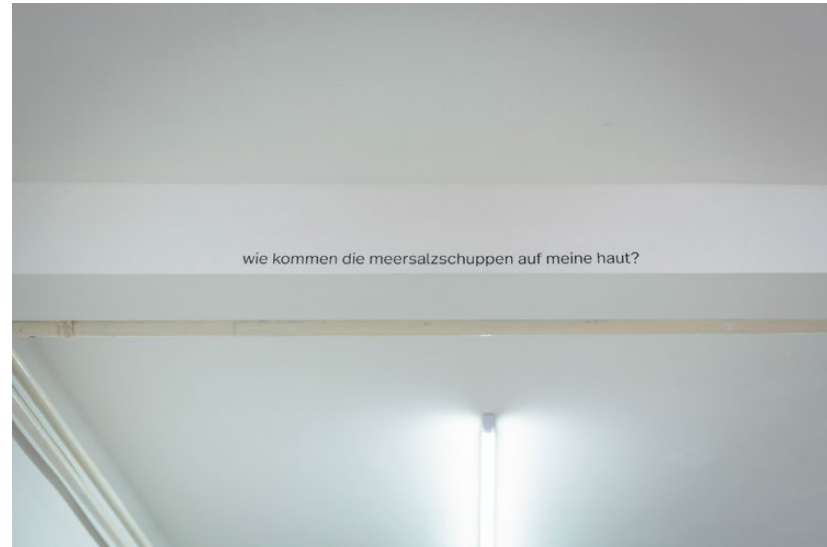
far-placing  
fingernail sized ships  
in the horizon area

frozen flour  
                snow dust  
sea salt scales  
on the skin

on the spray grey plaster  
of the lighthouse  
children's painted animals

a seagull  
carries a crocodile  
fifteen sea miles into the distance

Poem from the white colour sector of my cycle *sektorenfeuer*,  
illuminating the seascape at the tip of the Seltjarnarnes  
peninsula (Iceland) and serving as a starting point for my  
*flugschrift* issue.



*how do the  
sea salt flakes  
get on my skin?*



*far-placing  
fingernail sized  
ships in the  
horizon area*

*the feeling of  
volcanic sand  
under the soles  
of your feet,  
that the birds  
are flying up*

Performative reading of *flugschrift* 45 sektorenfeuer as part of the exhibition *FELT*, viktorija, Vienna, 2024;  
the reading connected the text fragments placed at different positions throughout the space.

Photos: 1&4 JJuffinger, 2-3 Nadine Jochum

<https://vimeo.com/982171273>



With the help of flag semaphore, I make poetic contact with poet|artist Hannah Weiner, with whom I share an interest in communication methods from shipping.

# **GANZ NAH SIND WIR UNS IN FERNSIGNALLEN, HANNAH** WE ARE VERY CLOSE IN LONG-DISTANCE SIGNALS, HANNAH

2024

Flag semaphore pangram to Hannah Weiner (1928 – 1997)

34-part photo series, text

Each 22 x 15 cm

September 8, 2024

**To Hannah Weiner**

*I have been thinking a lot about the last sentence you signal in the video performance of your Semaphore Poems from July 11, 1987. Far back in a field in front of a forest, in shorts and T-shirt – both bright and wide – a square flag in each hand.*

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.

*At first I was disappointed, after all those hours of deciphering. Then I looked it up: a pangram with all the letters of the English alphabet. A sentence to test a connection. Maybe that's what I'd like to tell you above all else, that our connection works, that you have reached me from 37 years and 3598 nautical miles away. Here. Today. A beginning.*

The prose text *Ganz nah sind wir uns in Fernsignalen* about the process behind the work has been published by Ö1 Kunstgeschichten and in the magazine Der Schnipsel 23.



Installation view *Wechselnde Sicht*, w. Anna Jermolaewa, Galerie 422, Gmunden, 2024; as a gesture, that Hannah Weiner reached me with her *Semaphore Poems* from 1987, I signal my own pangram with flag semaphore: PS: JA, LYRIK QUERT FIX SCHWEBEND VOM Z GEN A (PS: Yes, poetry crosses fixedly floating from Z to A.) | Photo: Karin Hackl



## ODE TO ...

2023

Collaboration with Ingi Kim

Composition for four voices, tuba, percussion,  
piano, violoncello und double bass

Premiere at *Mahler Forum 2023*,

performed by the ensemble of the *Alma Mahler  
Musikvereins* led by Alja Klemenc

<https://www.youtube.com/watch?v=9nXduAmFMTc&t=7443s>

Our collaboration between literature and contemporary music is based on the finale of Ludwig van Beethoven's *Symphony No. 9* and Friedrich Schiller's *Ode to Joy*. A piece, that with its ›grand‹ message of communality has been rendered in various (political) contexts to reflect everything from reverence to exploitation, depending on the desired reading.

*Ode to ...* interweaves various voices and sentiments from this variegated reception history – from the grand and sublime down to the tiniest details, from the forte fortissimo of all the ensemble's voices to air noise.

My arranged (con)texts are published in the Forum's programme as a starry canopy of footnotes.



