

Portfolio

Tanja Hamester

selected works

BIO

Tanja Hamester completed her studies in Fine Arts at the AdBK Munich with a Master in Art and Mediation and the 1st State Examination in Contemporary Arts and Arts Education. She also holds a M.A. in German Philology which she completed at the LMU Munich with a focus on medieval literature and iconography. 2020 she hold a teaching assignment at the art history department of the AdBK Munich. She received several grants and scholarships, among others the project funding scholarship of the Free State of Bavaria, Bayern Innovativ, the art scholarship of the district of Upper Bavaria, a DAAD scholarship for education and training abroad in Rome, a DAAD post-graduate fellowship in Palermo, Italy and a travel grant of the Marschalk-von-Ostheim foundation Bamberg. As a member of several international artist collectives such as RoomToBloom (a feminist platform for ecological and postcolonial narratives about Europe) and LeBlocccate (art collective, research program, sports club) she is particularly interested in collective working and thinking processes.

ARTIST STATEMENT

As a contemporary feminist artist and researcher, I work research-based and engage with possibilities of an anachronic approach to history. The focus of my artistic work is on installation, video and performance art that draws on strategies from cartography and archiving. Material and medium develop from intensive philosophical and political research before and during my projects. Site-specific issues play a major role for me, so I often engage with public space and the settings that surround me. I understand my artistic practice in terms of an overlapping constellation and act in a transdisciplinary way. The uncovering, de- and reconstructing of power structures as well as the concept of (un)learning are important for my work. In my performative practice, I deal with the right of representation of my body as a performer. I strongly believe in the decentralisation of human activities and I am looking for interspecies alliances of peers where mutual learning, coexistence and carefully managed relationships take center stage, and can replace the constant search for surplus, excess and domination.

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installation view: imprint of five performances with the Bari Gesture Objects, natural latex, Bari 2022.

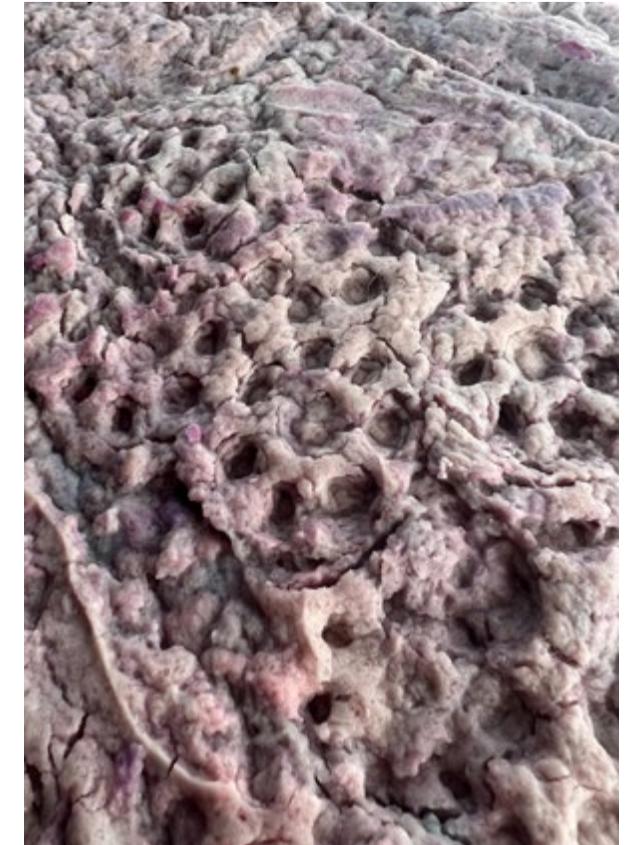
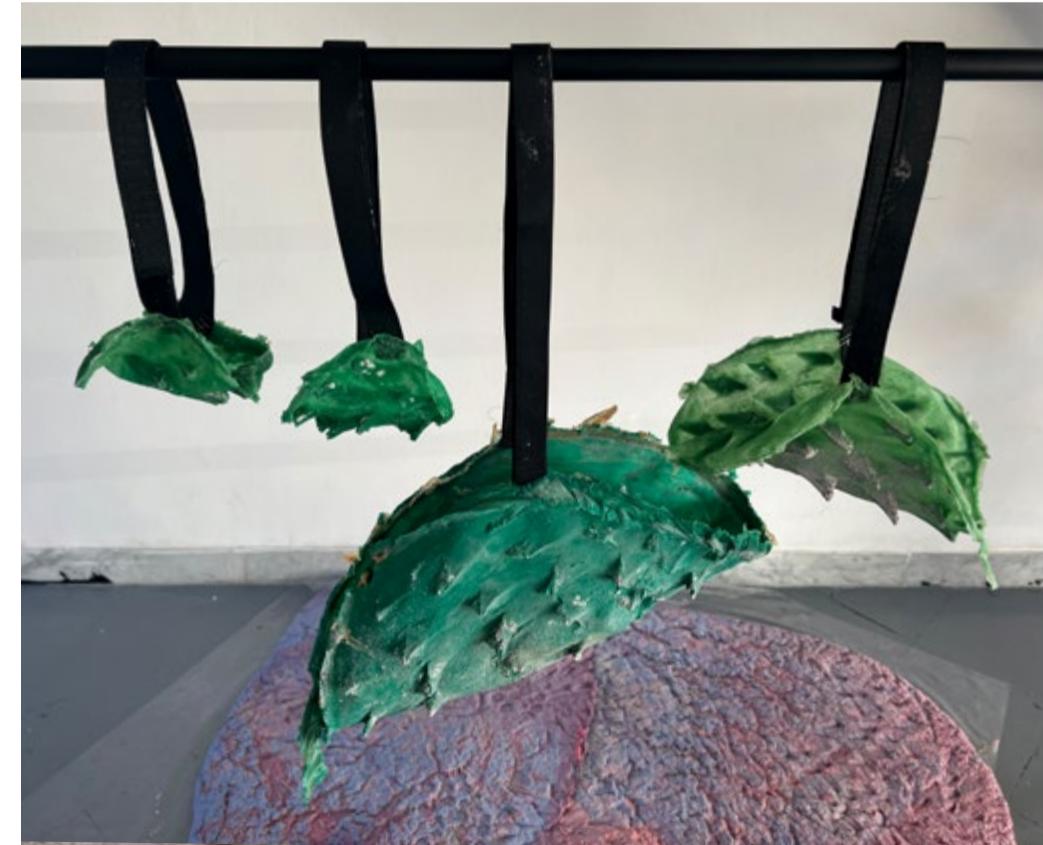
right: installation view: wearable Bari Gesture Objects, coloured latex, hook-and-loop fastener
coloured salt dough "massa" with traces of the Gesture Objects

