

PORTFOLIO

TANJA HAMESTER
SELECTED WORKS

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WÄHREND GRAS DARÜBER WÄCHST (WHILE GRAS GROWS OVER IT)

SITE-SPECIFIC INTERVENTION AND ACTIVATION WITH
CONVERSATION FORMAT

RECHTSKURVE – EINE VERGANGENHEITSBEWÄLTIGUNG,
AN EXHIBITION BY SERVICE NOT INCLUDED WITH
KATHLEEN BOMANI, BABI BRÜLLER, PHILIPP GUFLER,
TANJA HAMESTER, MARIE JAKSCH, LOTTI OEKEN,
MARA POLLAK, STRECKE 46, GERMANY, 2026.

While Grass Grows Over It is a site-specific intervention at Strecke 46, the remains of an unfinished motorway from the National Socialist period. A large-scale sentence is mown into the meadow surrounding a former bridge pillar and becomes fully legible only from the elevated perspective of those climbing it.

The intervention works with the landscape itself as a temporary carrier of memory: the text appears through removal and slowly disappears as the grass grows back. Moving between inscription and erasure, visibility and disappearance, the work asks how historical violence remains embedded in landscapes even when its traces become ordinary, overgrown or absorbed into contemporary use.









REMAIN SLIGHTLY MISALIGNED

TACKER 2026 / PRESELECTION, FINALIST
EXHIBITION FOR THE BBK MUNICH AND
UPPER BAVARIA AWARD, GALERIE DER
KÜNSTLER*INNEN, MUNICH, 2026.

Remain Slightly Misaligned is an installation comprising a miniature golf course, soap sculptures cast from self-defense objects, discarded mermaid tails, and a large-scale drawing held in place by oversized aluminum snap clips.

Departing from the logic of miniature golf as a game of precision and resolution, the installation transforms the course into a system of continuous adjustment. A text unfolds along the drawn pathways, guiding the viewer through movements of delay, recalibration, and slight displacement rather than toward a fixed destination.

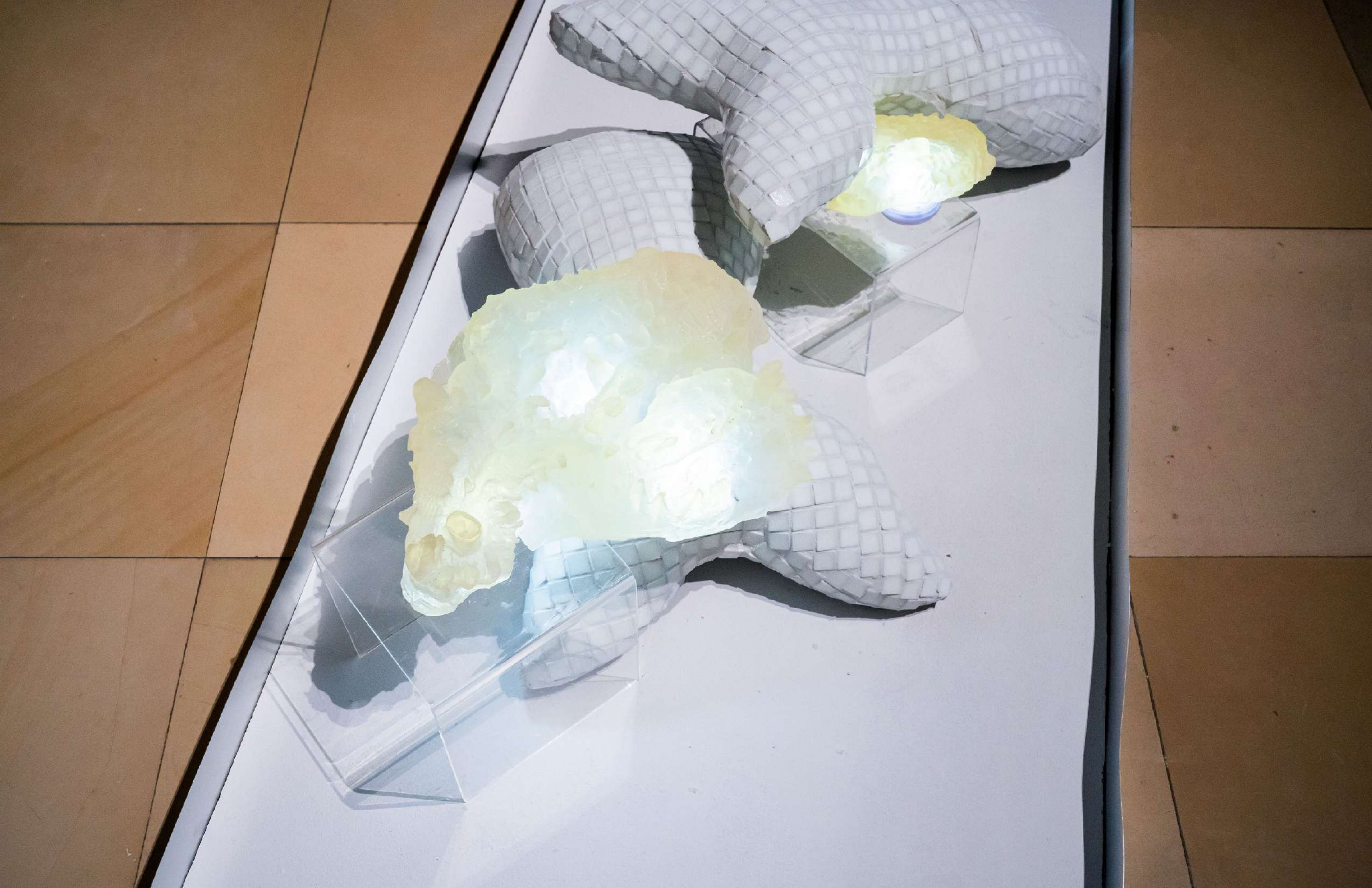
Throughout the installation, bodies, objects, and materials are held in provisional states. Soap preserves traces while remaining capable of dissolving, mermaid tails appear as discarded exoskeletons, and the snap clips expose holding as an active operation rather than an invisible support.

