



AUSGEWÄHLTE ARBEITEN
SELECTED WORKS

2020–2023

S A R A H B R A I D

sarahbraid.com

painting | drawing | digital works

AFTERPARTY AND THAI FOOD

ACRYLICS ON PAPER | 42x56 cm | 2021



DREI TÖCHTER MIT SCHÜTZENDER MUTTER
THREE DAUGHTERS WITH PROTECTING MOTHER

ACRYLICS ON PAPER | 42x56 cm | 2021



DREI TÖCHTER MIT SCHÜTZENDER MUTTER

THREE DAUGHTERS WITH PROTECTING MOTHER

ACRYLICS ON PAPER | 42x56 cm | 2021

A STORY ABOUT A SINGLE MOTHER.

When I was 9 years old, my parents split up. My mother moved with me and my two sisters (then 6 and 14 years old) to a small apartment in another town. I still remember exactly how she made this move appealing to us by framing it as an adventure. "The small garden there even has a playground!" We were thrilled. Even though the situation was confusing for us sisters, my mom always managed to make us feel safe. She is probably the most confident person I know. The evenings when we were allowed to watch Spongebob SquarePants together before going to bed were the most comfortable. In the meantime, my mum would sit close to us studying. At that time, she decided to train as a mobile senior carer in addition to her 40-hour job in a nursing home – as a single mother of 3 daughters. Now as a grown woman, I look back to that time and I am incredibly proud of her. I recently asked her „Mom, how did you manage all of this back then?“ She said: „You know, the option of not managing it just didn't exist.“