Premiere, *Mahler Forum – The Power of Wonder*, klagenfurter ensemble, 2023;  
Ingi Kim and I reimagined the finale of Beethoven's *Symphony No. 9* and  
Schiller's *Ode to Joy*. | Photo (bottom): Philipp Schulz – boxquadrat



Premiere, *Mahler Forum – The Power of Wonder*, ensemble of the Alma Mahler Musikverein led by Alja Klemenc, klagenfurter ensemble, 2023; the piece textually and visually interweaves voices and sentiments from the variegated reception history of the *Ode to Joy*. | Photo: Philipp Schulz – boxquadrat

for the **who** \_ \_ le, **who** \_ \_ \_ \_ le<sup>1</sup>  
interrupted phrases [...] not the whole<sup>2</sup>  
entirely for the grand and sublime<sup>3</sup>

A \_ \_ ll people, a \_ \_ ll people, a \_ \_ ll people, a \_ \_ ll people!<sup>4</sup>  
to freedom<sup>5</sup> All? [...] will be brothers? Ah<sup>6</sup>  
Freedom, peace<sup>7</sup> [...], solidarity<sup>8</sup> will be sisters<sup>9</sup>  
a la alegría<sup>10</sup>

génie de l'Europe<sup>12</sup>  
 ねんまつのだいく<sup>13</sup>  
 기뻐하며 경배하세<sup>14</sup>  
 as if with sacred shuddering<sup>15</sup>

A: [He] clinked [...] my glass so vehemently that it burst into pieces. The red wine spilled over the damask fabric laid out for the first time to my horror.<sup>16</sup> the beating of a bloody fist upon a splintered table<sup>17</sup>

Cut, cut, order! Order!!!<sup>28</sup>

V  
sento  
new  
nova  
feeling<sup>30</sup>

- 1 \_ the choir repeating in Ludwig van Beethoven's setting of Friedrich Schiller's *Ode to Joy* in the finale of Symphony No. 9 as an echo to the line "This kiss for the whole world" before it continues with "Brothers—above the starry canopy" ...
- 2 \_ Beethoven noting down compositional approaches to Schiller's *Ode to Joy* in his sketchbook in 1812 ...
- 3 \_ Charlotte Schiller reading the letter from Bartholomäus Fischenich, notifying her of Beethoven's plan in 1793 ...
- 4 \_ the choir repeating in the finale of Symphony No. 9 ...
- 5 \_ heard at Christmas in 1989—during the concert conducted by Leonard Bernstein and played jointly by the Bavarian Radio Symphony Orchestra and musicians of the allied military powers one month after the Fall of the Wall—with the word "freedom" exchanged for the word "joy" whenever the latter occurs in the score ...
- 6 \_ the Austrian actor Kurt Sowinetz singing in 1972 in *Alle Menschen sind miteinander* ["I Dislike All People", a song in Viennese dialect] ...
- 7 \_ heard in a demonstration held at the Brandenburg Gate in Berlin the day after Russia's attack of Ukraine in 2022 — with the word "peace" exchanged for the word "joy" in the score; ...
- 8 \_ the European Union naming its core values, which are expressed by the European Anthem ...
- 9 \_ feminist linguist Luise F. Pusch entitling her second book, a critique of male language ...
- 10 \_ women singing the Spanish version *Himno a la alegría* by Miguel Ríos in Chile's military dictatorship in the 1970s to bring about the release of political prisoners ...
- 11 \_ Henry J. van Dyke writing a new Christian text to Beethoven's melody in 1907, which would spread widely in the English-speaking world in gospel music and as a Christmas carol ...
- 12 \_ the European Council declaring 16 bars from the finale of Symphony No. 9 the European Anthem in 1972 — instrumental, in the universal language of music ...
- 13 \_ some 10,000 singers between ages 6 to 93 performing Symphony No. 9 in mass gatherings throughout Japan at the end of the year ...
- 14 \_ being a Korean chant with a new text to Beethoven's melody, "Rejoice and adore" ...
- 15 \_ Richard Wagner drawing religious comparisons in his 1870 centenary text on Beethoven; before, in 1849, he mounted the barricades of Dresden, taking the score along with him ...
- 16 \_ Minna Körner, a painter and writer, remembering a drinking incident in Friedrich Schiller's circle of friends around 1785, when he was already working on his poem *Ode to Joy* ...
- 17 \_ poet and feminist Adrienne Rich writing in her poem *The Ninth Symphony of Beethoven Understood at Last as a Sexual Message* ...
- 18 \_ Minister of Propaganda Joseph Goebbels announcing Symphony No. 9 in 1942 at an NSDAP celebration for Hitler's 53th birthday ...
- 19 \_ Stalin praising Beethoven's composition as "music suitable for the masses" ...
- 20 \_ Christine Stahl, addressing in her dissertation not only the reception of the Ninth during the division of Germany, but also the original score's having been literally torn apart—with one part in East Berlin and the other in West Berlin ...
- 21 \_ the Austrian music critic and aesthetician Eduard Hanslick writing about Beethoven's composition in his *Vom Musikalisch-Schönen* [On the Musically Beautiful] in 1922 ...
- 22 \_ with a new text by Mary Bloom, the melody of Symphony No. 9 representing the Apartheid state of Rhodesia as its national anthem from 1974 on ...
- 23 \_ in Kerry Candaele's film *Following the Ninth*, Feng Congde remembering the democratic protests in Tian'anmen Square in 1989, when *Ode to Joy* drowned out the government's voices as a statement of hope ...
- 24 \_ during World War I, the patriotic periodical *Der Marker* writing in response to the Leipzig Gewandhaus Choir's strike with regard to the unifying text of the finale: "There is a place for Schiller and Beethoven in every German" ...
- 25 \_ the Federal Republic of Germany denying the GDR its claim on Beethoven in the postwar period—and vice versa ...
- 26 \_ director Markus Müller taking a stand in the *Süddeutsche Zeitung* in 2015 on the disruption of an AfD demonstration by a choir of 120 employees of the Mainz State Theater ...
- 27 \_ the exiled Jewish violinist Bronislaw Huberman criticizing the silence of many German intellectuals after the National Socialists' rise to power in Germany in an open letter to the *Manchester Guardian* ...
- 28 \_ the call to order to be heard in the British Lower House after Scottish MPs intoned the European Anthem on February 9, 2017 during the counting of the votes on Brexit ...
- 29 \_ as told by Thomas Mann in his *Doctor Faustus*, written while in Californian exile about the composer Adrian Leverkühn, who wishes to take back the Ninth Symphony, for it was not to be "the good and the noble, what we call the human" ...
- 30 \_ being the alternative proposal for the lyrics of the European Anthem in the supranational language of Esperanto ...
- 31 \_ Gustav Mahler, after heavy criticism of his reinterpretation of Beethoven's Symphony No. 9, justifying the modifications made by him on a flyer distributed for free at the second performance in February 1900 ...