Rather than proposing solutions, Remain Slightly Misaligned examines how systems of care, play, discipline, and bodily performance are sustained through tension, maintenance, and continuous negotiation.

Installation view, Remain Slightly Misaligned, soap sculptures, minigolf-course, Munich 2026.







DIRTY CARE

TANJA HAMESTER INVITES CORDULA SCHIERI, MARIOS PAVLOU, SOPHIA KÖHLER, SILVIA GARDINI, CAROLINA CAPPELLI, NORA BYRNE

GROUP EXHIBITION, LOTHRINGER 13 HALLE, MUNICH, 2024

CURATING FROM A PLACE OF PERSONAL ARTISTIC PRACTICE, WHILE ACTING AS A HOST

Dirty Care is a transdisciplinary format by international FLINTA* artists that addresses the spectrum of protection. The term 'Dirty Care', as coined by Elsa Dorlin, describes a form of care arising from personal experiences of oppression and the consequent need for self-defence. In order to feel safe in society, FLINTA* often has to take up this form of care-work. 'Dirty care', therefore, means being nice and caring out of fear of being threatened or hurt. The artists will work with local collaborators to develop a format that deconstructs and reconstructs, (re)appropriates, and rethinks concepts of protection, transforming Lothringer 13 Halle into a space for intervention through sculpture, installation, and performance.

The installation Dirty Care serves as both a display and a stage set. Objects become props for performers and can be activated by visitors. This transdisciplinary merging of artistic practices is supported by performative interventions, workshops, and lecture-walks.

Installation view, Dirty Care, Lothringer 13 Halle, Munich 2024.



Hamester develops her GESTURE OBJECTS in the form of usable soap sculptures made from imprints of "Story Carriers," objects that tell stories of FLINTA* individuals. The soaps form new shapes and other narratives as a result of their recomposition through Hamester's research- based imprint practice. By collecting and rearranging stories, an anachronic narrative is created, a sculptural storytelling contrary to the given canon. Hamester receives the "Story Carriers" via so- called scores, instructions for action that revolve around the circumstances of dirty care and the need for protection.

