



HILARY KOOB-SASSEN
the sculpture of XYZ Teleonomy



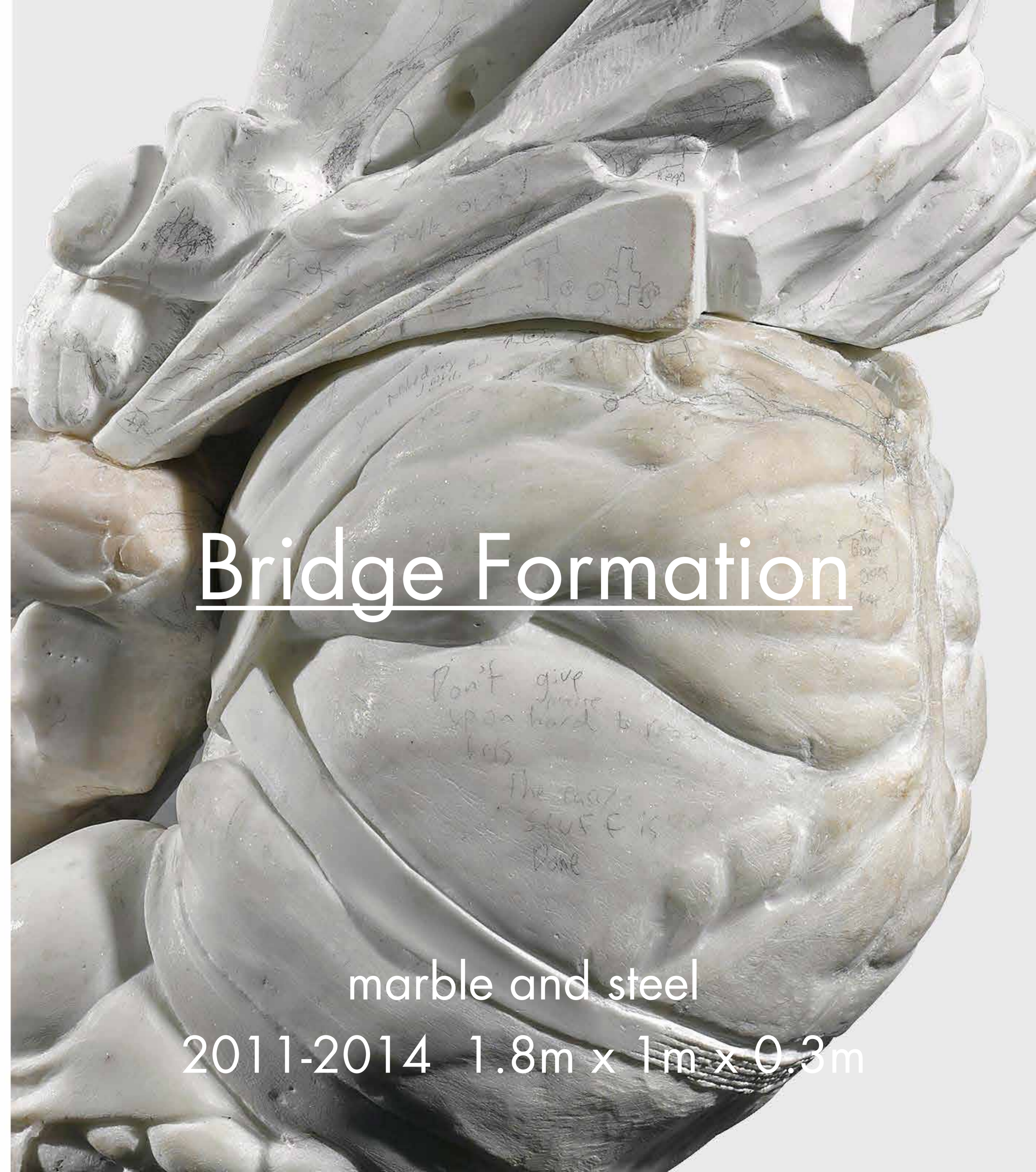
Super-Humanity First
Generation

marble, alabaster, soapstone and steel
2011-2014 0.9m x 0.6m x 0.3m



Operational Immanence in a Garden of Systems

marble, alabaster, soapstone and steel
2011-2014 3.6m x 2.7m x 1.8m



Bridge Formation

marble and steel

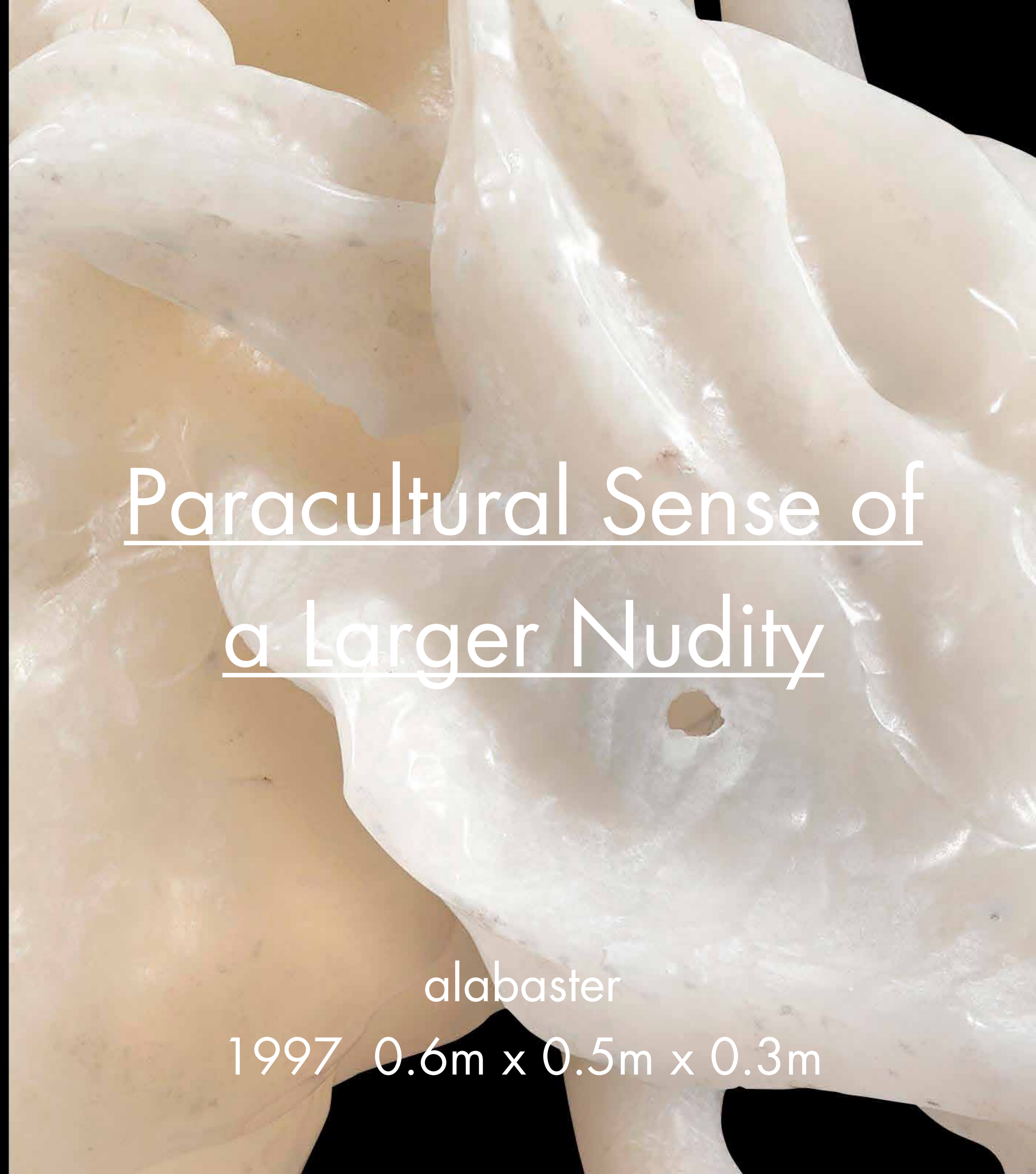
2011-2014 1.8m x 1m x 0.3m



Paracultural Sense of