## YES O DO PLEASE STOP

2021

Visual and acoustic intervention  
at the James-Joyce-Passage, Feldkirch  
Vocals: Christa Wall

<https://vimeo.com/651704938/5071a1cfcd>

In the eighteenth and final chapter of James Joyce's *Ulysses*, singer Molly Bloom, lying awake at night, has to be all *pianissimo* to avoid waking her sleeping husband. Her stream of consciousness is almost entirely free of punctuation marks – except for the final full stop.

My site-specific intervention brings this full stop visually and acoustically into the public realm of the James-Joyce-Passage. Performed by a singer, it breaks out of the silence, inviting passers-by to stop and pause for a moment.

The eponymous lettering on the house façade above the entrance of the passageway combines Molly's concluding Yes with a quotation from *Finnegan's Wake*, in which Joyce himself reflects on punctuation marks: »[...] four in type, [...] and correctly understood to mean stop, please stop, do please stop, o do please stop«.

The final full stop from James Joyce's *Ulysses* is visually left out on the window of the passageway, allowing different perspectives into, out of and through the James-Joyce-Passage, Feldkirch.



Installation view *Yes O do please stop*, James-Joyce-Passage, Feldkirch, 2021; the lettering above the passage entrance combines Molly Bloom's concluding Yes with a quotation on punctuation from *Finnegan's Wake*.



Installation view *Yes O do please stop*, James-Joyce-Passage, Feldkirch, 2021;  
sung by a singer, the final full stop of *Ulysses* punctuates the passage visually and acoustically.



Punkt O (0 | 0)

zero zero

o

o

o (Spanisch ausgesprochen)

ô

oh

ou

où

wo sich die Achsen des Koordinatensystems berühren

origo (Ursprungs)

origine (Anfangs)

(Ausgangs-) Punkt O horchen

ganz piano pianissimo

origliare

o oscitatio

soso

Oft( deutsch und alt englisch)

Of(t)en of

M n

Mon

glór (irish stimme,klang). flor

(ganz Ohr)

oler a moho

Moder

origliere

all'orlo of morrow

mormorendo

Ombre/penombra

(gefiedersaum, fiebertraum; vielleicht reingesprochen in sombra..)

sombra, somber, sombre, asombro, sombrío (somnambul?)

piumino plumón (span.) pumon plume

(staub (ge)webe)

Pnoi

daunen (dehnen)

bett

georgette

dispersible dust

(letto, stretto, strecken)

sdraiato

Brume des plumes its

vaho vowel

Mhh

einriechen

ausblühen, ausschwitzen

to bloom

Crescendo----- halblaut werden

con anima (konzentrisch konzertierend)

(Andiam! – ev. aus Mollys Don Giovanni-Stück)

adorato

O ton

go

on

aglow all all allow

airflow (fahrt aufnehmen)

flottant afloat

and their gawking gone

Anflug (bloom)

airglow

Überstrahlung

crossbow

eyeglow

(Leuchte, Mittel-, Ausgangs-) Punkt O (0/0/0)

foco

allegro con fuoco

o

espaciar

(expectorar, auswerfen, speien, spucken, husten)

en

adagio

(ausdehnen, aus

schweifen)

o aequo

un o accoter en fond aérospatiaux

vacío (Vakuum)

voix

osciller

ximerono(dawn)

briller

Glottis O

fluo

r

es zieren/re scent

(eos)

(oru)

mete o r

strike a chord with someone

scaphandre

or bit(s)

floraison (mission, sobrepresión)

bóldo

big O Dimension

Text quotes from the recital in two voices *Punkt O (0 | 0)*; playfully using different languages related to *Ulysses*, the text transfers its listeners from the Blooms' dusty bedroom into the airglow of the *aérospatiaux*.



