

# Portfolio *(selection)*







**Sara Mayoral Jiménez (b. 1993, Madrid)**

Visual artist trained at the Universidad Complutense de Madrid and the Akademie der Bildenden Künste München.

Her practice revolves around mortality, impermanence and transformation, grounded in a deep engagement with the local, the traditional and the landscape. Influenced by her classical background in drawing, modeling and photography, she understands her work as a form of radical attention to what is vanishing.

She works with organic materials, clay, video, and processes that are sensitive to time and the body, installations in which beauty is conceived as resistance — a way to inhabit pain, a strategy for holding what would otherwise be unbearable.

In recent years, she has incorporated gastronomy and fermentation processes as poetic and political tools, creating intimate spaces where the viewer becomes part of a living cycle of transformation.

**CV**

**Education:**

- 2025: Diploma en la Akademie der Bildenden Künste München. Classe Alexandra Pirici. Mención Honorífica.
- 2014-2015: Erasmus; Akademia Sztuk Pięknych Warschau.
- 2015: Bellas Artes en la Universidad Complutense de Madrid, España.

**Awards:**

- 2025 Beca financiación de atelier STUDIO@MAISBERGER
- 2025 Premio Stipendienfonds der AdBK München
- 2023 Premio de Akademievereins a la mejor exposición del año; Jahresausstellung 2024 Klasse Pirici.
- 2023 Nominada al premio GROSSE KUNSTAUSSTELLUNG Wasserburg am Inn.
- 2021 Nominada al premio VIDEOX-Förderpreis 2021.
- 2021 Ganadora del Premio Ideen wettbewerb der LfA Förderbank Bayern.
- 2016 Nominada a los Premios Open studio Banco Santander Young Artist Award.

**Solo Exhibitions:**

- 2025: "Last Breath" Salon C/O, Munich
- 2025: Para Mañana" Independent Art Space PRIMOPIANO, Montesilvano, Italy
- 2025: El Buen Morir, Kloster Speinshart
- 2023: Que Hablen las Flores super+CENTERCOURT München.

**Group Exhibitions (selection):**

- 2025: ZIMMER FREI 2025 im Hotel Mariandl
- 2025: 1Km Vermouth" Circular Republic Festival 2025. Munich Collab Center, UnternehmerTUM GmbH
- 2024: Ander Art Festival, Munich.
- 2024: Utopia KulturBunt, Neuperlach, Munich.
- 2023: Solitary/Solidary. Ganserhaus AK68, Wasserburg.
- 2023: SKIN, TemporaryArtSpace (Raum), München.
- 2021: Paradise Lost #gender shift in der Galerie der Künstlerdes BBK. München.
- 2021: HTSSNASS:S Edition. Presented in Super Books 2021. Haus der Kunst, München.
- 2021: VIDEOX-Förderpreis 2021 in der Galerie der Künstlerdes BBK, München.
- 2021: NEXT! Festival der jungen Photoszene 2021 SK Stiftung Kultur der Sparkasse Köln Bonn
- 2021: Le Rendez-Vous. Lignet Roset. München.
- 2020: Seidenstraße 12345. Gaertner Stiftung, München.
- 2020: HTSSNASS at TamTam Factory – 3D Exhibition.
- 2019: Akvo Inauguration. Galerie Foe, München.
- 2019: L'artiste devant sa toile", group exhibition Marburger Kunstverein. Marburg.
- 2019: Untitled. Space Nouvelle, Innsbruck, Österreich.

**Publications:**

- ICONS with Frameless magazine, Galerie Kernweine, Stuttgart.
- Solitary/Solidary. Ganserhaus AK68 - 2023 ISBN: 978-3-00-075020-5
- Paradise Lost #gender shift Catalog | ISBN 978-3-95976-338-7
- underdox-festival.de © UNDERDOX 2021 16th international film festival | Catalog

**Seminars:**

- The Artist and the Others; Summer Training, München
- Anne Brannys, Edith Kollath: "Hope Chorus", München.



# LASS (ES) LOS

*Debütant\*innen Ausstellung, Kunstverein München 2025*

*Erde aus Spanien, Haribo-Kirschen, Notizen auf Papier, menschliche Zähne, Insekten, 28 Keramikapseln, Maße variabel*

