

# SONJA SCHRADER

## TECHNICAL SUPPORT

### 2013-2022

**open link to:**

***Die Bühne im Kopf, (The Stage in the Head), 2015***

***<https://vimeo.com/145610078>***

**Log Line:**

***In space that knows no walls only the floor, the idealized self encounters the limits of physical being.***

**Synopsis:**

***The protagonist moves through an endless space and negotiates the discrepancy between wanting and being in a dance-performative way. The four-part choreography is introduced by a prologue that is borrowed from The Great World Theater by Calderon de la Barca (1600-1681).***

In the series „I lost my ear somewhere“ ( beginning 2019) I am concerned with the autonomization of a body starting from a specific condition, for example, uselessness: the breakage of a vessel, whose function is generally to hold, represents a violent act that undergoes a transformation in the corporeal completion of the fragment through processes of modeling and molding. The processing of the shard leads to an essential form, which, supplemented by color and materiality, invites free association.



Körper ohne Milz, 2020  
stucco marble, potsherd

Holding Device 2, 2020  
Plaster, stucco marble, epoxy



The process of molding produces plaster shells, which normally become waste after molding, but in my artistic cosmos retain their value, in which I put the fragments together and give them a new function.



„Godet, my friend!“, Duo-Exhibition with Kathrin Köster, HAUNT, Berlin, 2021

The title of the exhibition Godet, my friend! by Kathrin Köster and Sonja Schrader encircles the moment of holding on, letting go and reforming.

Adé, my friend!

The farewell of two people resembles a dance that revolves around relationship: hands intertwine, shake - how long? -, the torso insists on its boundary. This is a formal figure. If the desire is yielded, the free third reaffirms the pact made and the final fourth hand consummates the agreement. When cheeks touch and lips point sideways to the other's ear, eyelids lower, torsos bend - for seconds - the ritual is visibly intimate. If the beckoning hand rises, it signals brief pleasure, the name of the character: You won't catch me!!

Got it, my friend!

The triumph of friendship is the we-stand-for-one-another: I for you, you for me, that's us! We push each other, we fight each other, we love each other, even if nobody says it out loud. I look into your face and see my better self. You look into my face and I am glad that you exist!

The word God-e (t) is phonetically reminiscent of the German-French use of Ade! Adieu! to herald the ritual of farewell. If the stress is shifted to the o, and tonally shifted to English, Go-det becomes the triumphant signal of understanding. - The term godet, pronounced in French with Dutch roots, is a technical term from tailoring that forms as a wedge-shaped insert in a slit. For example, the basic shape of a narrow knee-length skirt is slit from the hem to the marked hip and pieced wedges are inserted. This process creates width and at the same time a fashion, or cultural, expression.

The title of the exhibition Godet, my friend! by Kathrin Köster and Sonja Schrader plays with the dance figure of taking leave and triumph, which is expressed installation-wise in a juxtaposition of bodies, their spatial compression, as well as their energetic rearrangement..

**Melancholie der Großstädte, 2021**

Four of canvases, à 300 cm x 130 cm

traditional blue print, handmade

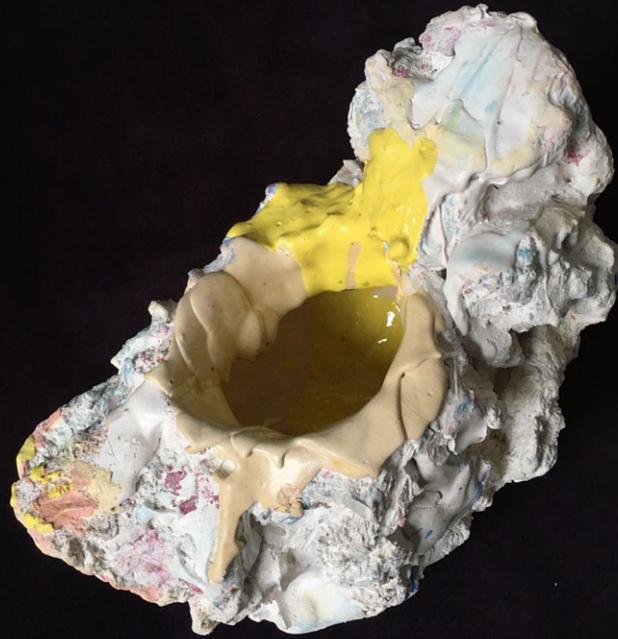
Printing block: Elements a wooden table

drawings between canvases: Kathrin Köster

**„I lost my ear somewhere“, 2019-...**

Series of objects made of stucco marble and plaster





Holding Device 4, 2020, ca. 30 cm x 26 cm x 20 cm plaster, pigments, epoxy

*Körper ohne Mandeln*, 2019, ca. 12 cm x 27 cm x 14 cm, stucco marble, potsherd





*Körper ohne Ellenbeugel (Body without elbow)*, 2020, ca. 12 cm x 27 cm x 12 cm, stucco marble