a Larger Nudity

alabaster

1997 0.6m x 0.5m x 0.3m





The Endpoint is Clear
to the Hunter

nickel-plated steel, marble and cedar
1997 - 2014 1.5m x 1.5m x 0.6m



Origination/Collation

marble, alabaster and steel
2000 - 2013 2.8m x 0.6m x 0.6m





X Axis, The Paracultural Narratio

marble, steel, aluminum

2011 - 2014 4.8m x 0.9m x 3.4m



X Axis

The Paracultural
Narratio

marble and steel

2011 - 2014 4.8m x 0.9m x 3.4m



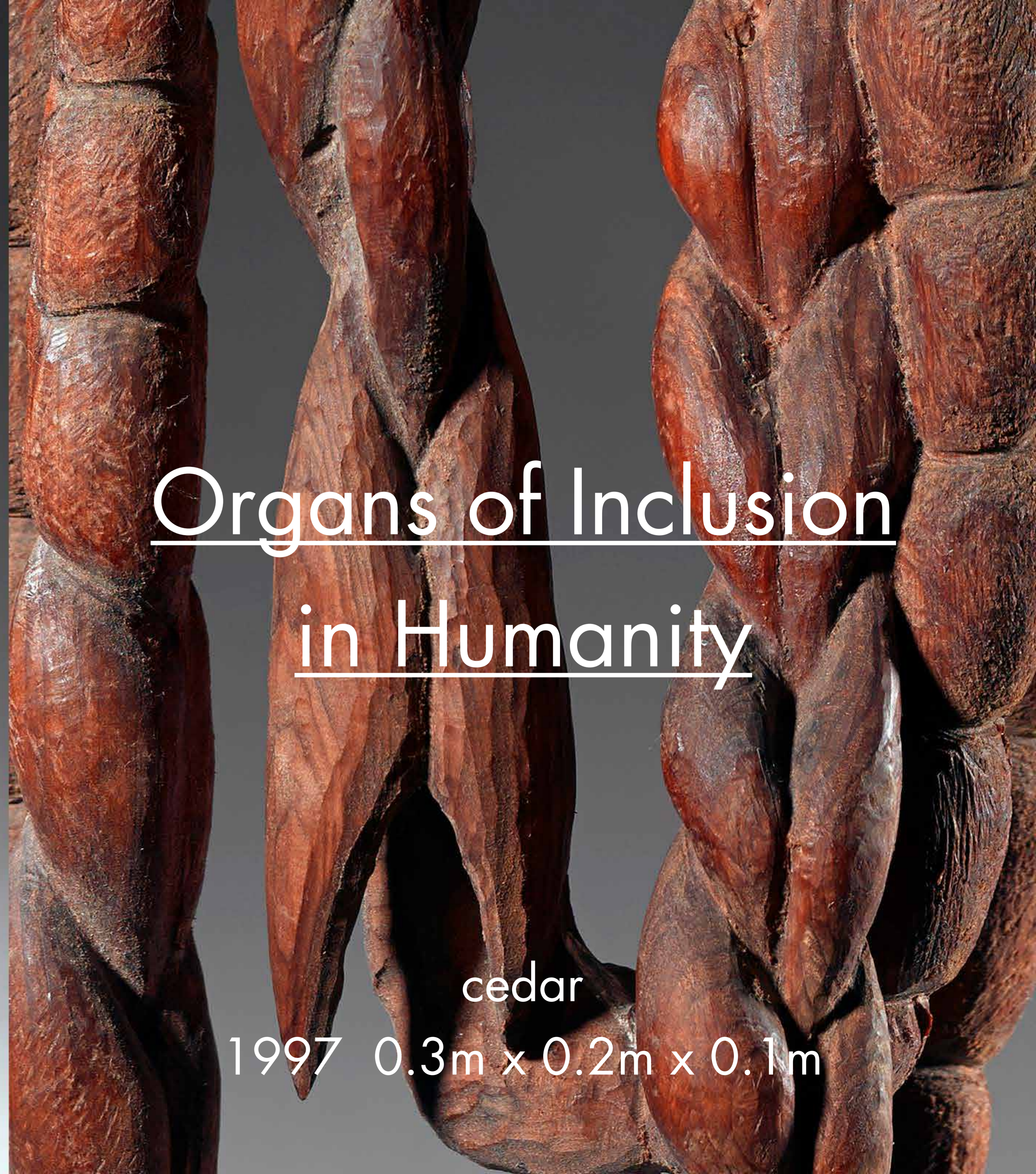
Three Axes of Frankenstein

nickel-plated steel
2013 1.2m x 0.9m x 0.6m



Z Axis, (Frankenstein in Bridge Formation)

black, yellow and green marble, steel, linden and cedrus
2011 - 2014 3.6m x 4.8m x 0.9m



Organs of Inclusion
in Humanity

cedar

1997 0.3m x 0.2m x 0.1m



GHC Frankenstein
Formation 3

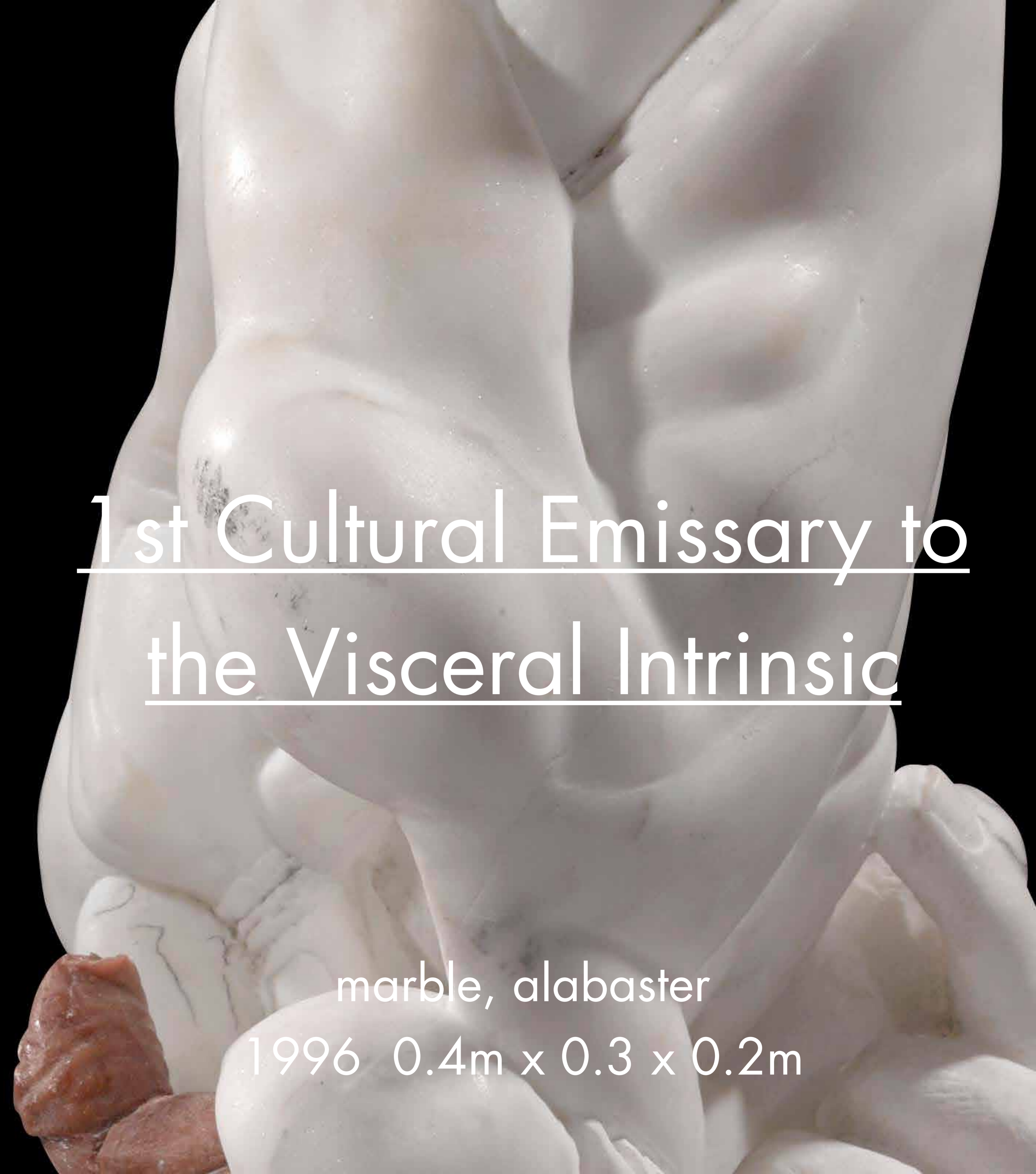
plaster, maquet for animation
2011 0.4m x 1.2m x 0.5m