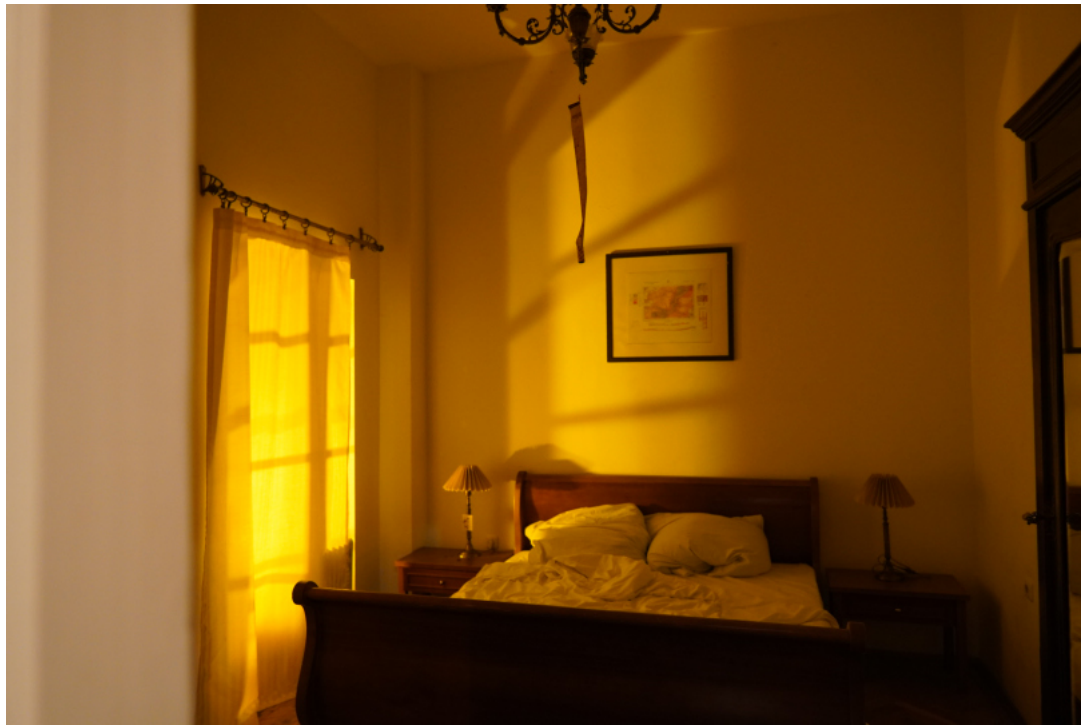
—Once upon a time, in the last › elds my family ever owned, spiked clay spheres lay scattered across the earth. They were no ordinary spheres, but time capsules, known as little guardians of memory. Ancient legends say they were once used to preserve secrets that, dried under the sun, could become eternal. Inside them, stories waited patiently for someone to discover and remember.

Above these silent guardians, in the › elds that once belonged to Juanito, my grandfather, fioated an impossible harvest of Haribo cherries— sweet and bright, as if childhood itself had taken flight, fiaunting its own immortality. One day, in that strange landscape, the cherries began to get agitated ... and their secrets eager to be remembered.

This caught the attention of Death, who did not welcome such a challenge. It slid among them, brushing the edges of the ground, observing the clay spheres and the cherries it encountered along the way.

The precious Haribo cherries, with their irresistible sweetness and beauty, tempted Death until it could no longer resist. It devoured every single one of them, and the excess gave it such a terrible stomachache that it had to retreat. Meanwhile, the silent clay guardians remained in their place, patiently waiting to be seen.“





# LA SIESTA

Hotel Mariandl, Room 20. I feel happy and nostalgic to have brought with me such a special moment and place — an afternoon of scorching heat, at the very hour when the whole village falls into silence. The Castilian soponcio.

Some photos from yesterday — it's a pity you can't smell them from the other side of the screen. The installation is multisensory: it smells like cocido madrileño, and the air inside is heavy, warm, and almost dizzying.