*Körper ohne Nabel (Body without navel)*, 2019, ca. 13 cm x 20 cm x 12 cm, stucco marble, potsherd

*Holding Device 7*, 2021, ca. 38 cm x 36 cm x 48 cm, plaster, pigments, epoxy





**Follis No. 1 - No.3 2020**  
Pencil, crayon on paper, ca. 40 cm x 69 cm





*Körper ohne Milz,* (Body without spleen) 2020, ca. 18 cm x 32 cm x 24 cm, stucco marble, potsherd



*Holding Device 11, 2021, ca. 12 cm x 16 cm x 18 cm, plaster, stucco marble, epoxy*

*Körper ohne Po, 2019, ca. 13 cm x 16 cm x 13 cm, stucco marble, glassherd*





*Körper ohne Hals (Body without neck)*, 2021, ca. 34 cm x 37 cm x 29 cm, stucco marble, potsherd



*Körper ohne Handballen (Body without handball), 2020, ca. 11 cm x 15 cm x 24 cm, stucco marble, potsherd*



*Holding Device 1*, 2020, ca. 24 cm x 38 cm x 18 cm, plaster, pigments, epoxy

13Bodies without bodyparts, 11 Holding Devices 2019 until now



*Körper ohne Schlüsselbein (Body without key bone, 2020, ca. 20 cm x 34 cm x 16 cm, stucco marble, potsherd*





*Körper ohne Grübchen (Body without dimples),*  
2020, ca. 29 cm x 16 cm x 14 cm, plaster, stucco marble, potsherd

**„Who killed the dog?!, sagte sie, 2018**  
Kunstverein Die Brücke e.V. Klein Machnow

„Who killed the dog?!“, she said, 2018 Kunstverein Die Brücke e.V. Klein Machnow  
The 2018 variation from the series TS, Technische Stützen, which in its origin refers to a technical aid from stone sculpture, expands the field of interpretation by adding further artistic means, such as drawing and photography. The already set vocabulary „from tool to autonomous object“, which underpins the work The Secret Garden, is enriched: The naturalistic drawing, Cicuta virosa No.1, of the poisonous plant known from philosophy sets the frame for the general body and mind theme, whereas the photograph of the hairy leg, Billy, primarily raises questions about social nominatives. The spatial setting and formal overlaps set the signs vibrating, resulting in something unspoken in the space, reinforced by the title „Who killed the dog?! she said. which suggests a narrative but remains a mystery.