1st Cultural Emissary to
the Visceral Intrinsic

marble, alabaster

1996 0.4m x 0.3 x 0.2m





2nd Cultural Emissary to
the Visceral Intrinsic

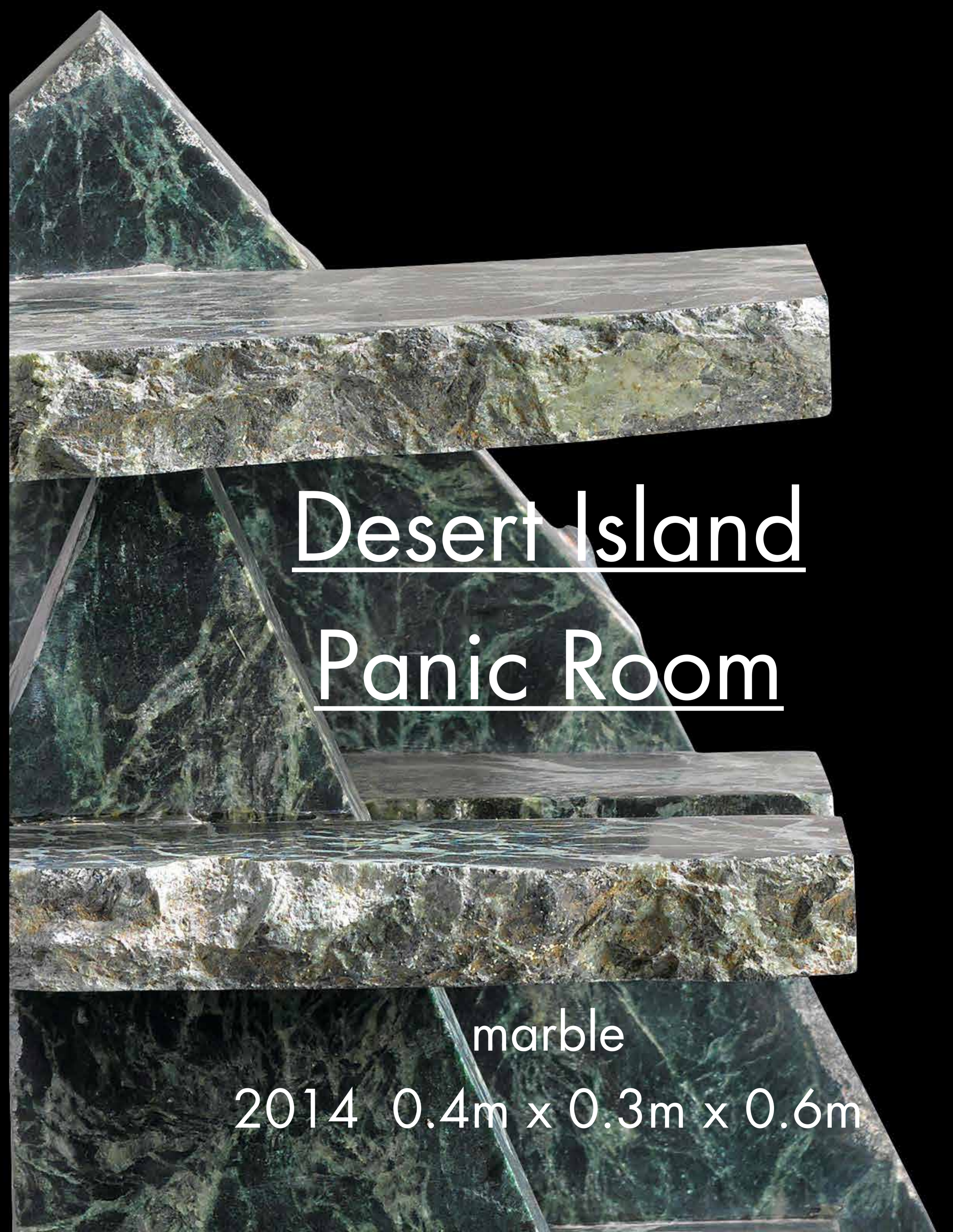
marble

1995 0.3m x 0.2m x 0.2m



World Organism
Supercession

porcelain, maquet for animation