## WECHSELNDE SICHT VARIABLE VIEWS

since 2019  
Interventions in (public) space  
Two-flag and three-flag signals  
Various sizes



The *International Code of Signals (ICOS)*. For the *Use of all Nations* has been used in shipping since 1872 for visual communication over long distances and across language barriers. All combinations of two to four flags have the same assigned meanings in all languages.

As statements for exchange across distances and (language) barriers, changes of view and position, I exchange existing flags in public space – i.e. at the Sarmingstein toll tower and the Creative Cluster Vienna – or position signals in the exhibition space, in order to invite new poetic-political readings outside the maritime context.

Installation views *Festival der Regionen – Soziale Wärme*,  
Mautturm, Sarmingstein, 2019 | Creative Cluster, Vienna, 2022;  
flag signals QF »CANNOT MAKE OUT YOUR FLAGS, COME NEARER« and  
X02 »VISIBILITY IS EXPECTED TO BE VARIABLE«.



Installation view *Wechselnde Sicht*, Galerie 422, Gmunden, 2024;  
 flag signals *QM* »YOU SHOULD NOT GO ASTERN ANY MORE« and  
*EY1* »ARE YOU CONFIDENT AS TO YOUR POSITION?«. | Photos: Karin Hackl



*Ein Zimmer* is set in a former spa, that over time has accommodated a shelter for refugees and later an inpatient hospice.

## **EIN ZIMMER**

### **A ROOM**

2021

Prose

FM4 Wortlaut 2021, 2<sup>nd</sup> prize

<https://fm4.orf.at/stories/3019555/>

A room at the end of the corridor on the second floor of a former spa. Once the building has been used as a shelter for refugees, now it accommodates an inpatient hospice. Two guests – a male and a female – enter into a dialogue across the temporal distance – without speaking directly.

Instead, the two parallel text strands of *Ein Zimmer* invite readers to observe both protagonists' life situations in an in-between state. Fragments of the present – impressions, smells, conversation snippets, sounds, feelings – emerge and disappear again, overlapping in the long wait between arriving and leaving.

Ein Park.

Ein Kastanienbaum. Metallene Stühle auf dem Rasen, jeder in eine andere Richtung gedreht.

Ein Gebäude aus gerade geführten Linien. Walmdach. Darunter vorspringende Seitenflügel. Balkone mit dunklen Sonnenschirmen.

Früher: ein Kurbad mit eigener Quelle. Schwefelwasser. Trüb, mit einem leichten Stich ins Gelbliche. Ein Geschmack auf den Zungen der damaligen Feriengäste: fremd. Rostfarben, leicht salzig, mit einem Hauch von feuchtem Moos. Jetzt ist sie hier Gast.

Eine asphaltierte Zufahrt führt durch den Park bis vor die ebenerdige Schiebetür, der Lift bis in den zweiten Stock, den Gang entlang, bis ganz ans Ende des Seitenflügels.

Eine breite Tür.

Ein Zimmer.

An den Tag, an dem er hier eingezogen ist, kann er sich nicht mehr genau erinnern. Blick gerade, nach vorn.

Der Teppich ausgerollt zwischen Bett und Fenster. Rau unter seinen Fußsohlen. Er trainiert. Nach links. Vorwärts. Schnapptritt. Knie hoch, Zehen anziehen. Rückwärtsschritt. Abwehr. Schulter leicht nach vorne. Aufwärtsskick. Rechts einen halben Schritt vor – Richtungswechsel – links zurück. Blocken. Rundkick, zu weit links. Hand an Tischkante.

A park.

A chestnut tree. Metal chairs on the lawn, each facing a different direction.

A building of straight lines. Hipped roof. Projecting side wings below. Balconies with dark parasols.

Once: a spa with its own spring. Sulphur water. Cloudy, with a slight tinge of yellow. A taste on the tongues of the vacation guests at the time: foreign. Rust-coloured, slightly salty, with a hint of damp moss. Now she is a guest here.

An asphalt driveway leads through the park to the ground-level sliding door, the lift to the second floor, along the corridor, to the very end of the side wing.

A wide door.

A room.

He can't remember exactly the day he moved here. Eyes straight ahead.

The carpet rolled out between the bed and the window. Rough under the soles of his feet. He is exercising. To the left. Forward. Snap-kick. Knee up, tighten toes. Step backwards. Defence. Shoulder slightly forward. Upward kick. Right half a step forward – change of direction – back left. Block. Round kick, too far left. Hand on table edge.

Sie liegt im Bett.  
Auf. Ab. Hin. Her.  
Sieht der Wackelblume auf der  
Fensterbank zu. Den Blüten-  
blättern aus glänzendem Plastik.  
Flip-Flap.  
Wenn Sonnenlicht darauffällt.

[...]

Lederknarren, wenn die Tochter  
auf der Sitzfläche das Gewicht  
verlagert. Hin. Her. Aufsteht,  
das Fenster kippt, sich wieder  
setzt, ab.