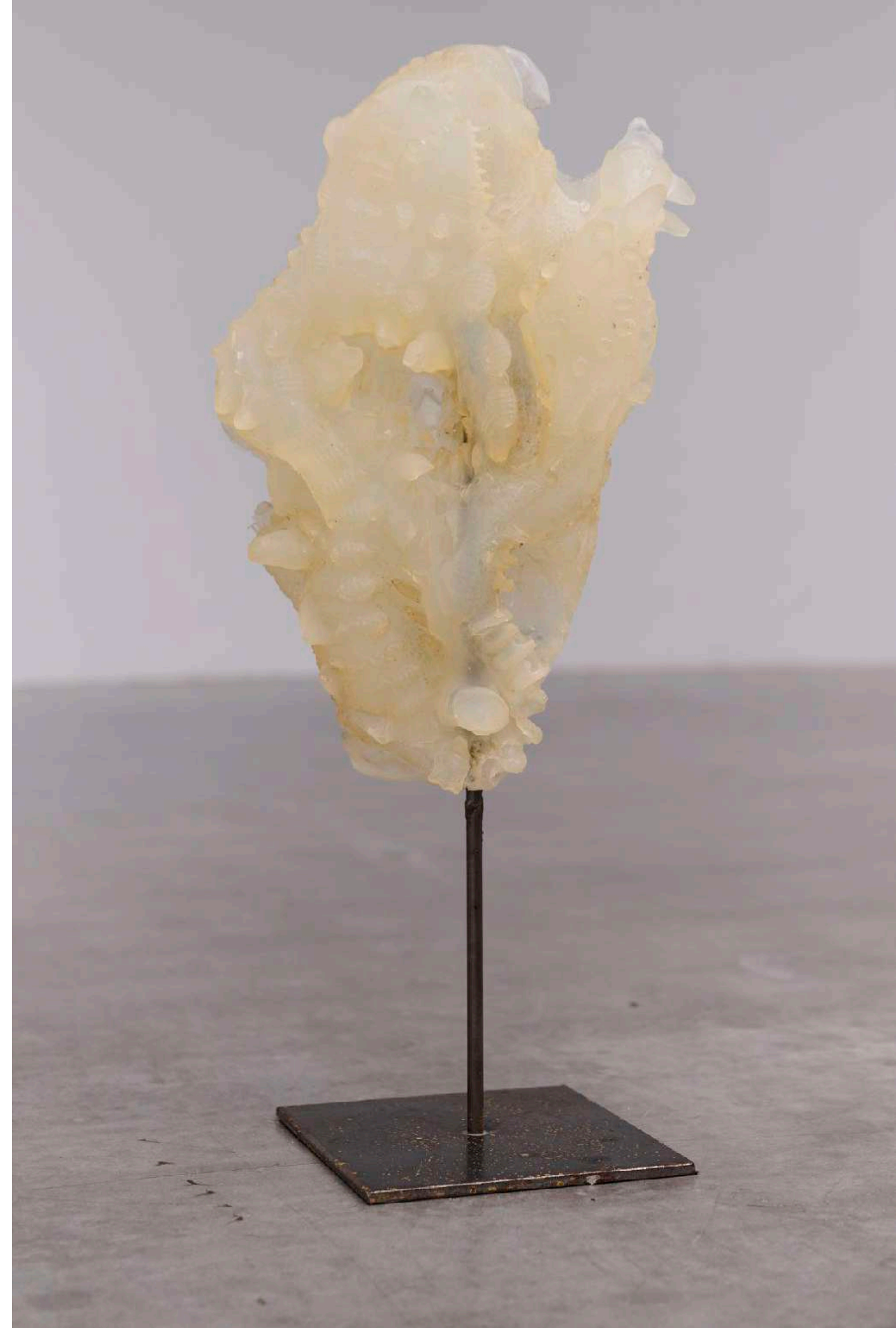
Hamester invited Cordula Schieri to combine their individual approaches to research and material in the fountain installation AMIABLE ACCUMULATION, reminiscent of public washhouses and spas.

Tanja Hamester, Gesture Objects: Dirty Soaps, imprinted soaps, metal display, 2024.