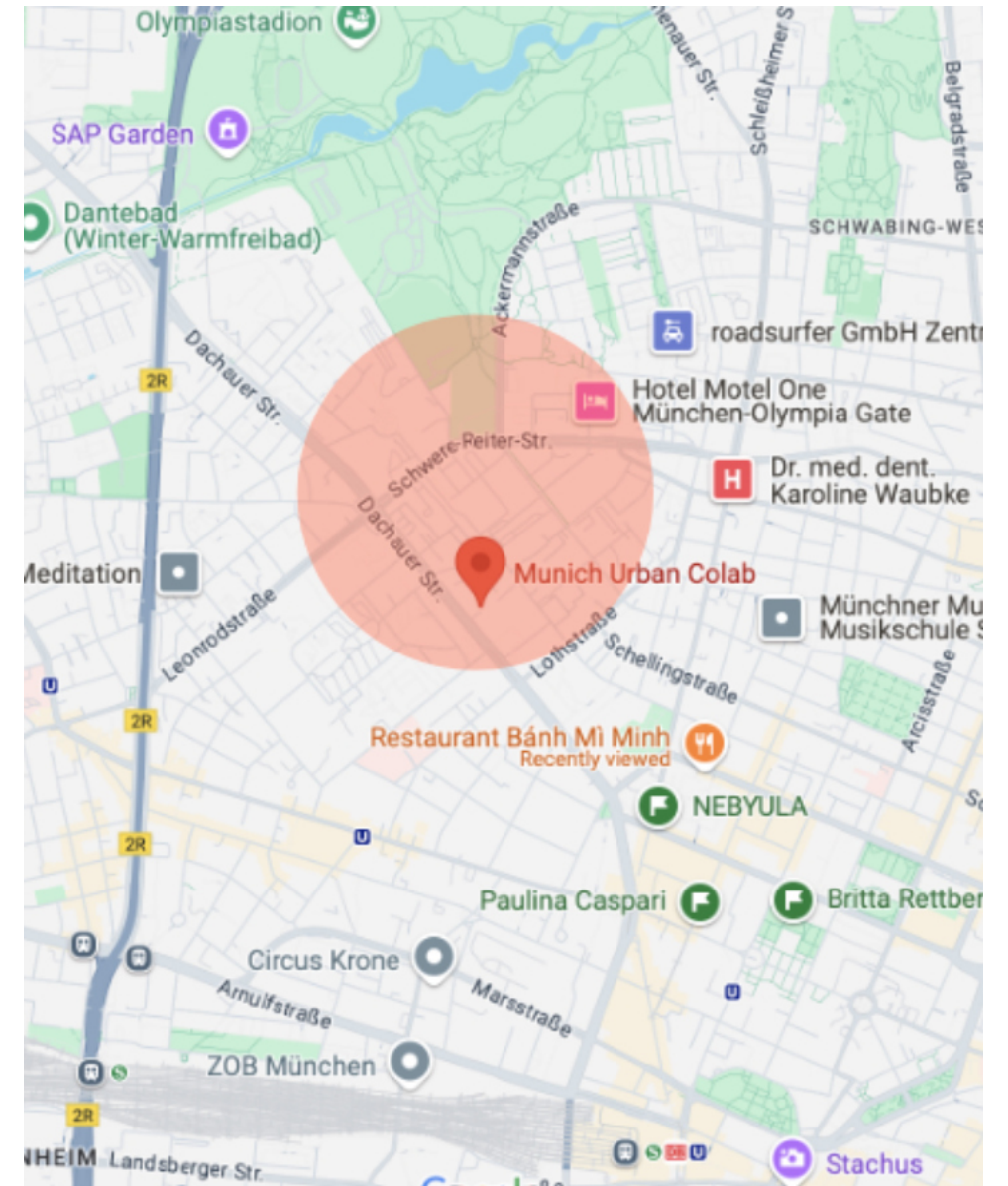
La Siesta is a site-specific installation that transforms a hotel room into a climatic and sensorial capsule. Through light, synthesized field recordings, and organic materials, the work transports visitors into an unexpected territory: Castilla-La Mancha in the middle of summer.

The room becomes a thermal and sensitive body. It invites us to perceive domestic and hotel space as an extension of our own landscape — to explore heat as an aesthetic, affective, and political medium.

The installation consists of objects, warm air, and soundscapes, composing a sensory ecology where rest becomes experience — and lingering becomes an act of subtle displacement.

A space in between: between wakefulness and dream, between the private and the geographic.





# 1KM VERMOUTH

*An installation by Sara Mayoral In collaboration with Christine Krauss*

*Concept, direction, sculptures & production: Sara Mayoral*

*Vermouth recipe: Christine Krauss*

1km Vermouth is an artistic meditation on transformation, memory, and sustainability. This installation by artist Sara Mayoral, in collaboration with food researcher Christine Krauss, explores the connections between the human body, local ecosystems, and natural cycles of decay and renewal. At the center of the work is an aromatic vermouth, crafted with herbs, flowers, and wild fruits foraged within a one-kilometer radius around Munich Collab. This hyper-local approach reflects circular economy principles—nothing is wasted, everything is transformed.