[...]

Sie stellt sich vor: Jemand hat  
Eindickungspulver in die Stille  
gemischt, damit sie und ihre Tochter  
sich nicht daran verschlucken.

Nachts zusammengerollt kann er  
nicht schlafen. Von Stille kann  
hier keine Rede sein.

Laute Stimmen unten im Park:  
Paschto, Dari, Farsi. Pfeifen.  
Dumpfe Bässe. Zigarettenrauch.  
Er schließt das Fenster.

Sein Mitbewohner schnarcht.  
Gleichmäßig. Flattrig. Wie der  
Wind später am See, zwischen  
schlaffen Segeln.

[...]

She lies in bed.  
Up. Down. There. Back.  
Watching the solar dancing flower  
on the windowsill. The petals  
made of shiny plastic. Flip-Flap.  
When sunlight falls on them.

[...]

Leather creaking, when the daughter  
shifts her weight on the seat.  
There. Back. Stands up,  
tilts the window, sits down.

[...]

She imagines: Someone has mixed  
thickening powder into the silence  
so that she and her daughter  
don't choke on it.

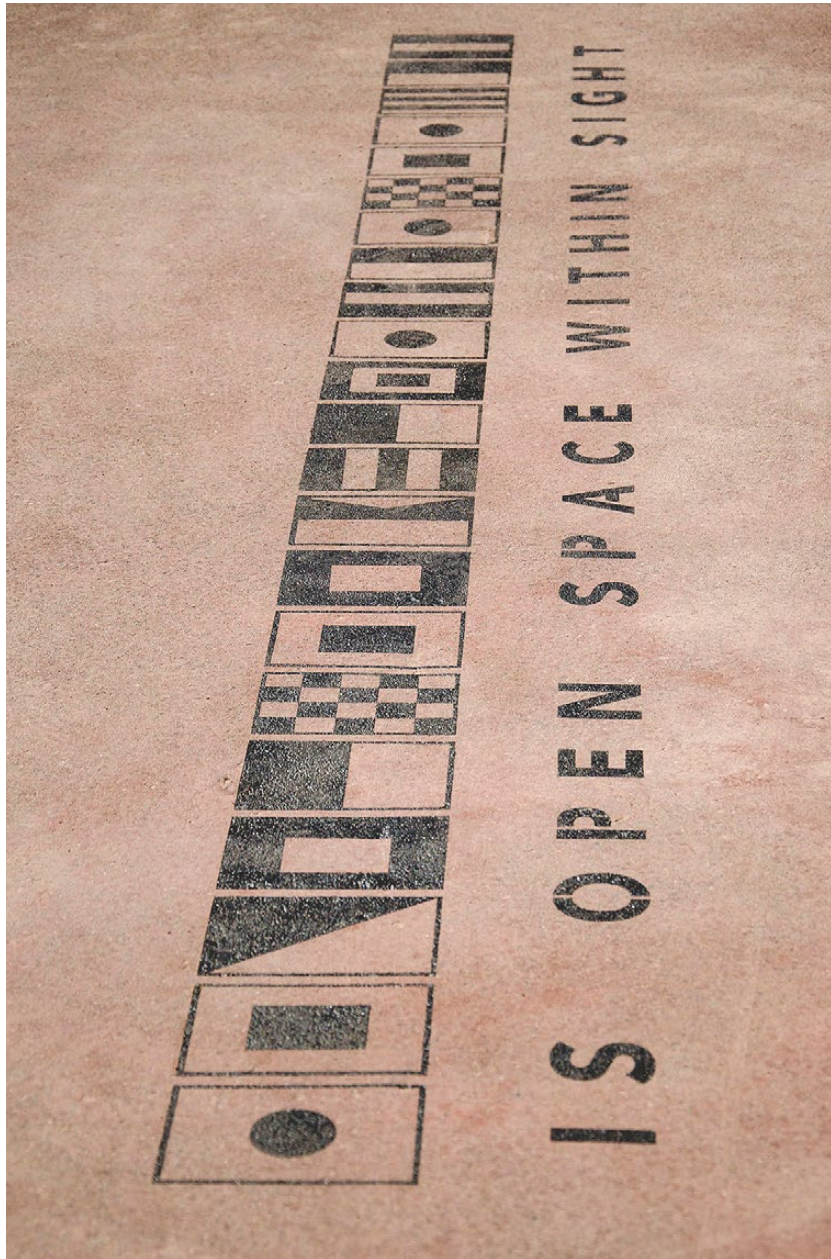
Curled up at night, he cannot  
sleep. There is no question of  
silence here.

Loud voices down in the park:  
Paschto, Dari, Farsi. Whistling.  
Muffled basses. Cigarette smoke.  
He closes the window.

His roommate snores. Evenly.  
Fluttering. Like the wind  
later at the lake, between  
slack sails.

[...]

Text extract from the beginning of *Ein Zimmer*; in parallel  
text strands two inhabitants of the same room at different  
times enter into a dialogue without speaking directly.



Installation view *Höhenrausch – Das andere Ufer*, OK Offenes Kulturhaus Linz, 2018; floor lettering, decoding the message »IS OPEN SPACE WITHIN SIGHT« from the international flag alphabet.