2007 0.2m x 0.4m x 0.3m



Desert Island
Panic Room

marble

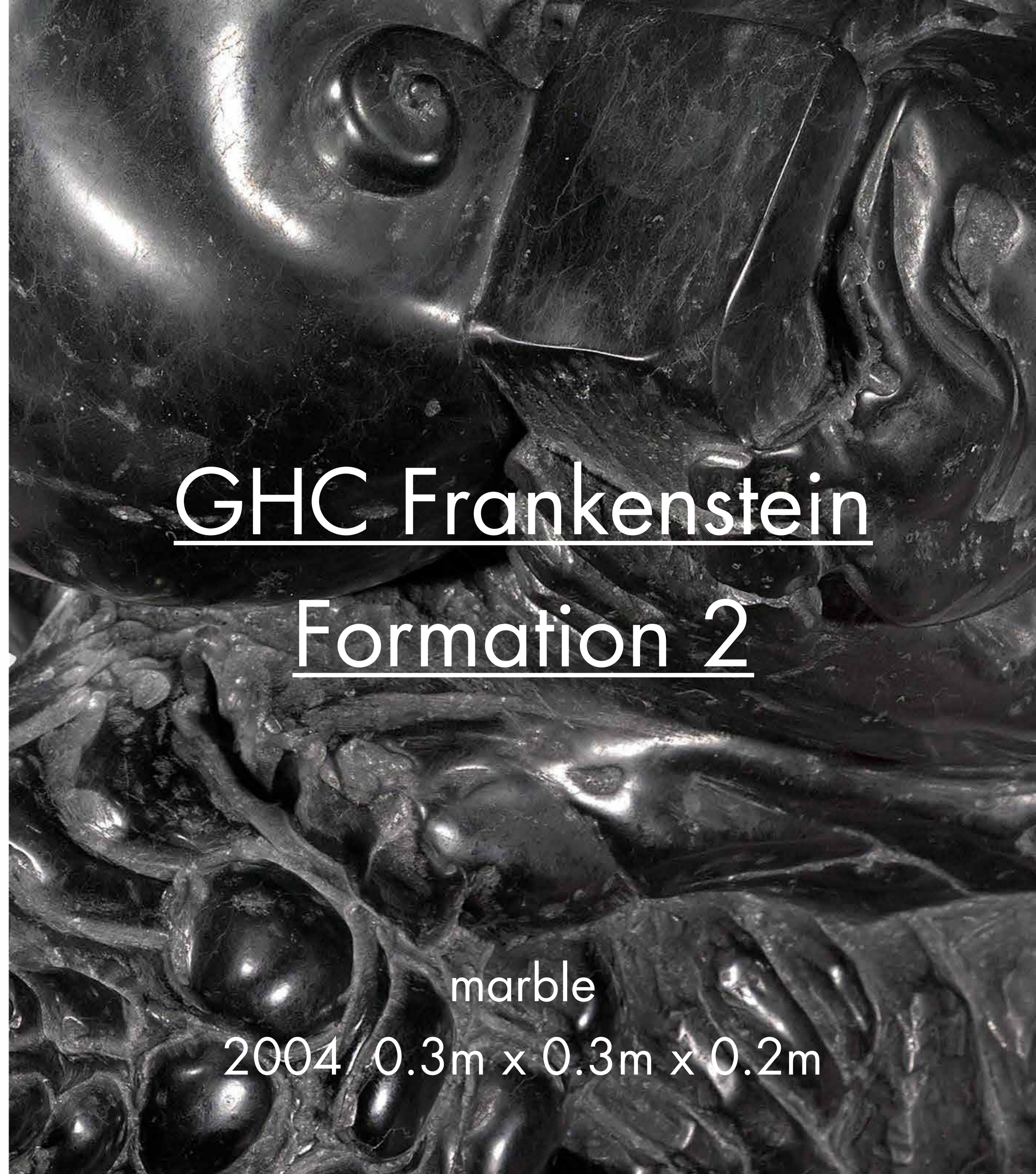
2014 0.4m x 0.3m x 0.6m

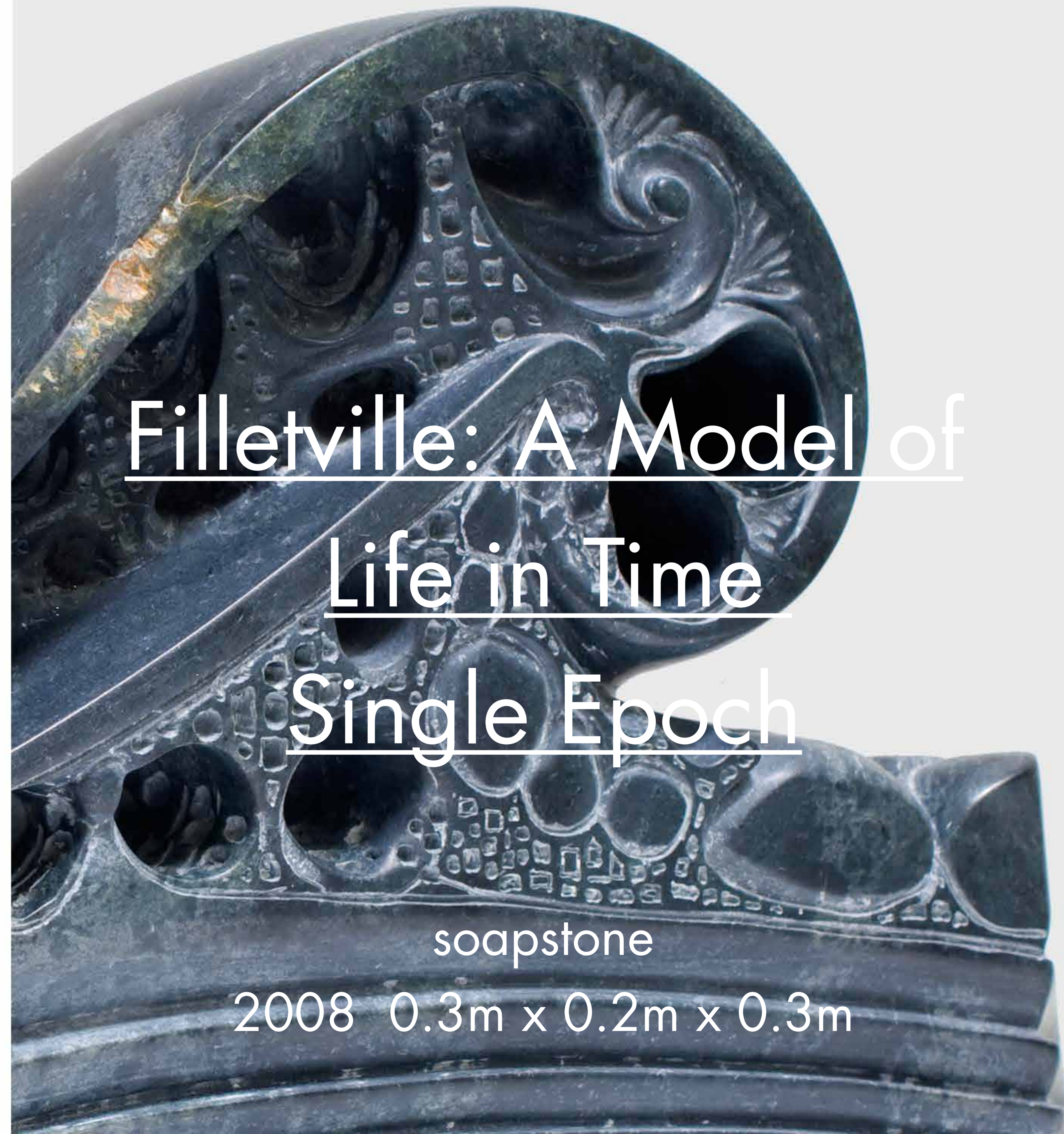


GHC Frankenstein
Formation 2

marble

2004 / 0.3m x 0.3m x 0.2m





Filleville: A Model of