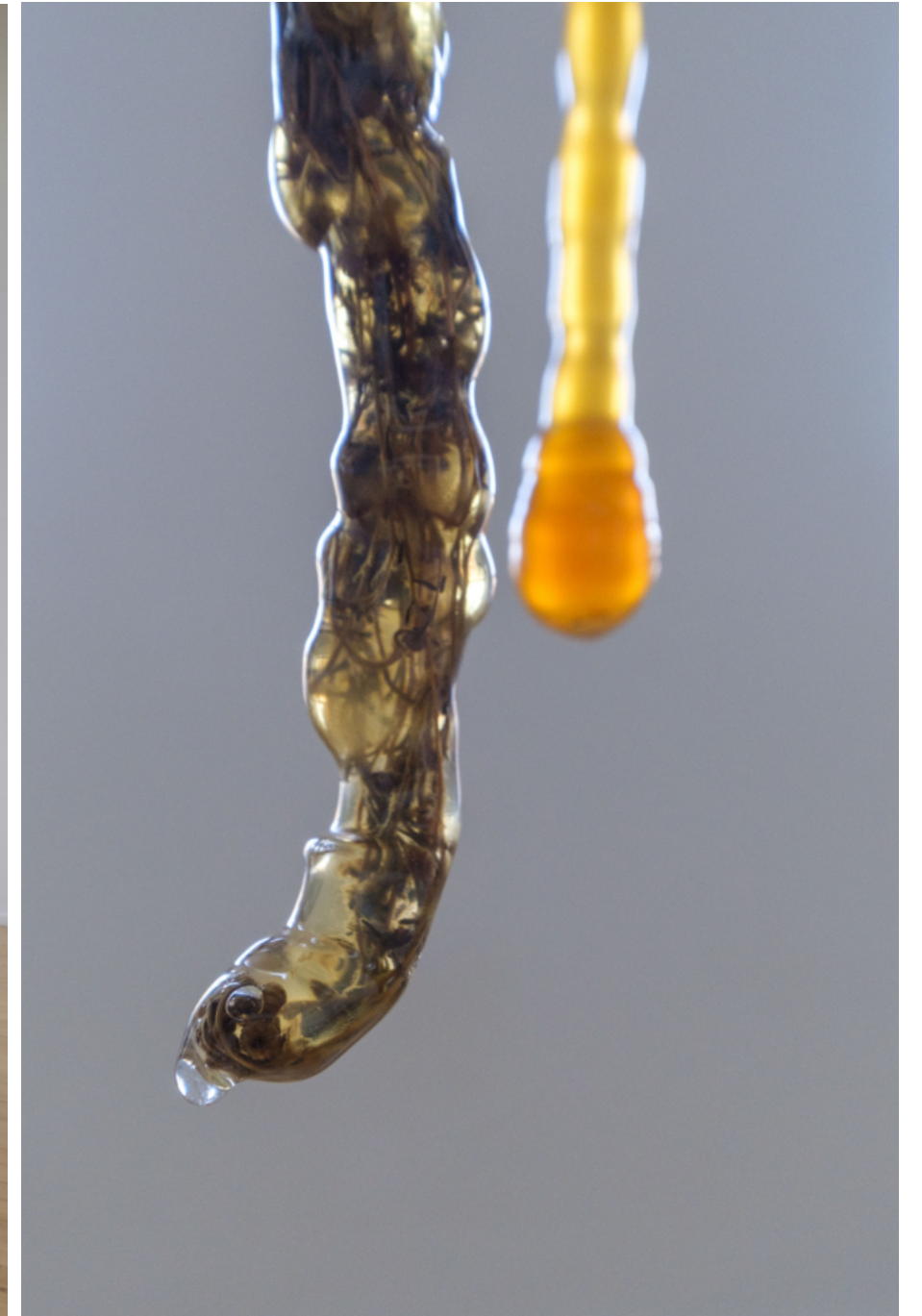
The installation features hand-blown glass sculptures that echo the shape of the digestive system. These transparent vessels hold living ferments—kombucha, wild herbs, and fruits—preserved and transformed over time. Crafted through breath, touch and fire, the glass and ceramics speak to the fragility of life and the alchemy of digestion as both a biological and emotional process. Surrounding them are floral arrangements made with discarded funeral flowers—collected and reimagined to celebrate the beauty of impermanence. The combination of glass, clay, flora, sound, and video creates a multisensory experience that invites reflection on sustainability not just as an idea, but as a lived, bodily reality.

[https://youtu.be/WDMa\\_0K4VUM](https://youtu.be/WDMa_0K4VUM)









