

Sasha G. Kramer

the boundary is unclear

Artist statement

Cement cracks gently like wrinkles in the skin. A beautiful tension: tenuous, precarious – fissures in the foundation of a building. The verticality of architecture suggests the verticality of a human form. It supports the human form; it reflects and carries the human form. How can something so hard be so soft? *The boundary is unclear*, the sensation strangely familiar though its origin cannot be placed. Is it our memory or the memory of the material?

The skin of a body provides protection to its purpose and its memories; the walls of a building act as the skin of its form, protecting its own.

The intrusion of something sharp, the threat of piercing the skin – yet subtle. Protective in its nature. Weathered steel, worn like an aged body – exposed to the elements, carries its history. Aging as not deterioration but accumulation.

By casting the imprint of living skin into a single, fixed form, concrete freezes what is normally fluid and alive into a permanent relief. Organic, fragmented bricks are arranged in a rigid form, like a body in a place of rest. The frame is severe yet protective, reminiscent both of architectural foundations and of bones within a body.

Bodies in motion, moving with tedious struggle. Yet moving still.

Skin-like material offers an uncertain familiarity: much like a protective layer, a garment.

Exposing what lies underneath, a certain transparency.

A door and then a window – an invitation into a seemingly private yet collective memory. Exposure, then protection. Uncertainty, then certainty. Discomfort, then comfort.

Berlin/Zurich, September 2025

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Thresholds of Familiarity

Without actually touching it, we still know how it feels to come into contact with dew-soaked grass. The cold, wet, and at the same time organically soft texture of this material is stored in our memory – like an index card that can be retrieved at any time. This multisensory experience that we have when encountering material carries a silent narrative: of the past, of memories – but also of what may yet come. Material is not just a surface, it is a repository, a trace, and an indication all at once. Material tells stories, not through the medium of spoken language, but through its structure, its surface, its transience. It becomes a carrier of memory. So how can a touched wall, a stone, or a worn object trigger a feeling of familiarity when its exact origin is unclear? One answer lies in the phenomenon that memory can be anchored in our bodies – in “material.”

Sasha G. Kramer's artistic practice deals with the question of how collective memory is reflected in the human body. The focus is on the relationship between body, material, and space – in particular, the materials found in architecture and nature. These elements are in constant exchange: the body shapes materials, but materials also shape the body. The installations merge photography, painting, sculpture, and objects and locate them in an architectural environment. The spatial staging is central here: viewers become active participants. They react to the respective space and environment and change depending on the context. This creates a dialogical moment between the work, the location, the material, and the body – an open space for memories that are shared, felt, or reinvented.

For the work *the boundary is unclear*, the artist combines different materials with the architectural space. The focus is on the idea of the window – an opening that both provides insight but also clearly separates spaces, creating a tension between security and exposure. The open space is transformed into a familiar world, further enhanced by subtle everyday sounds.

Sasha Kramer (b. 2001 in Denver, CO) earned her Bachelor in Fine Arts from the Maryland Institute College of Art, Baltimore in 2024. Her work has been shown in multiple group shows, including the United States, Italy, and now Germany. She contributed to public programming and curatorial projects. She held an internship at the Museum of Contemporary Art in Denver and worked as an assistant to Isabella Rudzki. Her work has been featured in magazines like *Visual XIV Magazine* and *Fever Dream Zine*. The artist lives and works in Berlin.

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