Next page:

Carolina Cappelli with Michele Petrosino & the WISH MOPBP Collective, performance "WISH MOPBP", 2024. Invited to activate the installation and artworks.

© Photos: Frank Bauer







BOUNCERS PROTECTORPROTEST

A NOMADIC SAFER* SPACE
FOR TRANSGENERATIONAL AND
INTERSECTIONAL DIALOGUE
AND PRODUCTION AMONG
FLINTA*

A CRITICAL SOCIAL PRACTICE BY TANJA
HAMESTER AND TITA TUMMILLO, BARI
GENDER FESTIVAL AND CANTIERI SPAZIALI
SPAZIO 13, BARI, ITALY 2023

Tanja Hamester and Tita Tummillo propose a horizontal artistic process, a nomadic space that reconfigures the concepts of safety and protection, connecting the private and the political of subjectivities belonging to different cultural contexts.

BOUNCERS becomes a collective translation of these concepts into protective sculptures, offering new possibilities for experience and accessibility as well as an opportunity to act in a public parade with one's own sculpture, a manifesto of one's sense of being protected.

Public parade with BOUNCERS protector sculptures in Bari, 2023.





Workshop participants with BOUNCERS sculptures,



Workshop participants with BOUNCERS sculptures.

GESTURE OBJECTS

OM ATT HITTA OCH LÄMNA
SPÅR –JÄLKIEIN
LÖYTÄMISESTÄ JA
JÄTTÄMISESTÄ

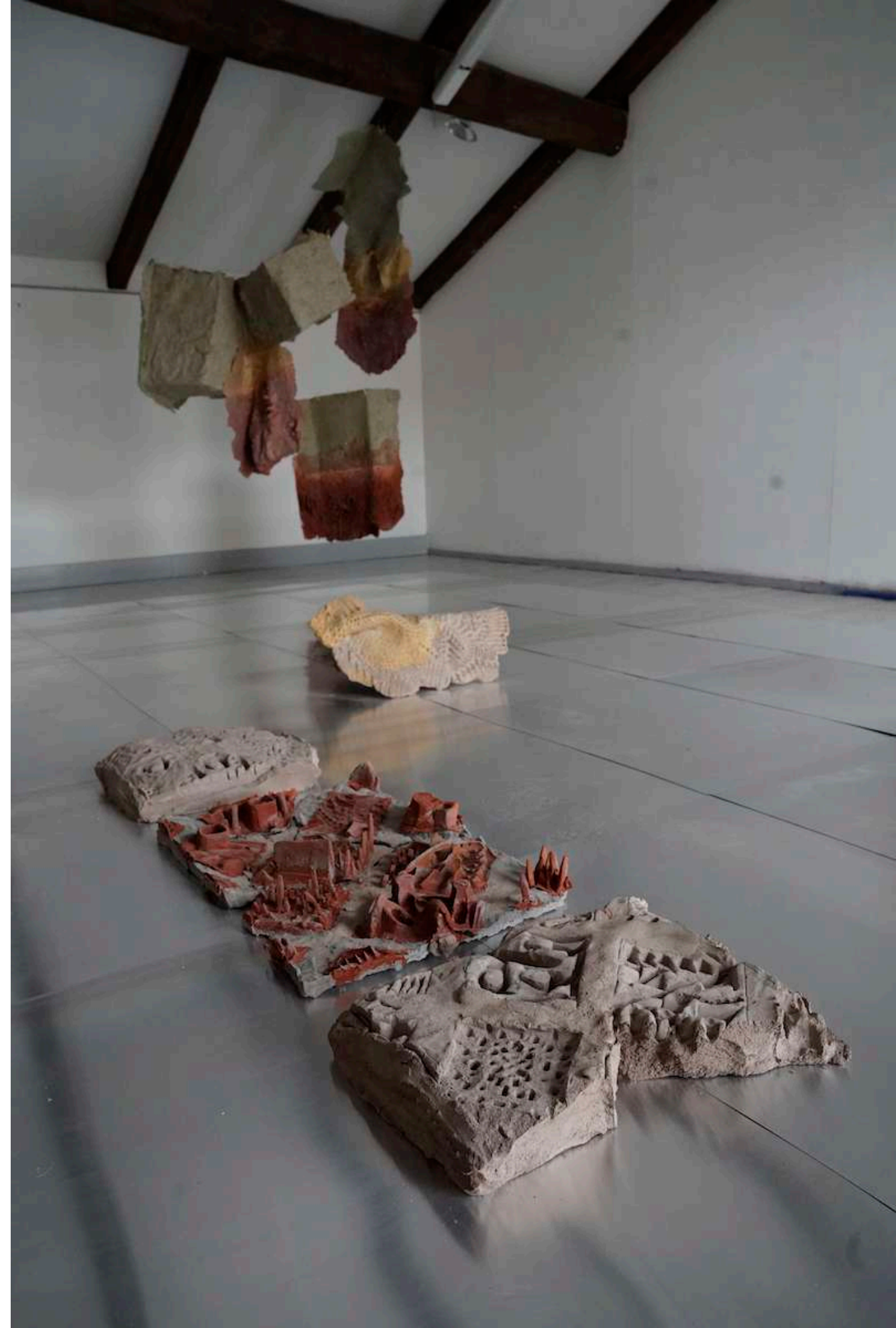
INSTALLATION, PERFORMANCE OBJECTS

PRODUCED DURING AIR PROGRAM ATELJÉ
STUNDARS, STUNDARS MUSEUM,
KULTURÖSTERBOTTEN, SOLF, FINLAND, 2023