## *El Buen Morir (The Good Death)*

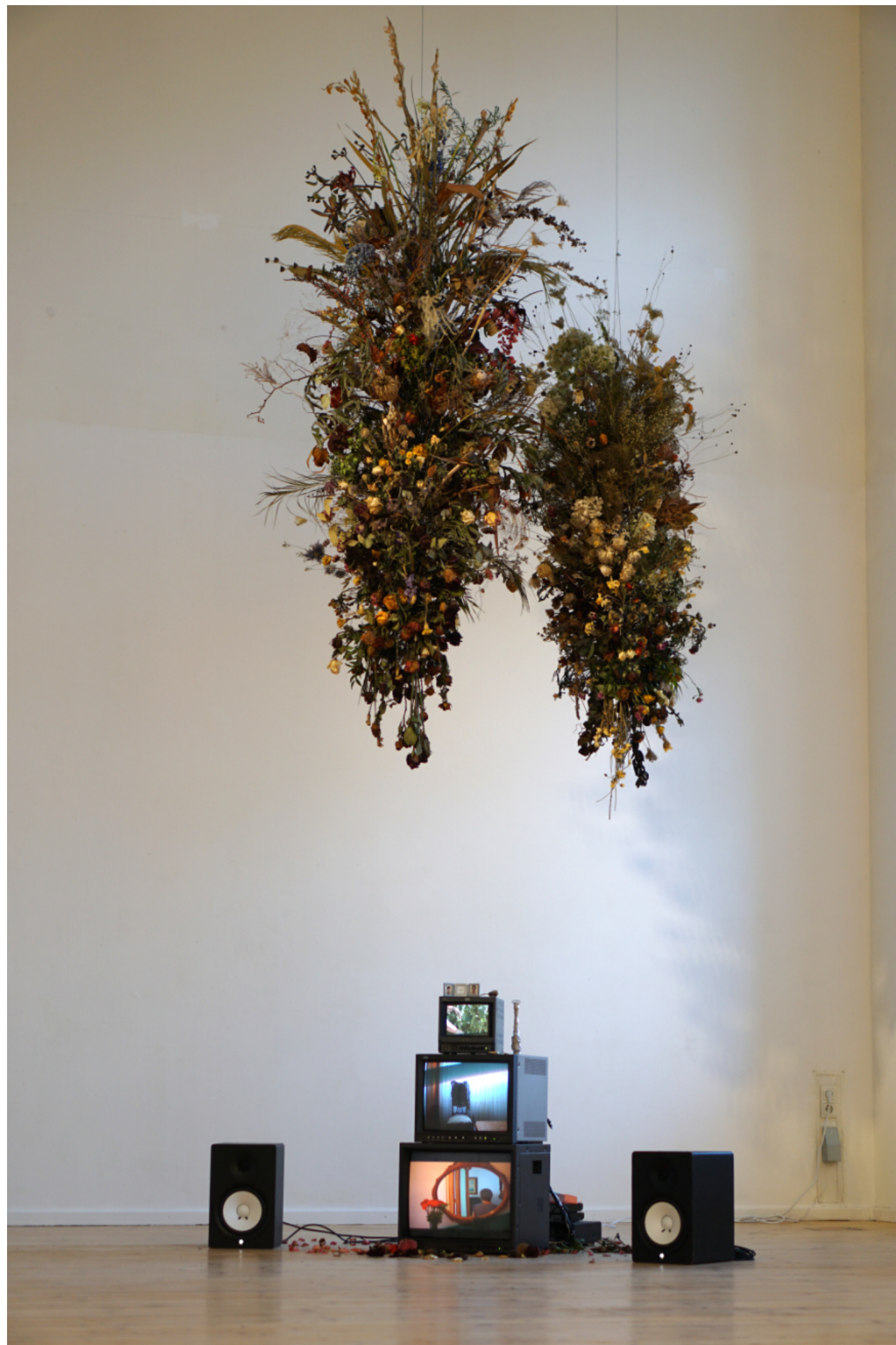
People die—it's a fact. A fact we spend our lives avoiding, as if denial could grant us immortality. We exist in a society obsessed with speed, youth, and productivity. Aging is treated like a disease. Illness, an inconvenience. Death, a failure—something to fear, to hide, to experience in isolation. But dying is not a glitch in the system—it is the system. El Buen Morir asks you to face death—not with sorrow, but with acceptance. To see not just the inevitability of dying, but its beauty.

Hand-blown glass intestines hang within the installation, embodying the gut as our second brain—the place where we process not just food, but emotions. These fragile sculptures hold fermented flowers and fruits, gathered from my two homes: Castilla-La Mancha and Bavaria. They merge into vermouth, a digestive elixir symbolizing dual identity, transformation, and the art

of letting go. The vermouth is stored in large, traditionally crafted glass vessels, blown by hand using ancestral techniques. One container holds kombucha, the king of ferments, while the other two contain vermouth: red, infused with Spanish fruits and flowers, and white, capturing the essence of Bavaria. These liquids, alive and ever-evolving, invite us to embrace change—one sip at a time.

During the exhibition, over 300 vermouths were served, transforming memory, place, and transformation into something to be tasted, shared, and digested—both physically and emotionally.





The video features my grandmothers—one who has passed away and one who is still alive. On one screen, you see a simple day spent with Conchi, while the other shows a visit to a cemetery with Victoria. The minimalist, unembellished cinematography offers a raw, intimate view, balancing personal reflection with universal abstraction. This allows the audience to connect with my deep familial bond, creating a poignant experience around the themes of loss and continuity.

The flower installation is a powerful component of this piece, featuring flowers I collected from

the cemetery, discarded after funerals. In collaboration with a cemetery in Munich, I repurpose these seemingly forgotten blooms—symbols of life, death, and decay—imbuing them with new meaning.

These flowers, once discarded, are elevated within the installation, reflecting themes of memory, transformation, and the cycles of existence. The juxtaposition of life and decay in both the video and flower installations invites a meditation on the beauty and inevitability of death, while also celebrating life's enduring connections.