**Billy, 2018**  
70 x105 cm, Fine Art Print

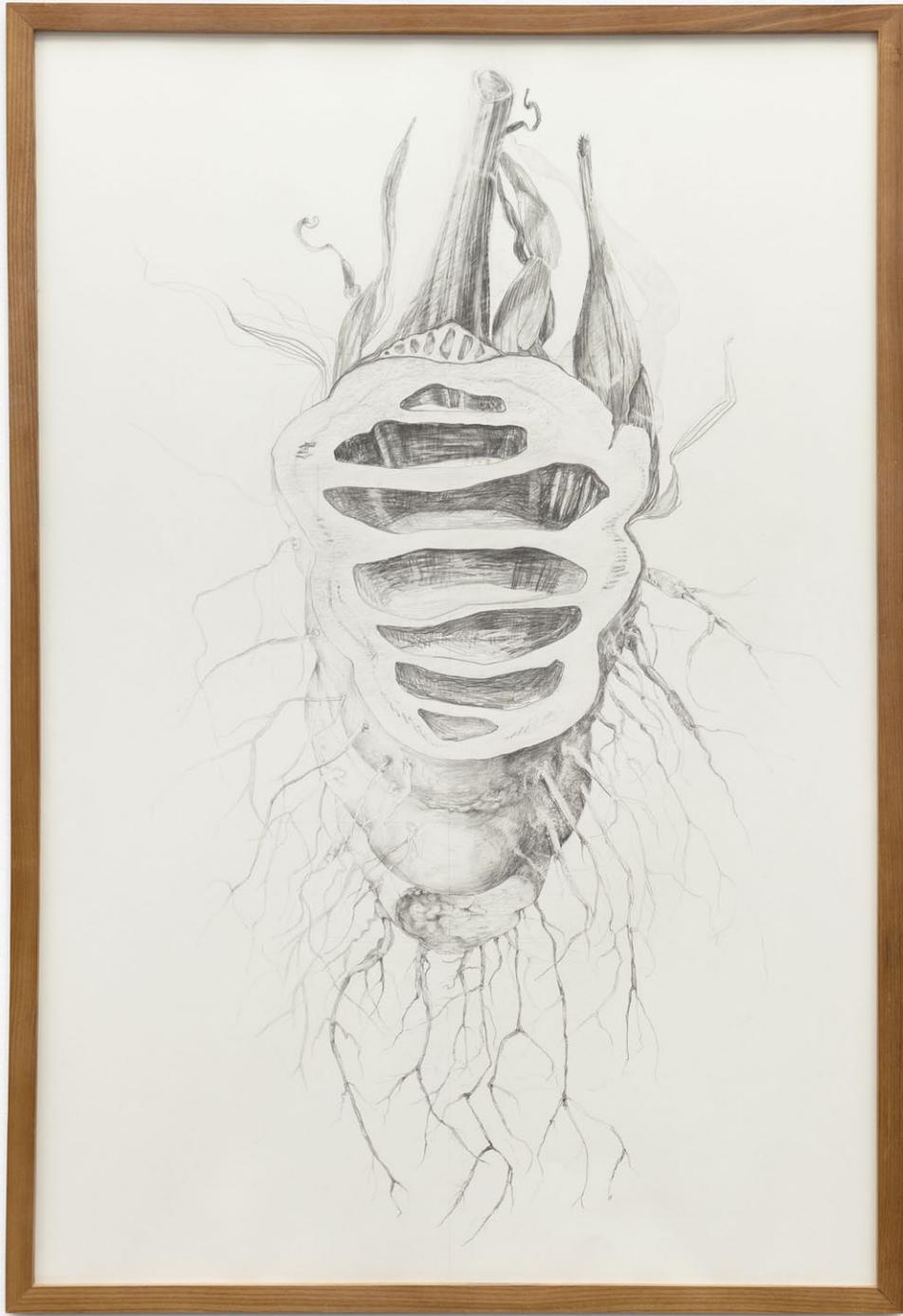


**Pferdefuss, (horse foot), 2017-18**  
14 x 27 x 24 cm,  
metal, porcelain, plexiglass  
30 x 80 x 125 cm, plexiglass body

*The Secret Garden*, 2016  
Plaster, concrete, various sizes







***Cicuta virosa***, ungefährdet (Hemlock - not endangered), No. 1 - No.5 2017-18  
Pencil on paper ca. 40 cm x 69 cm

*Shifting Baseline*, 2015  
Armierungsgitter, Gips  
Kunststiftung des Sachsen Anhalt

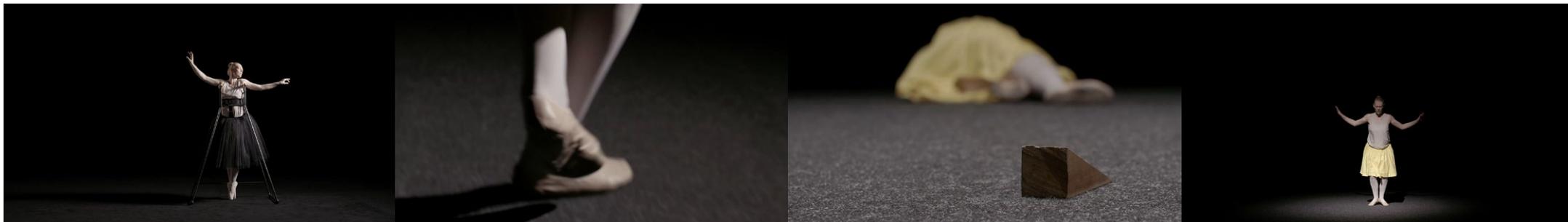
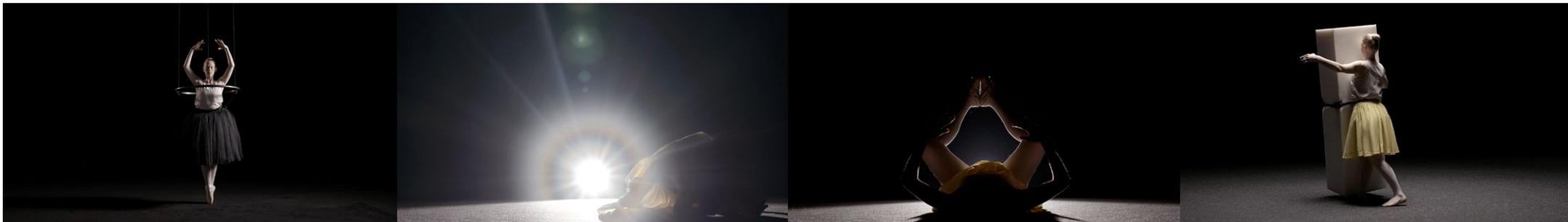