Gesture Objects is a nomadic project, designed to adapt and evolve according to the site. It focuses on listening and collecting stories without appropriation, following anti-colonial strategies. It is about uncovering, de- and reconstructing history to create a new canon.

The project takes into account micronarratives and input from locals. It is essential to interact with the inhabitants of a place in order to talk about it. Site-specific questions, called 'scores', were given to the museum staff, on the basis of which they selected objects that I used as 'story carriers' for my sculptural imprinting practice.

Tanja Hamester, Gesture Objects, AiR Stundars Museum 2023, clay, grass-paper sheets, latex, timber pigment, wooden and aluminum displays installed on aluminum sheets from local print shop, varying sizes
photos: Patricia Rodas



How can I do storytelling within sculptures? The strategy of GO is to collect narratives within objects - “story carriers” - to contextualize them through imprinting. Seemingly incompatible life stories can be contextualized and linked. New narratives emerge, forming a sculptural archive of stories, a site-specific map of narrations.

The installation consists of objects like the crochet-spike-unfunctional-high-heel, the rye-bread-axe-pregnancy-belly-twerking-butt and the udder-helmet-warrior-breast-prosthesis installed on used aluminum sheets from a local printshop that I arranged considering the prints on the backside. In the choice of the display-materials I refer to the adaptation of Finnish nature to the paper and wood industry within the Anthropocene.