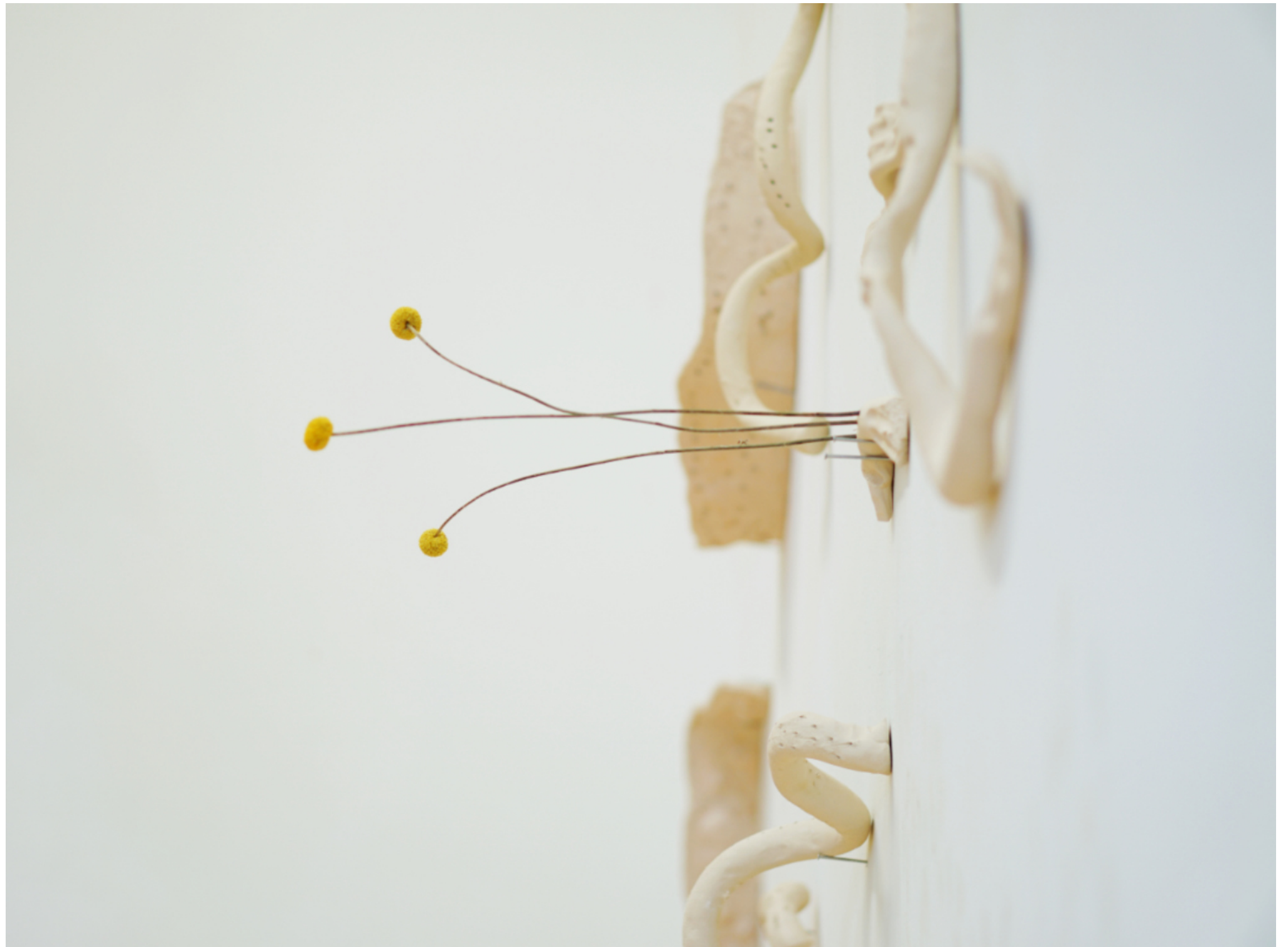


## *WINE OF THE POOR (life essence)*

These essences, examines the process of fermentation, a metabolic process where microorganisms convert organic compounds, to explore the cycles of growth, decay, and renewal inherent to all life forms plant, animal, and human.

The ferments are presented within a series of blown crystal sculptures, allowing the mechanisms that sustain life to be observed. This approach provides a focused exploration of biological processes. In this first series I chose to work with flowers, leaves and herbs from Bavaria and Spain, combining my cultural heritage. To taste the flavor where I am coming from and where I am at now. The technique I used dates back to ancient Mesopotamia and the Roman Empire, where it was prized for its preservative properties and for improving the drinkability of water. In colonial America, were indispensable and valued for their freshness and role in preserving food without refrigeration.





# ***TULIPIERES***

Ceramic vases, decaying flower arrangements.

Dahlias, carnations, thistles, chrysanthemums, lavender, mini roses, geraniums. Even the strongest sentiment perishes. I use plants and flowers as a starting point to explore the life circles of living organisms and their processes of decomposition and transformation. During the tulip mania in the 17th century, elegant vases called Tulipiere were created in the Netherlands to showcase the beauty of these exotic tulips. These ceramic vases, often decorated with intricate designs, had multiple openings to display each flower individually, highlighting their colors and shapes.