Life in Time
Single Epoch

soapstone

2008 0.3m x 0.2m x 0.3m



Bridge Seeking a Landing

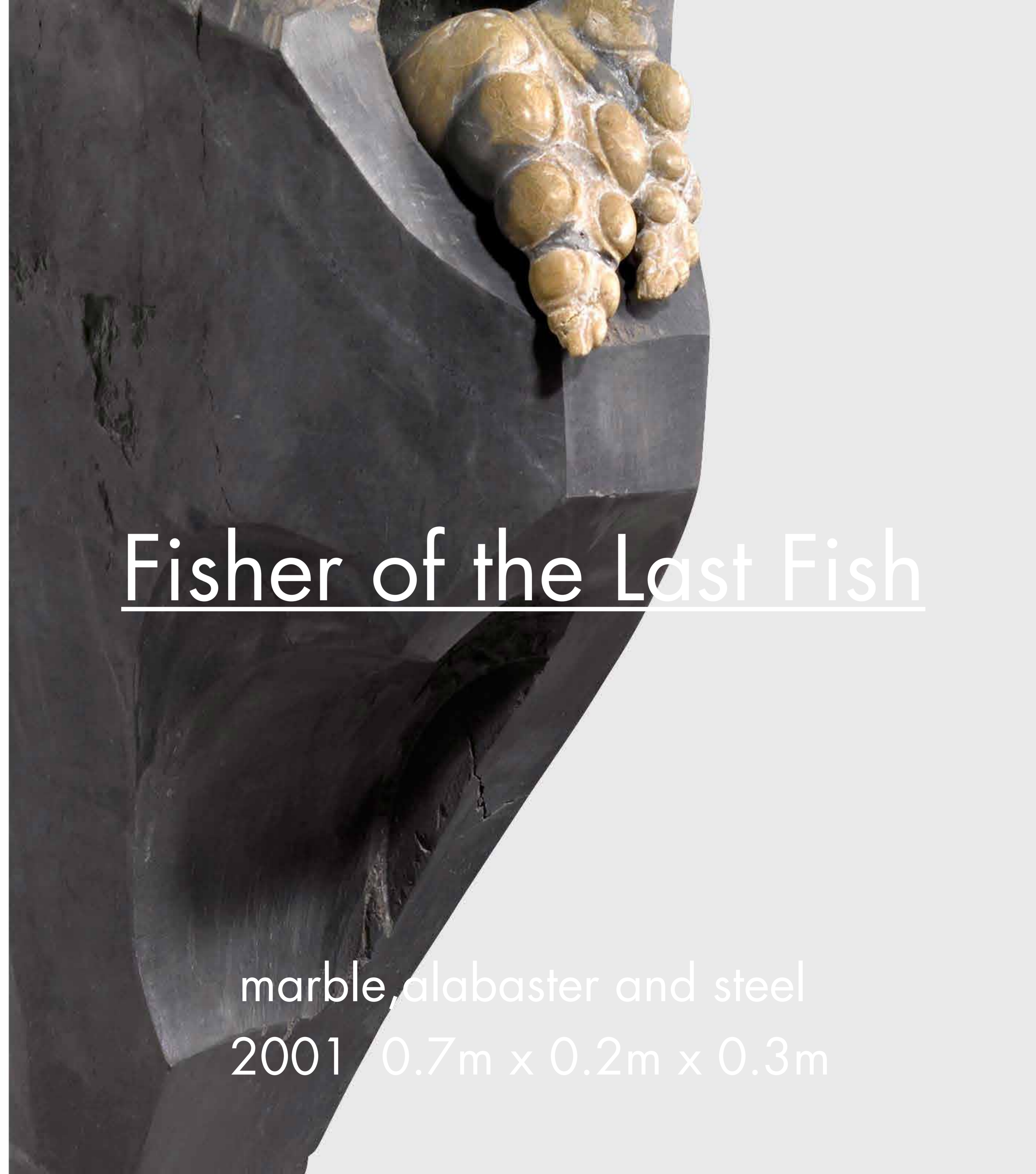
marble and steel

1996 - 2014 1.8m x 1.8m x 1m



Fisher of the Last Fish

marble, alabaster and steel
2001 0.7m x 0.2m x 0.3m