DETAIL VIEW | THREE DAUGHTERS WITH PROTECTING MOTHER | 2021

DREI TÖCHTER MIT SCHÜTZENDER MUTTER
THREE DAUGHTERS WITH PROTECTING MOTHER

AFTERPARTY AND THAI FOOD



EXHIBITION „SOROPTIMIST KÜNSTLERINNENPREIS“ AT SALZAMT LINZ (AT) | 2023

URLAUB HOLIDAY

DIGITAL DRAWING AND SCREEN PRINTS ON LINEN AND PAPER | 33x24 cm | 2022



DIGITAL DRAWING | HOLIDAY | 2022



SCREEN PRINT ON LINEN | HOLIDAY | 2022

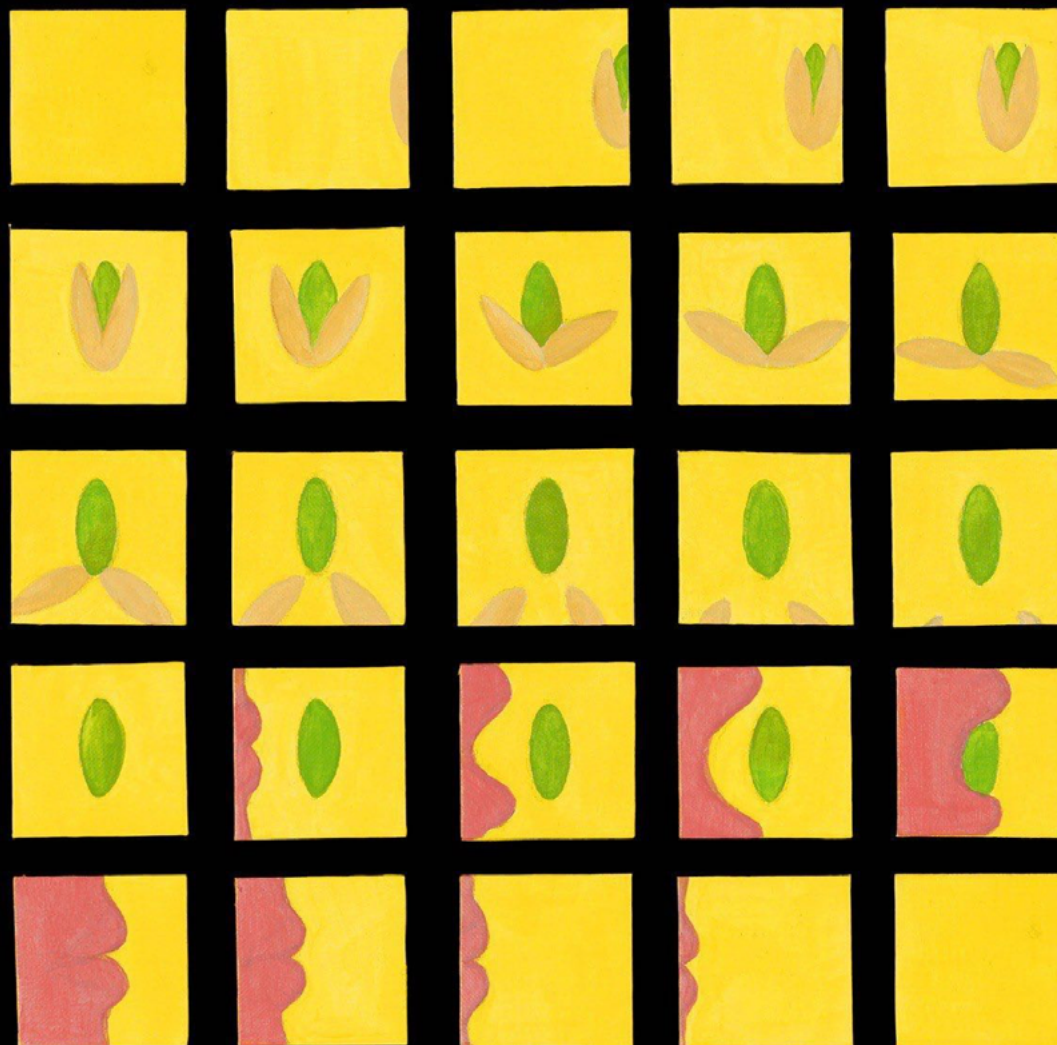
GURRRRR

ACRYLICS AND OIL PASTELS ON PAPER | 120X100 | 2022



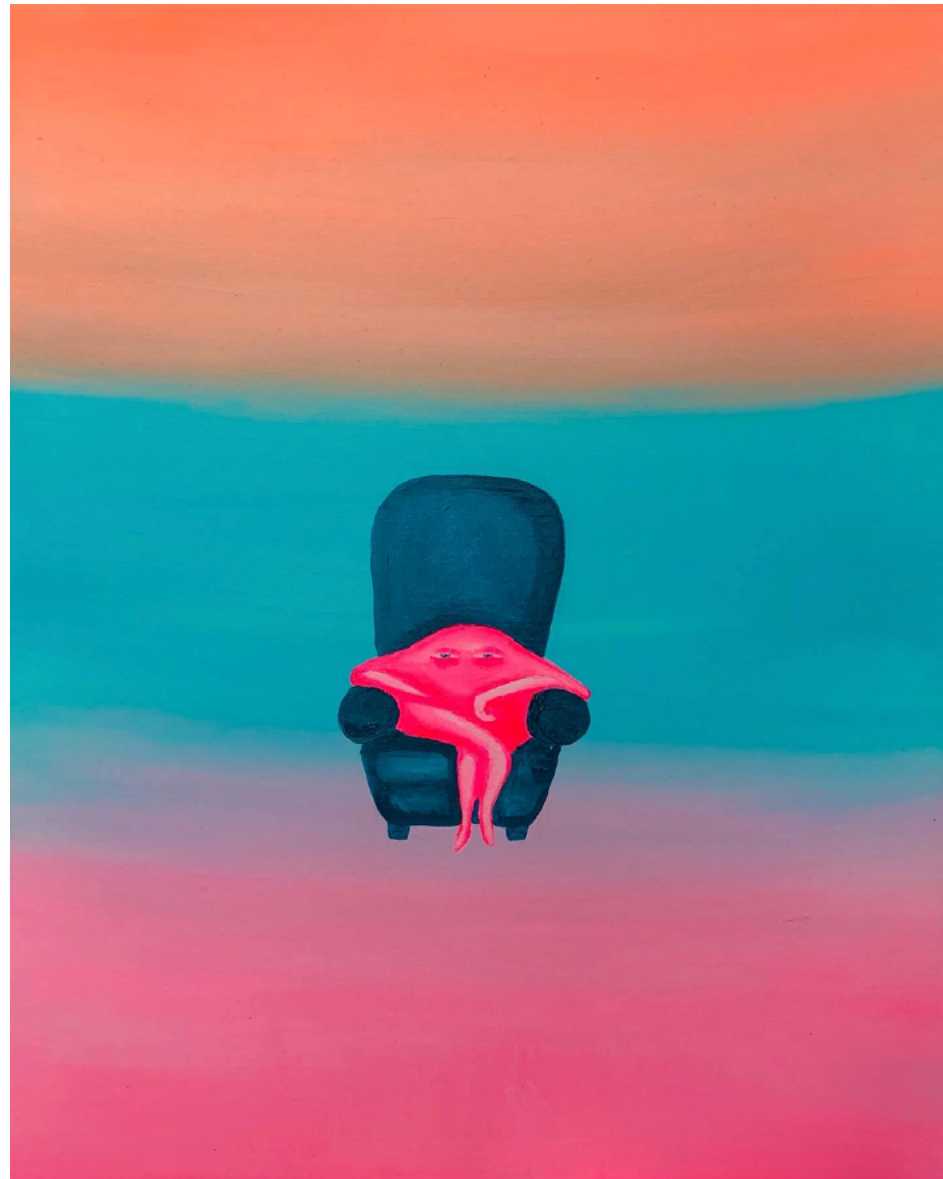
AN ENDLESS STORY

25 PAINTINGS | ACRYLICS ON CANVAS | 5x5 cm | 2023



IF I WANTED YOUR OPINION,
I'D ASK FOR IT. OK, WHAT'S YOUR
OPINION?

ACRYLICS ON CANVAS | 50X40 cm | 2021



EINSAM MIT CLEMENTINEN

LONELY WITH CLEMENTINES

DIGITAL DRAWING | 29x21 cm | 2021



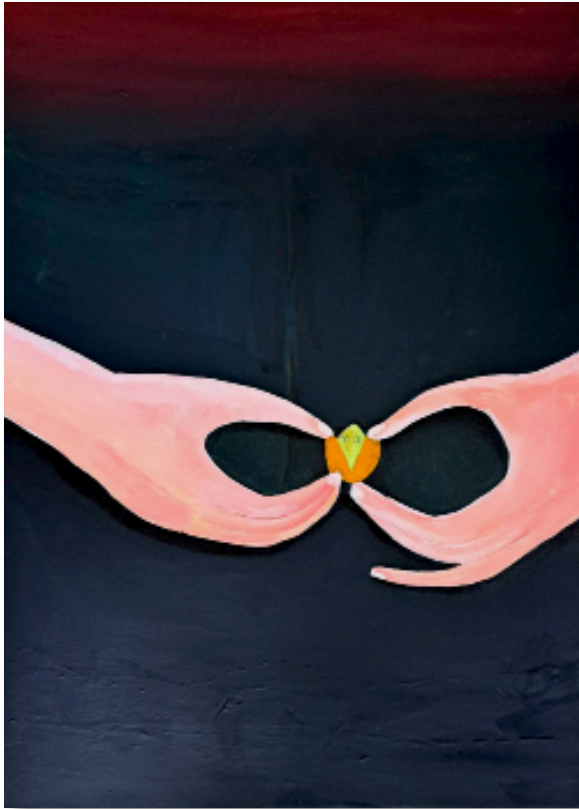
KARUSSELL CAROUSEL

ACRYLICS ON CANVAS | 60x40 cm | 2023



I KNOW YOU

ACRYLICS ON CANVAS | 80x60 cm | 2023



DETAIL VIEW | I KNOW YOU | 2023

DINNER MIT NACHBARINNEN

DINNER WITH NEIGHBORS

ACRYLICS ON CANVAS | 80x80 cm | 2020

„He decided to invite his flat mates for dinner once a year. Despite the silent mood at the beginning, he found it was a very successful evening.“

The painting “Dinner with neighbors” gives an insight into the life of a lonely person at home in his four walls. You can feel the protagonist’s longing for contact and interaction with others. Little notice is taken of people who do not see the public as a part of their lives. What happens behind all these four walls that exist in a city? How many lonely people coexist in the same building? The city is indeed a space of encounter, but also a space of demarcation.



BITTE HALTE DEN MUND
PLEASE SHUT UP

ACRYLICS ON CANVAS | 40x50 cm | 2021



LET'S GET OUR SHIT TOGETHER. TOGETHER

ACRYLICS ON CANVAS | 60x80 cm | 2022

In the depths of lethargy, as the world sinks into a dim fog of insecurity, the urgent need for social cohesion rises. In times of crisis, when the burden of worries and fears rests on our shoulders, it is solidarity that carries us and gives us the strength to move forward together.

Social cohesion is like a net that catches us when we are about to fall. It's the hands that hold us when we're weak. It is the voice that encourages us when we are in despair. In times of crisis, unity is our lifeline, giving us hope and reminding us that together we are strong.