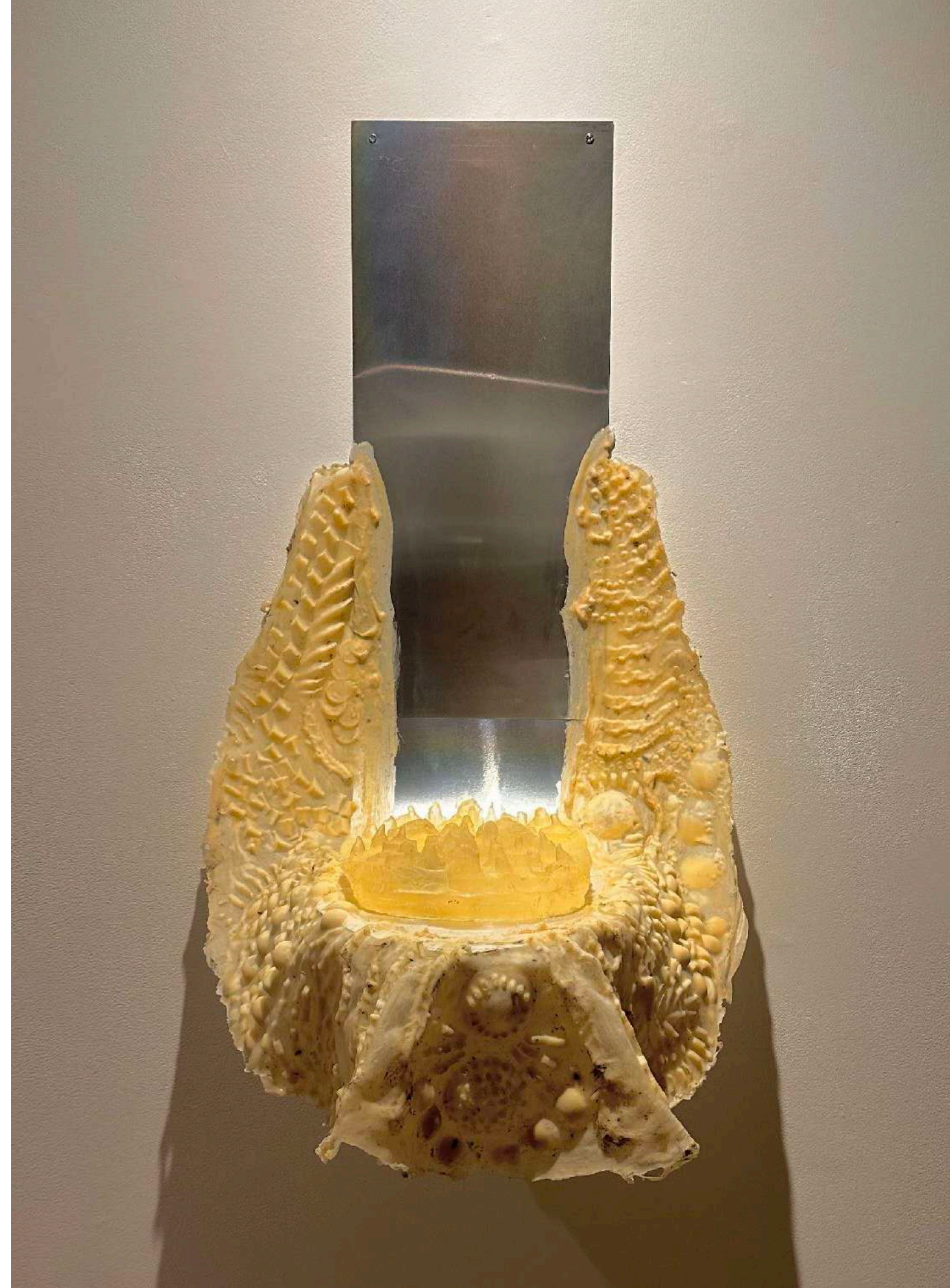
GESTURE OBJECTS IS-SEJBA U T- TĦALIJA TAT- TRAĊĊI

SOLO EXHIBITION, SPAZJU KREATTIV,
VALLETTA, MALTA, 2023

in the context of AiR Spazju Kreattiv
in collaboration with the Valletta
Design Cluster, Valletta Cultural
Agency and the Ministry for Gozo

An artist-in-residence is a traveller. Making a site-specific work in a short time can quickly become a colonial act. With her research-based work *Gesture Objects*, the artist Tanja Hamester tries to resort to anti-colonial strategies. She focuses on listening and collecting stories without appropriating them.

detail *Gesture Objects*, latex,
aluminium, soap, plant, 2023



Hamester's investigation starts in the souvenir shop. The artist created imprinted patterns of souvenirs that are poured out in soap. In these impression collages, the errors of the anachronism of souvenir objects are taken to absurdity.

Souvenirs show what should be visible to the outside world, but uncomfortable and harmful facts from the past remain invisible. During her stay, the artist asked people residents in Malta to lend their objects that represent the «invisible» about Malta. These invisible objects are imprinted in latex and are part of the display that presents the soaps.

The artist invites exhibition visitors to wash their hands with the soap on display. Visitors decide for themselves whether and how they intervene in the form of soap sculptures, whether they change the surface or whether the surface remains as it is. Unlike the souvenir soaps, the latex collages remain intact and visible.