The Sixth Absolute Scale of Biological Complexity

marble, alabaster and steel 2011 - 2014 3m x 2.7m x 0.9m



Teleonomic Tentacle

marble and steel

2014 0.2m x 0.3m x 0.2m



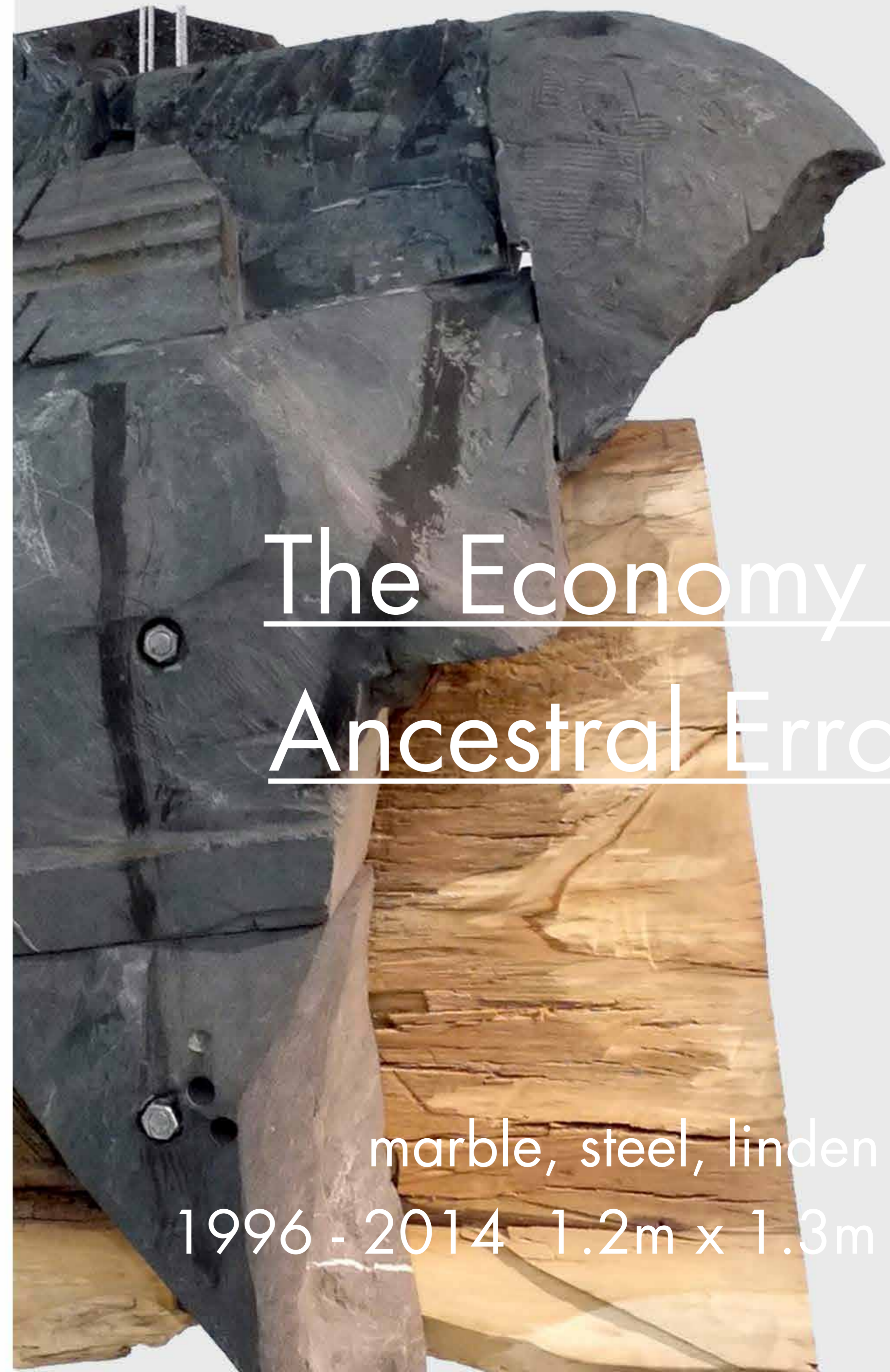
Premature Surrender to
Systemic Momentum