## THE WORDS WHICH FOLLOW ARE IN PLAIN LANGUAGE

2018

Intervention at *voestalpine open space*

Part of *Höhenrausch – Das andere Ufer*,

Offenes Kulturhaus 00, Linz

Lettering from 22 flags

Each 56 x 82 cm

The international flag alphabet has been used in shipping since the late 19th century for visual communication over long distances.

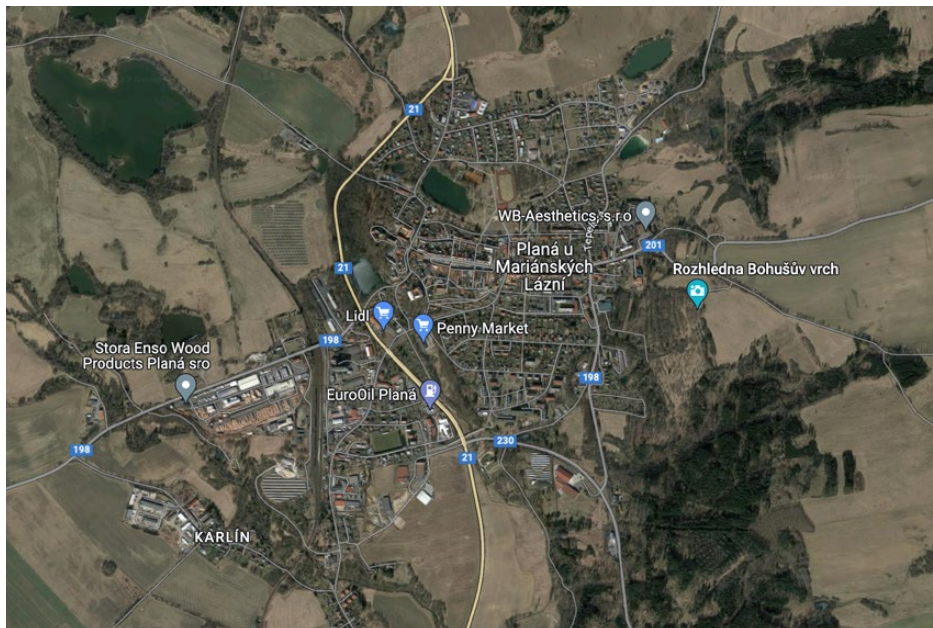
The spelled message »IS OPEN SPACE WITHIN SIGHT« gets into a dialogue with the viewer. It asks based on expressions from the sailor language after the »open space« of the original lettering and plays at the same time with its (in)visibility. The eponymous short signal YZ is hoisted in the sea to indicate that the spelling is subsequently spelled out using the flag alphabet.



Installation view *Höhenrausch – Das andere Ufer*, OK Offenes Kulturhaus Linz, 2018;  
intervention at voestapline open space, lettering from 22 flags of the international flag alphabet.



Installation views *Höhenrausch – Das andere Ufer*, OK Offenes Kulturhaus Linz, 2018; illuminated flag lettering at night.



## MUTTERSCHRAUBEN A VIRTUAL JOURNEY

2017 | 2020

Prose | Virtual reading

ACF Virtual, Austrian Cultural Forum, London

<https://vimeo.com/428424308>

Award of literature, province of Vorarlberg 2017

Published in *LICHTUNGEN* 149/2017 and *miromente* 48



*Mutterschrauben* tells the story of an encounter between a grandmother and her granddaughter who set off on a digital journey down memory lane visiting the grandmother's birthplace. By using Google Maps at the kitchen table, they virtually head to the Czech (formerly Sudeten-German) town Planá, where the grandmother was driven away from in 1946.

In current times, when travel has become only possible via Street View, the audience is taken on a unique voyage: A specially designed video reading, combining past and present, incomplete childhood memories and pixel errors, to create an engaging dialogue.

Stills from *Mutterschrauben. A Virtual Journey*, ACF Virtual, 2020;  
combining a virtual reading with a tour on Street View.



Aber es fehlten noch Mutterschrauben.  
Wir haben es später nicht mehr geschafft,  
die ruhenden Teile wieder zusammenzusetzen.  
Ist dir warm?, fragt Lena. Soll ich ein  
Fenster aufmachen? Christel winkt ab. Auf  
der linken Straßenseite ein verwilder-  
tes Grundstück. Objekt na prodej, steht  
auf einem hölzernen Schild. Weiter,  
sagt sie.