Text: André Mangion

installation view Gesture Objects, latex, aluminium, soap,
plant, survey trolley, aluminium bowl, Valletta 2023
pictures: Hayley Bonnici







BOUNCERS - PROTEKTORPROTEST

AKTIONSRaum, DER FAHRENDE RAUM MUNICH 2022

SOCIAL PRACTICE - ART PROJECT FOR ART
MEDIATION AND ARTISTIC ACTION IN THE URBAN
CONTEXT

A COLLABORATION WITH TITA TUMMILLO (BARI)

CURATED BY SOPHIA KÖHLER (MUNICH)

The Aktionsraum "BOUNCERS" deals with the question of how the spectrum of the sphere of protection can open and expand spaces of experience. Protection is a word that is mostly used in the context of so-called security policy and is often associated with restrictive measures. We would like to define protection not as a restriction, but as an expansion.

There are situations that can only be handled with the help of protective equipment, a protector. A fall or an impact is cushioned by the protector. A dangerous situation becomes an adventure. Protectors expand the possibilities of experience, create accessibility to the unreachable. With the help of the protectors, which the participants can actively and self-determinedly put on and take off, new accesses to the previously inaccessible are created and made usable by becoming a support in (everyday) situations. However, the protection is not meant to restrict or limit. Rather, the design, construction, production and subsequent wearing of a protector is an emancipatory moment, a so-called empowerment. We transform the protector from something passive, from the needy, the weak, a victim role, into something active through which we experience empowerment. With our protectors we create new spaces of possibility. With the help of theatrical means we want to performatively animate and make public the action that is changed and empowered by the protectors.

Sophia Köhler, Ludwig Bader, Vera Brosch, Tanja Hamster performing ProtektorProtest, a site-specific performance created in collaboration with Tita Tummillo, Der Fahrende Raum, Neuperlach, Munich 2022.



Tanja Hamester activating a Bouncer sculpture.



CRY

IMMERSIVE PERFORMANCE

ROOMTOBLOOM FESTIVAL – CELEBRATING
POSTCOLONIAL AND ECOFEMINISM ART, MALMÖ,
SWEDEN 2022



VOGA HOSTS, VOGA ART PROJECT, BARI (IT)
2021;



SUMMER SCHOOL OF CONTEMPORARY ARTS,
CANTIERI CULTURALI ALLA ZISA, PALERMO (IT)
2019;



GRAND TOUR TOURS – GALERIE DER STADT
SCHWAZ (AT), 2017



CRY is based on the idea of a workshop-like collective anti-colonial crying exercise against racism and sexism. It creates the fiction of a worldwide Crying Yoga movement, which is followed by the participants. Participants are taught crying techniques to use as a non-violent defense. With the project I am speaking against the cultural appropriation of Yoga in the western system to make the tired worker able to work again. Yoga is often toxically used for self optimisation. CRY is a non-violent way to speak up against perpetrators.

CRY workshop during Palermo Summerschool
of Contemporary Art, Palermo, Italy 2019





CRY workshop, RoomToBloom Festival Celebrating Postcolonial and Ecofeminist Art, Mal
Sweden, 2022