This vases were symbols of status and refinement. Owning one of these vases was a display of wealth and good taste.

Those vases are my own version of this special vases, with raw clay, showcasing intricate designs and multiple openings to highlight the vibrant blooms i love.





## *GERANIUMS, CARNATIONS, and CHRYSANTHEMUMS*

This installation delves into the themes of loss, decay, change, and transformation over time, using flowers as both physical bodies and powerful symbols. Flowers are deeply embedded in our memories, each carrying its own unique emotional charge. Among the flowers featured, geraniums, carnations, and chrysanthemums hold special personal significance. In my native Spain, chrysanthemums are known as the "flower of the dead," while carnations symbolize celebration, and geraniums are the flowers I grew up with in my grandmother's garden. As these flowers wilt, I transform them into long strands of bioplastic, a new material that endures far longer than the cut flowers themselves. This transformation unveils new transparencies, textures, and colors, adding layers of meaning to the work and exploring the delicate intersection of life, death, and memory.





## “YAYAS”

This series of bronze portraits stems from both a political and an affective gesture: to inscribe the figure of grandmothers into a material historically reserved for heroes, rulers, and public triumphs. Bronze is often associated with authority and monumentality, and I want to redirect it toward the domestic, the quiet, and the intergenerational.

These are not commemorative sculptures in the traditional sense. They do not idealize, but rather make visible. The portraits affirm the value of lives that have sustained families, cultures, and communities—through care, through knowledge passed down informally, and through presence. My grandmothers are not only personal figures; they represent a lineage of resistance and endurance that has long been excluded from dominant historical narratives.

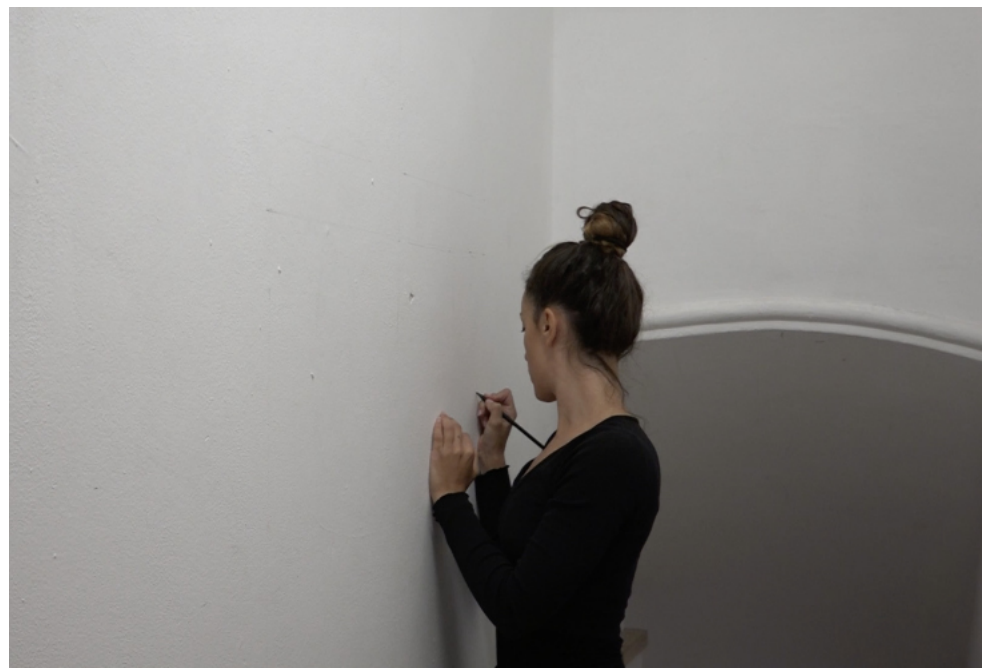
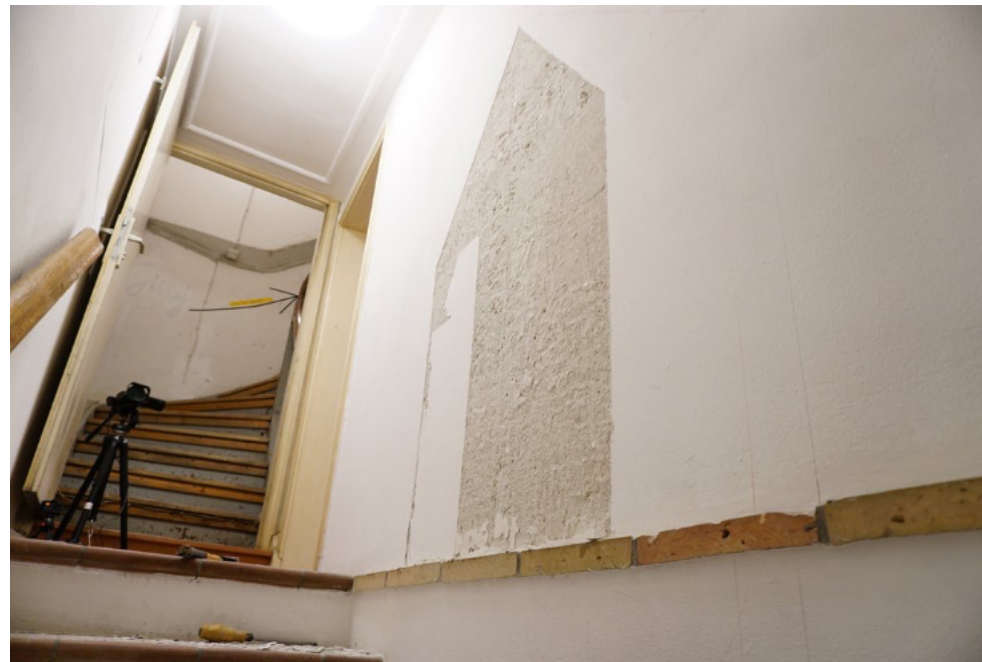
The sculptures were created while my grandmothers were still alive and remained with them in their homes—living with the bodies they represent. Only after their deaths will the works return to me, turning into physical and emotional witnesses of absence.