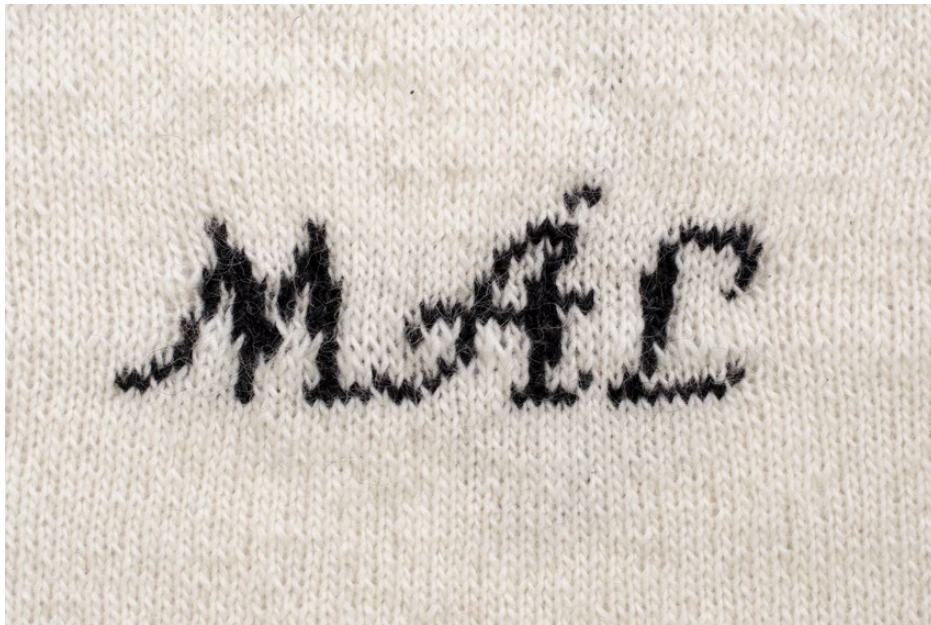
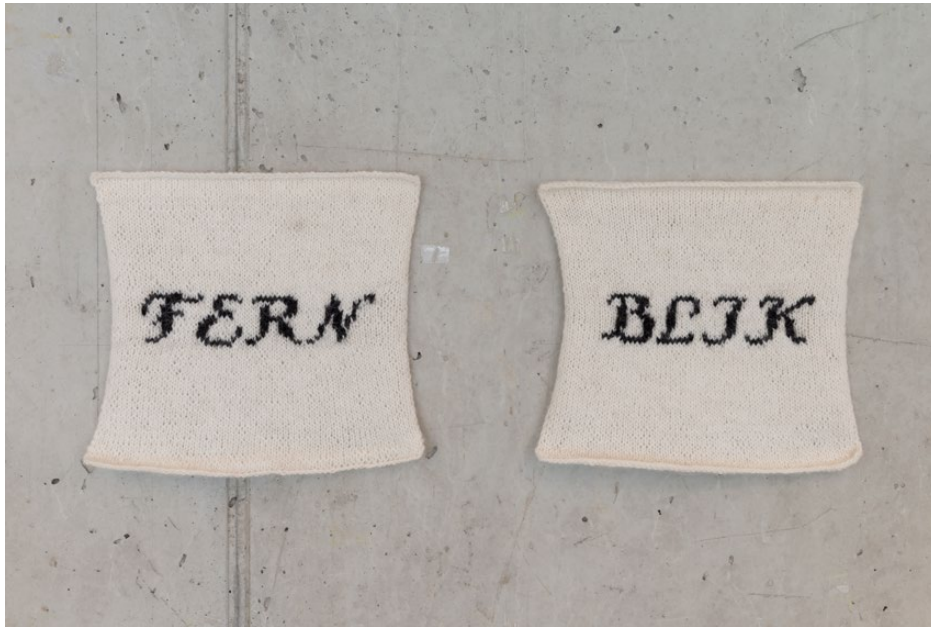
[...]



But the screw nuts were still missing.  
We have never managed to put the resting  
parts back together afterwards.  
Are you warm?, asks Lena. Should I open a window?  
Christel waves the questions aside.  
On the left-hand side of the street an overgrown  
plot of land. Object na prodej, is written  
on a wooden sign. Go on, she says.

[...]

Stills and quote from *Mutterschrauben*, ACF Virtual, 2020;  
Christel and her granddaughter Lena set off on a virtual journey  
via Street View, visiting the former's birth place Planá.



## GERMAN KNITTING

2017 | 2022

Nine knitting patterns from Icelandic wool

Each 32 x 32 cm

The installation reflects on knitting and language as important means of the Icelandic national identity construction and the tensions that arise from the exchange with foreign influences. The traditional knitting technique used in Iceland, for example, was originally introduced by German and Dutch merchants and is therefore referred to as »German Knitting«.

Playing with my own entanglement between Icelandic and my mother tongue German, I create poetry by knitting Icelandic words that – written – look like German ones but with which they don't share meaning. Interpreting them as German they spell the sentence »EIN FERN BLIK KANN MÁL EIN ÁN FANG SEIN«.

See: Contemporary Matters, *On Community #1*, exhibition booklet, p. 8.

Knitting patterns of Icelandic words, that can also be read in German; 32 x 32 cm. | Photo (top): Sophie Pölzl



Installation view *On Community #1*, curated by *Contemporary Matters*, Vienna, 2022;  
series of knitting patterns that form a German sentence from Icelandic words. | Photo: Sophie Pölzl



Installation view *On Community #1*, curated by Contemporary Matters,  
w. Un-Zu Ha-Nul Lee and Johanna Charlotte Trede, Vienna, 2022. | Photo: Sophie Pölzl

## CV

### SARAH RINDERER

Born in 1994 in Bregenz, lives and works in Vienna.  
In her literary-artistic practice she focuses on dealing with language itself, its blanks, gaps and in-between spaces.