marble and steel
2011 - 2014 3m x 2.7m x 0.9m



Paracultural Procession

marble, plaster and steel
2005 0.9m x 0.6m x 0.3m



The Economy of Ancestral Errors

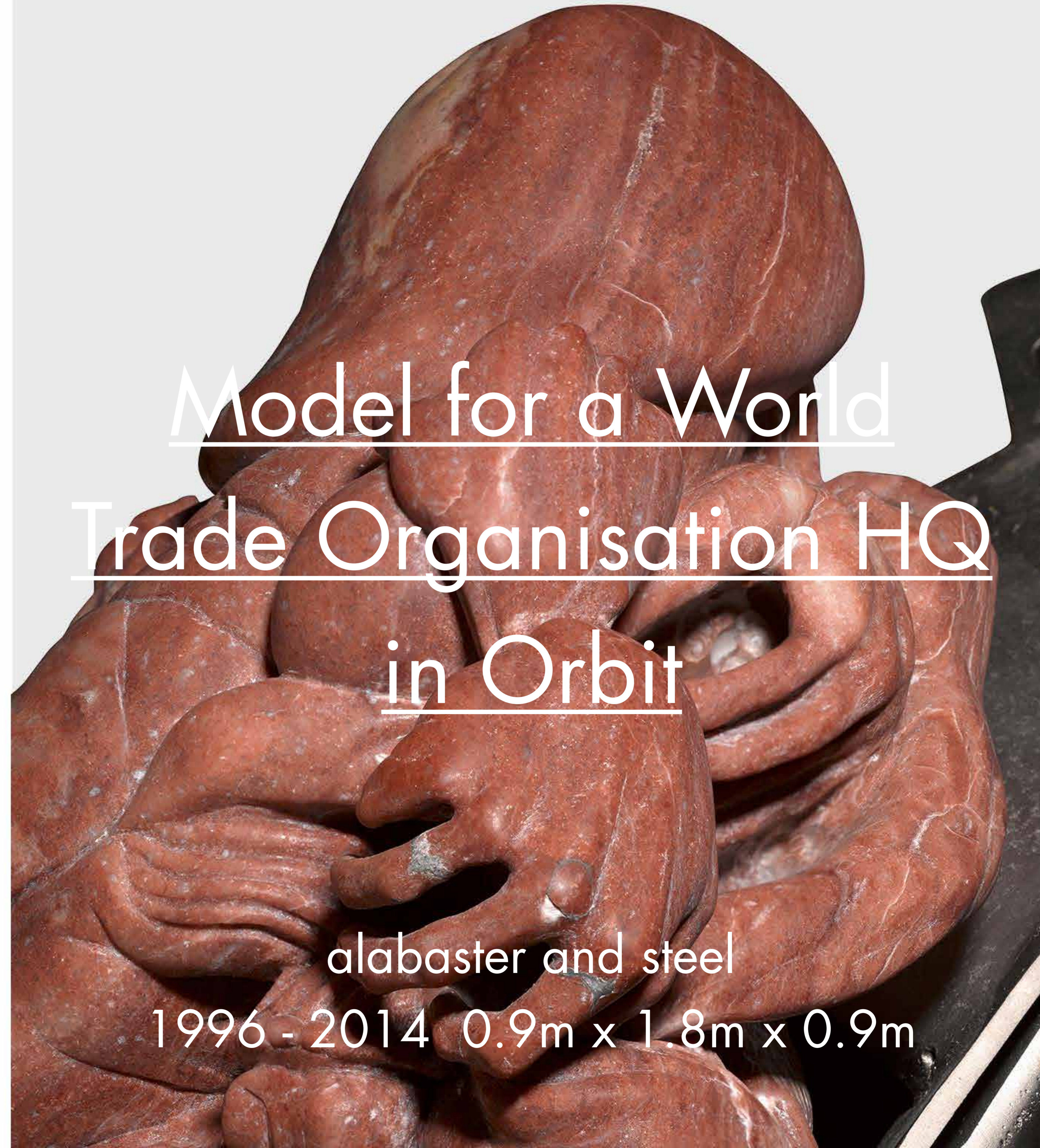
marble, steel, linden

1996 - 2014 1.2m x 1.3m x 0.7m



Model for a World
Trade Organisation HQ
in Orbit

alabaster and steel
1996 - 2014 0.9m x 1.8m x 0.9m





Catalogue by [Ale De Carvalho](#)



Venus of the Y Axis
(Organific Frankenstein)

nickel-plated steel and marble
2011 - 2014 2.2m x 3.1m x 0.9m

Hilary Koob-Sassen

1975 – New York, US, lives in London, UK
Education – BA Yale University

Awards/Shortlists

2013 –Transcalar Investment Vehicles receives the EMAF Award at its premiere 2011 – Film London
2011 – Short-list for the Jarman Award
2010 – Short-list for theTanner Sculpture Prize
2005 – Short-list for the ZKM Medien Kunst Preis
1997 – Sudler Prize,Yale University

Selected Solo Exhibitions

2015 – Malmö Konsthall, Sweden, Film and live performance, The Errorists present The Ascendant Accumulation of Error
2015 – ICA, London, Film screening and live performance, The Errorists present The Ascendant Accumulation of Realism
2012 – Whitechapel Gallery,London,Transcalar Investment Vehicles preview screening,Q&A with Stuart Comer
2009 – Serpentine Gallery, London,The Syntax Octopus
2009 – Sketch Gallery, London,The Errorists: Faith In Infrastructure, curated by Victoria Brooks
2007 – T1+2 Gallery, London, Gaia Made It Popular, And Now The Errorists Are Here With New Vernacular

Residencies

2011 –Wysing Arts Center, Cambridgeshire,The Institute of Beyond 2011, 2007, 2003 - ZKM, Karlsruhe, Germany
2009 – The Serpentine Gallery, London

Selected Group Exhibitions

2014 – BFI London Film Festival, UK premiere of Transcalar Investment Vehicles (50 min)
2014 –Tate Britain,Assembly screening of Faith In Infrastructure
2014 – Japanese MediaArt Festival,Tokyo, Japan,Transcalar Investment Vehicles jury selection
2013– Württembergischer Kunstverein, Stuttgart, Everything Happens on the Surface, curated by Katrin Mundt
2013 - European Media Art Festival, Transcalar Investment Vehicles (73 min) EMAF Award
2013 - New Museum Ideas City Festival, New York, outdoor screening of Faith In Infrastructure
2012 - Camberwell College,The Indifference of Objects, curated by Florian Roitmeyer, steel sculpture,
2012 - Camden Arts Center, London, curated by Gina Buenfeld,The Errorists present A Syntax Octopus at the Axes of Pattern and Phrase,
concert with sculpture
2012 - Banner Repeater, London, Diagramatic Form, curaated by Ami Clarke, Ontological Narrativity video installation
2012 – Wysing Arts Centre, Cambridgeshire, Mannerist Bollards permanent installation of outdoor steel sculpture
2011 – Whitechapel Gallery, London, Jarman Award Shortlist Exhibition, Noblese Oblige, LSD and Atomic Power in Transcalar Invest- ment
Vehicles
2011 – Faith in Exponential,More Soup andTart,curated by Rosie Cooper,BarbicanTheatre,London
2011 –Barbican Art Gallery, London, Narration Strategy with 7 Harps, part of Sounds & Words, curated by Rosie Cooper
2011 – CabaretVoltaire,Zurich,MerzWorld:Yona Friedman &Tomas Saraceno,curated byAdrain Nutz and Maurizio Bortolotti 2011 – Digital Art
Centre,Taipei,Taiwan, New Narrative, curated by Ada Kai-TingYang
2010 –Wysing Arts Center, Cambridgeshire,The Errorists: Gardener’s Songs, concert, part of Be GladThe Song Has No End, curated by Andy
Holden
2009 – Beijing Film Academy, China, Zaim ArtspaceYokohama, Japan, Faith In Infrastructure,Transverse, IDA Projects, curated by Ste- phen
Danzig and Lubi Thomas
2009 – Athens Biennale, Heaven, curated by Diana Baldon, Greece
2008 – Serpentine Gallery, London, Manifesto Marathon, curated by Hans Ulrich Obrist, An Errorists’ Manifesto
2008 – ZKM, Karlsruhe and Transmediale 08, Berlin,The Errorists: Game Theory:Tit For Tat, Concerts+video
2007 – BFI Southbank, London, New Lands, curated by William Fowler, The Errorists: 3-Name Phrase, screenings and concert with video
2007 – South London Gallery, London, The Weasel: Pop Music and Contemporary Art, curated by Kit Hammonds, Concert