In this passage from presence to memory, bronze becomes a medium not only of permanence, but of return. The sculptural bust becomes an act of political tenderness—a way to affirm that intimacy and family memory are not private matters alone, but structures of cultural survival.









# THE NICHE

Performance, film documentation, edition (Fragments of the chipped plaster)

This work by Sara Mayoral is a site-specific performance intervention in which the artist knocks the plaster off a section of the wall in the staircase during the exhibition installation, exposing a trapezoidal shape that references the small niches present in the original structure. The action is recorded on video and presented on a small tube TV, placed in one of these niches on the back of the wall.

The piece explores the relationship between labor and its invisibility in the final product, engaging with Marx's concept of "objectified labor." The placement of the video as documentation preserves the performed action while simultaneously emphasizing the disappearance of human effort in the material result. In this way, the installation reflects on the transformation of space, the memory of the artistic gesture, and the trace of labor within the exhibition context.

<https://vimeo.com/1068051139?share=copy>





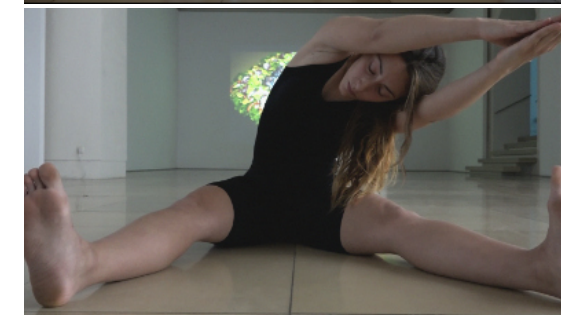
# MEMÒRIA

This installation is conceived as a self-portrait, with columns scaled to the human body and surfaces marked by the imprints of my fingers, hands, arms, knees, and elbows on the clay—marks resembling scars. These imprints, along with modeled attributes of the female body, such as my breasts, lips, fingers, and skin wrinkles, create fragmented representations of the self. One of the columns is designed to remain outdoors, allowing nature to intervene in its transformation.

Exposed to the elements—wind, rain, and growth—it becomes part of a "rewilding" process, where the line between art and nature fades. As it integrates with the landscape, it evolves,

shaped by plants growing around it and the effects of time. This dynamic process turns the work into a living, changing project, capturing the passage of time and connecting human creation with the natural environment. The piece transforms alongside nature, symbolizing resilience and the constant interplay between the human body, time, and the surrounding world.





# *100 WAYS TO BE INSIDE OF A RECTANGLE*

This multimedia performance explores the perception of the body and its relationship with the digital era. For three months, I followed a strict diet inspired by yogic principles, aimed at enhancing flexibility and mental clarity through daily meditation and yoga practices.

The performance unfolds live, with my body framed within a rectangle on camera, projected onto a monitor. The piece tracks my physical transformation as I move through 100 different postures, each one carefully developed during my period of research and training. These postures symbolize the adaptability of the human body, while the rectangle serves as a boundary that I continuously challenge, reflecting on how the body is confined and reshaped in both physical and digital spaces. Through this exploration, the performance interrogates the body's relationship to structure, control, and freedom in the context of contemporary digital culture.

<https://vimeo.com/763904807>

<https://vimeo.com/762346387>



**Sara Mayoral Jiménez**

+49 1628301942

[www.smayoral.com](http://www.smayoral.com)

[saramayoraljimenez@gmail.com](mailto:saramayoraljimenez@gmail.com)