

Luisa Sabrina Stark

Having a background in physics and arts, my practise is rooted in artistic experimentations and extended fieldwork. Experiences from working in the hospital refined my methodology: Through radical presence, attentiveness and concentration I create intimacy. I actively cultivate relationships that are imperfect, troubled and full of discomfort. The cultivation of relationships is my method of fieldwork that brings into constellation social, cultural and environmental forces that bridge the past, present and future. My research reveals the porosity and the cracks in our understanding of the world, in space and time.

Curiosity drives my work. I see my practice as an open situation shaped by dynamics and forces I can't control but in turn shape me. My practice is not fixed but relational and as such situated within material conditions, material processes and their urgencies, meandering between science, technology and care.

Rooted in epistemic humility, my work often takes a phenomenological approach to ecology. It offers a subjective perspective, observing nature through artistic exploration. In essence it is an acknowledgement of intertwined coexistence, awakening a new consciousness within me. Sometimes I include living plants into my work, which forces me to take over responsibility for their wellbeing, to take care of them and to observe how they develop. I have to adapt to their needs, otherwise my work dies together with the plants. A dialogue establishes, fostering an empathic way of seeing the world, one rooted in reciprocity rather than domination, while taking into account an altered timescale of the more-than-human worlds. I hope for co-production to take place.

Selected Works (2023 - 2026)



Earth Time, stone and earth pigments on linen, each 180 x 120 cm, 2026



Moss, gypsum, natural resin, agar agar based bioplastic, nylon thread, moss, variable sizes, 2025 ongoing





Fears, series, gypsum, LED, magnet, electric resistor, cables, switch, batteries, battery holder, bio plastic, wood, dried grass, glass, each 24 x 19 x 3cm, 2025



Immortal, marble, pigments, primer, 39 x 10 x 2 cm, 2025





I care for you - Du bist mir wichtig, performance during the exhibition *INTIMACY IN THE EVERYDAY*, Contemporary forms of expression from Nanjing and Zurich at Waschraum, Zürich, 2025





Midland Tree, wood, dried leaves, natural resin, gelatine, nylon thread, stone, 220 x 155 x 120 cm, 2025





Orange Scent, dried orange peel, black clay, transparent glaze, 25 x 25 x 25 cm, 2025

Barcode of love, gypsum, vine ranks, oil colour,
wooden board, 170 x 70 x 75 cm, 2024





Thinking Children, gypsum, wood, 24 x 30 x 30 cm, 2025





Bitter-sweet memories, series of photographs on Hahnemühle paper, each 30 x 40 cm, 2024

This series combines photographs of an alpine meadow under the first frost with those of a woman's body. Memories are inscribed onto the body and transform over time. The theme of impermanence in the context of one's own body, the ephemeral of a moment, are explored.



Tension Nr.1, linoleum print on glass, wooden box, LED, switch, magnet, white colour, 15 x 30 x 6 cm, 2024

The movable light connected magnetically to the wooden box allows to explore different perspectives, while the shadows come to life.



Tipi made of grass Nr. 1, wooden box, wooden letters, dried grass, white colour, thread, 30 x 30 x 3 cm, 2024





Tipi made of grass Nr. 2, wooden box, felt, dried grass, oil colour, burnt wood, 30 x 30 x 3 cm, 2024





On the back of our children, gypsum, wood, 35 x 35 x 72 cm, 2024

The use of plaster, with its gleaming white surface and delicate feel for the child's back, provides a contrast to the use of our planet's resources. The overexploitation of our society is contrasted with the innocence of our children.

The accentuated muscle tone of the back reflects the tensions to which we expose our children.



I dare to love, gypsum, porcelain, wood, 100 x 60 x 100 cm, 2023

The work consists of a solid plaster mould and a fragile porcelain sculpture cast in it. Due to the pronounced shrinkage of the porcelain during drying, the porcelain body has deformed and contracted so that it has more space in the mould. The plaster mould now stretches out a space for it.



Girl, pierre de lanse, 33 x 19 x 14 cm, 2023



Mother, 2023, linoleum print on wood, 40 x 30 cm



Mother with child, 2023, linoleum print on wood, 64 x 48 cm



Demarcation, 2023, linoleum print on wood, 64 x 48 cm



Mother with two children, 2023, linoleum print on wood, 45 x 34cm

Aspects of Motherhood, series, linoleum prints on wood, various sizes, 2023



Touch, gypsum, 25 x 28 x 27 cm, 2020