**Die Bühne im Kopf** (*Stage in my Head*), 2015, HD, 14 min 51 sec

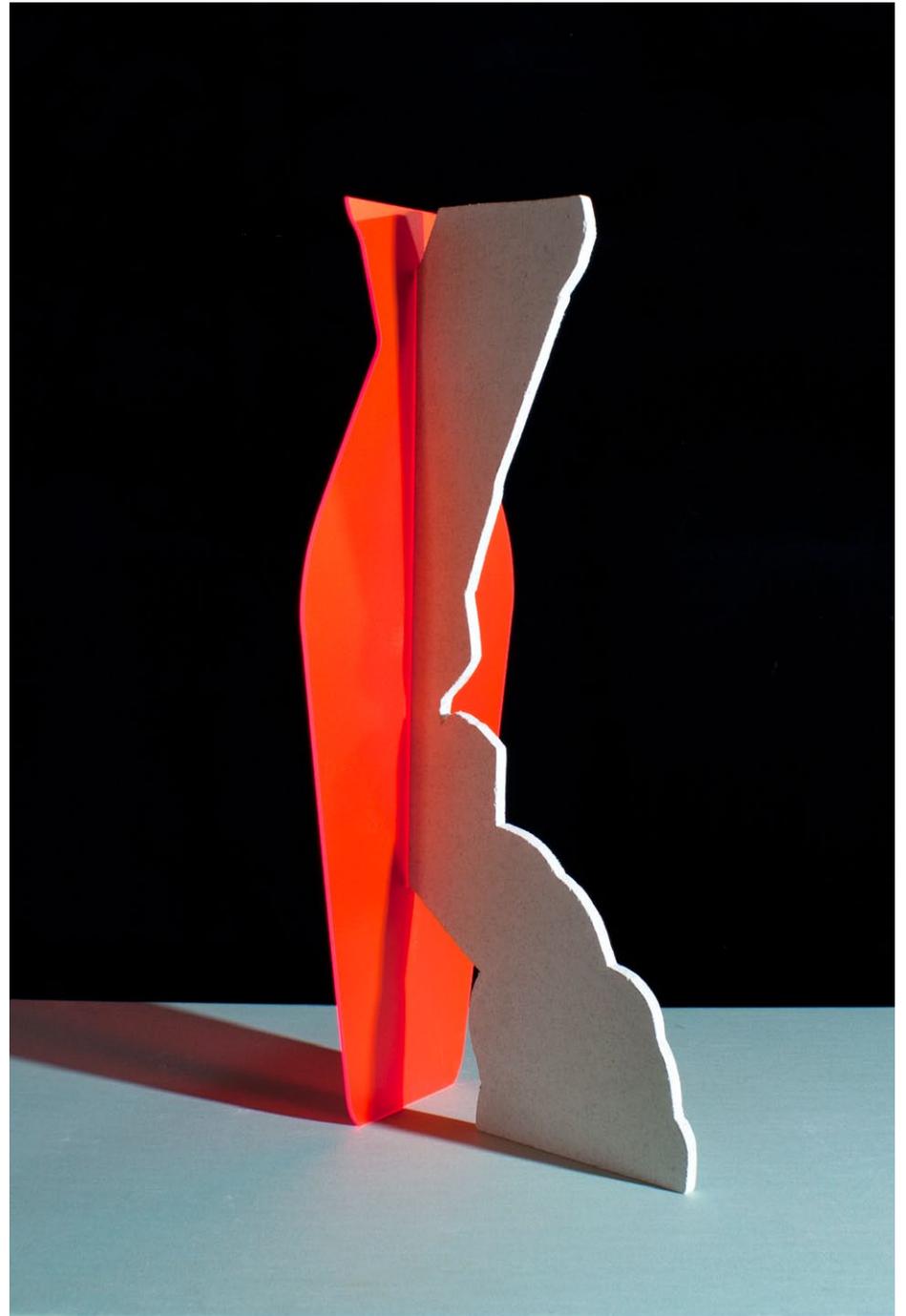
Log Line: In space that knows no walls only the floor, the idealized self encounters the limits of physical being.

**PROLOG** „Der Schöpfer bin ich und du bist mein Werk,/ heute vertraue ich Dir  
einen meiner Gedanken/ zur Aufführung nach Deinem Gutdünken an./ Ein Fest  
will ich veranstalten zur Feier meiner eigenen Macht, denn ich denke, / daß nur zur  
Verherrlichung meiner eigenen Größe die große Natur Feste veranstaltet;/ und da ja  
schon immer/ das, was mich am meisten zerstreut und erfreut hat, / ein Schauspiel  
ist,/ soll es ein solches Bühnenstück sein, das der Himmel auf deinem Theater zu sehen  
bekommt. {...}“



**EPILOG** „Alles auf Anfang! {...}“





Technische Stützen (Technical Support), TS Folge 2,  
2014/15





Technische Stützen (Technical Support), TS Folge 1, 2014

Torsi; 2013



Photographic collection Technical supports in stone  
sculpture Selection:  
Equestrian statue, Potsdam, 2013  
Antikensammlung, Munich, 2011