## EDUCATION    TEACHING

- 2020 – University assistant
- 2023 Art history | Art theory department, University of Arts Linz
- 2020 Diploma, Cultural studies | Art theory  
University of Arts Linz
- 2019 Diploma, Fine Arts – Experimental art  
University of Arts Linz
- 2019 Erasmus Internship, Austrian Cultural Forum London
- 2017 Erasmus Semester, Listaháskóli Íslands, Reykjavík
- 2014 Graduation, Graphic and Communication Design,  
Higher Technical Institute, Innsbruck

## GRANTS    AWARDS    [Selection]

- 2024 STARTstipend for Literature, BMKOES
- 2023 AiR Yellow Brick – Athens, BMKOES
- 2022 AiR Klaustrið, Skriðuklaustur, Iceland
- 2021 Feldkircher Lyrikpreis (1<sup>st</sup> prize)
- 2021 FM4 Wortlaut, short story competition (2<sup>nd</sup> prize)
- 2021 Bank Austria Studios, Studio program
- 2021 Kunst am Bau, Raiffeisenbank Bodensee-Leiblachtal (nominated)
- 2021 AiR Barcelona, Province of Vorarlberg | Hangar.org
- 2020 Vorarlberger Kulturpreis (promotional prize)
- 2019 Scholarship for literature | cultural publishing, City of Linz
- 2018 Emanuel and Sofie Fohn stipend for fine arts
- 2018 Ö1 Talent scholarship for fine arts (finalist)
- 2017 Award for Literature, Province of Vorarlberg
- ...

## EXHIBITIONS    PUBLICATIONS    [Selection]

- 2024 *oh! ah! oh!*, artist's flipbook, Literaturhaus Vorarlberg, Hohenems.  
*WechseInde Sicht*, duo show with Anna Jermolaewa, Galerie 422, Gmunden.  
*Im Freien*, prose. Vorarlberger Straßenzeitung marie, Hohenems.  
*Die Künstlerin dankt | The artist would like to thank*, group show and catalogue contribution. *Out of sight, seen*, tresor | Kunstforum Vienna.  
*der stille nach*, group show | performative reading. *FELT*, viktorija, Vienna.
- 2023 *flugschrift, Literatur als Kunstform und Theorie Nr. 45, Sarah Rinderer*, Vienna.  
*STEP 40 | from, strike to starting.*, with Ifigeneia Ilia-Georgiadou. Yellow Brick, Athens (GR).  
*te phra gmente*, poetry. *habe bewurzelte Stecklinge – Geografie meiner inneren Sprache*, Raoul Eisele and Lea Menges (Eds.), edition lex liszt 12, Oberwart.  
*Ode to ...\**, libretto for contemporary music. *The Power of Wonder*. Mahler Forum for Music and Society, Klagenfurt.  
*Schiefelage*, duo show with David Kapl, Kunsthalle Grein.
- 2022 *Ganz nah sind wir uns in Fernsignalen*, prose. Ö1 Kunstgeschichten.  
*Geiralfjós*, residency and solo show. Gallerí Klaustur, Egilsstaðir (IS).  
*zusammen( )schreiben*, collective artist book, edited with Anne von der Heiden. University of Arts Linz | Potato Publishing, Linz.  
*German Knitting*, group show. *On Community #1*, Contemporary Matters, Vienna.  
Numerous small frames, poetic essay. *Point of View*, Laurien Bachmann, artist book, Linz.  
*Punkt 0 (0 | 0)*, performance. room for notes, Kunsttankstelle Ottakring, Vienna.
- 2021 *sektorenfeuer*, poetry. 19. Feldkircher Lyrikpreis 2021, Edition AS, St. Wolfgang.  
*ein zimmer*, prose. FM4 Wortlaut 21. Aussicht, luftschacht, Vienna.  
*It's not always necessary to finish the sentence*, group show. Die Veränderung ereignete sich mit der Heftigkeit des Übergangs vom Tag zur Nacht, QuadrART, Dornbirn; Paratext N°55, Hangar.org, Barcelona.  
*Yes 0 do please stop*, intervention in public space. James-Joyce-Passage, Feldkirch.  
*RaumBildGeschichten*, graphic novel short stories. Schlossplatz, Hohenems.
- 2020 *Mutterschrauben: Revisited*, prose, virtual reading. ACF London.
- 2019 *Für S.*, group show. Handapparate, Atelierhaus Salzamt, Linz.  
*» – . ! :*, concert performance. Opening of Rundgang, Kunstuniversität Linz.  
*Cannot make out your Flags, come nearer*, group show. Social Warmth, Festival of Regions Perg | Strudengau; Ich kann nicht mehr, FLUC, Vienna.  
*hinter dem letzten stand*, poetry. Wo warn wir? ach ja: Junge österreichische Gegenwartslyrik, Robert Prosser and Christoph Szalay (Eds.), Limbus, Innsbruck.
- 2018 *The words which follow are in plain language*, group show. Loose Harbour #2, Höhenrausch – Das andere Ufer, OK Offenes Kulturhaus, Linz.
- 2017 *Mutterschrauben*, prose. LICHTUNGEN 149/2017, Graz; miromente 48, Bregenz.
- ...

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