GESTURE OBJECTS

SUL TROVARE E LASCIARE TRACCE

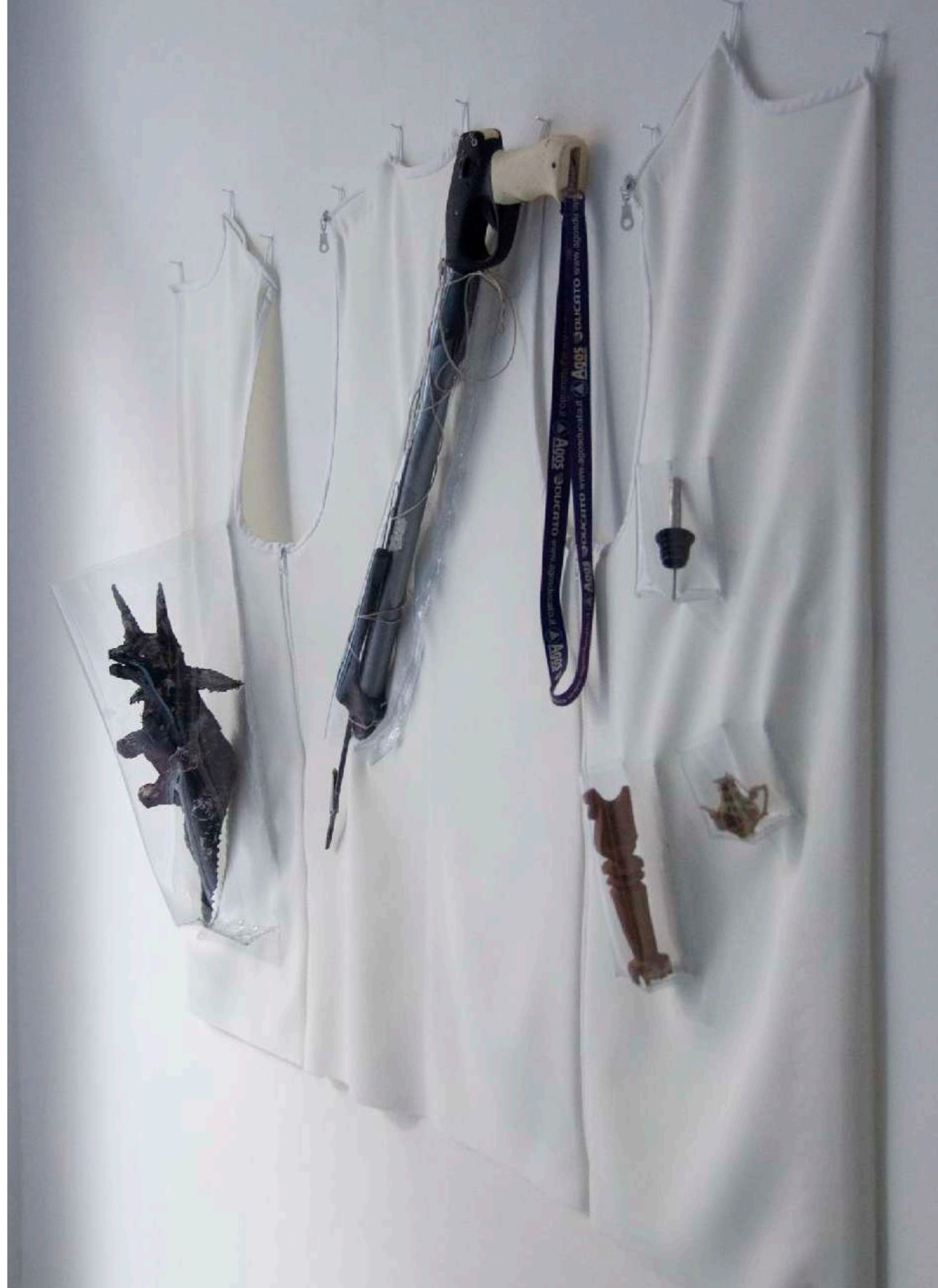
SOLO EXHIBITION, VOGA ART PROJECT,
BARI, ITALY 2022

CURATED BY BIANCA BUCCIOLI, NICOLA
GUSTAMACCHIA, FLAVIA TRITTO

Press: Artribune, Exibart, ATP DIARY,
MagazineArt, RaiNews, Salgemma

The exhibition presents performance only through its residue: an archive of imprints and casts that functions as the visible trace of embodied actions. Collected and developed through encounters, workshops, and contributions from local participants, these “gesture objects” translate ephemeral movement into material evidence, linking place-based research with a collective social memory.

wearable display in collaboration with Bari
based designer Elvira de Serio, neopren, zip,
PVC, Bari 2022
Gesture Objects donated by artists from Bari:
Mariarosa Pappalettera, Pamela Diamante,
Angela Capotorto, Silvestro Lacertosa and
Natalija Dimitrijević





detail of imprinted Gesture Object (souvenir of Castel del Monte di Federico II), colored latex, salt dough, velcro, metal display Bari 2022



installation view: imprint of five performances present by its mold in latex, natural latex, Bari 2022