PORTRÄT VON AGATHE DOPOSCHEG-SCHWABENAU

DIGITAL DRAWING / DIGITAL PRINT | 42 x 59,4 cm | 2021



„Die Sichtbarkeit und Wertschätzung visionärer und engagierter Frauen* wie Agathe Dopuscheg-Schwabenau ist ein zentrales Thema meiner künstlerischen Arbeit. In einer Gesellschaft, die immer noch von patriarchalen Strukturen geprägt ist, ist es wichtig und notwendig, dem mit einer progressiven und feministischen Perspektive entgegenzutreten, mit eingefahrenen Rollenbildern zu brechen und Frauen* als Akteurinnen ins Rampenlicht zu rücken.“

„The visibility and appreciation of visionary and committed women like Agathe Dopuscheg-Schwabenau is a central theme of my artistic work. In a society that is still characterized by patriarchal structures, it is important and necessary to oppose this with a progressive and feminist perspective, to break with entrenched role models and to bring women* into the spotlight as actors and creators of society.“*

PORTRÄT VON AGATHE DOPOSCHEG-SCHWABENAU

DIGITAL DRAWING / DIGITAL PRINT | 42 x 59,4 cm | 2021

Agathe Doposcheg-Schwabenau (1857-1950) war eine engagierte Künstlerin, die die Kunstszene in Linz zwanzig Jahre lang belebte und sich aktiv für die Förderung von Künstlerinnen einsetzte. Zu einer Zeit, als Frauen vom Besuch von Kunstakademien und Kunstvereinen ausgeschlossen waren, beteiligte sie sich an der Gründung der ersten Malschule für Malerinnen in Linz. Durch ihr Engagement trug sie dazu bei, Frauen die Möglichkeit zu geben, ihre künstlerischen Fähigkeiten zu entwickeln und auszudrücken. Ihre Arbeit bereicherte zweifellos die Linzer Kunstszene.

Agathe Doposcheg-Schwabenau (1857-1950) was a dedicated artist who revitalized the art scene in Linz for twenty years and actively advocated for the promotion of female artists. At a time when women were prohibited from being admitted to art academies and art associations, she played a role in establishing the first painting school for female painters in Linz.

Through her dedication, she contributed to providing women with the opportunity to develop and express their artistic abilities. Her work undoubtedly enriched the art scene in Linz.



EXHIBITION „WHAT THE FEM*?“ AT NORDICO LINZ | 2023

TALLINN

DIGITAL DRAWING | 40x40 cm | 2023



GRENZEN BORDERS

ACRYLICS ON PAPER | 42x56 cm | 2021

In a world where borders are created in symbolical and material ways, fear and insecurity are widespread for many artists who continue to produce their own works under precarious circumstances. Artists who have migrated to western countries from other parts of the world struggle with systemic injustices, borders, rules, laws and bureaucracy all of which restrict their freedom significantly. Borders, identities and passports are now being exposed as part of a systemic violence. Bearing all this in mind, artists cannot meet in the same equal environment.



BORDERS/GRENZEN | EXHIBITION „PRECARIOUS CIRCUMSTANCES“
AT SOHO STUDIOS, VIENNA | 2022



BORDERS/GRENZEN | EXHIBITION „PRECARIOUS CIRCUMSTANCES“
AT SOHO STUDIOS, VIENNA | 2022

GRENZEN BORDERS

COLLABORATION BETWEEN CIWAN VEYSEL x SARAH BRAID
ACRYLICS ON CANVAS | 80x100 cm | 2022

The project “Grenzen/Borders” resulted from a collaboration between me and the Kurdish artist Ciwan Veyssel. The collaboration was organized by the artist collective QUESTION ME AND ANSWER, which is supporting artists new to Vienna to find an entrance into the Viennese cultural sector and is advocating for more diversity in Viennese cultural programs. The artworks were exhibited at *SOHO Studios Vienna*.

During our collaboration, Ciwan and me often talked about the difficulties and struggles he is facing being a migrant in Austria. It was shocking for me to get an insight in his daily struggles with racism, bureaucracy and injustice. We decided to make this unequal environment the topic of our work and make the injustice visible by showing our passports, my Austrian and his Turkish passport together on a canvas.

We added soil to the exhibition set up to represent national borders in a physical and metaphorical way.



BORDERS/GRENZEN | EXHIBITION „PRECARIOUS CIRCUMSTANCES“
AT SOHO STUDIOS, VIENNA | 2022