Gesture Objects - sul trovare e lasciare tracce

Gesture Objects - on finding and leaving traces
solo exhibition, 04.02.-18.03.2022, [VOGA Art Project](#), Bari 2022

curated by Bianca Buccioli, Nicola Gustamacchia, Flavia Tritto

Press: [Artribune](#), [Exibart](#), [ATP DIARY](#), [MagazineArt](#), [RaiNews](#)

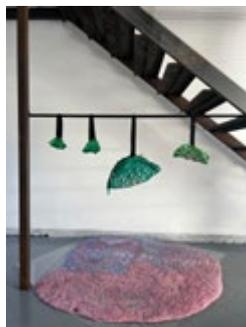


2 An imprint is defined as the effect of the pressure of a body on a surface which retains its shape; a trace is the result of a contact between a surface and a moving body. An imprint is static, a trace is dynamic. Both are signs of the existence of a body in a space, of its passage through it. But the former refers to its presence, the latter to its departure.

Tanja Hamester builds on this distinction to create a personal archaeology of the places she encounters. Since her arrival in Bari last August, the artist has carried out an investigation of the public space, deploying a strategy she has been working on for years, a set of tactics designed to



installation view: Gesture Objects - sul trovare e lasciare tracce, VOGA Art Project, Bari 2022. Foto: Flavia Tritto



avoid falling into the stereotypical representation of a place. To approaches that reduce a place to its "common places" — through references to monuments, buildings, figures, and events of the past — Tanja Hamester opposes a bottom-up strategy based on encounters, trajectories and stories. The gesture objects are the key elements of this artistic strategy. Born in the process of discovering a territory, these objects constitute an archive of the implicated passage of the artist body through it.

In the spaces of VOGA, Tanja Hamester guides us through an evolving repository of imprints and traces found and created during her journey. Some of these are objects donated by friends and artists met in Bari - Angela Capotorto, Pamela Diamante, Natalija Dimitrijevic, Silvestro Lacertosa and Mariarosa Pappalettera – who were asked by the artist to provide possible symbols of their relationship. These contributions span from a miniature teapot to an old fishing spear gun. The artist animated these items by imprinting them into the surface of salt dough. Through her gestures, she generated performative objects, which embody the truths of interaction, uniqueness and chance. They bear a clear factual implication: an imprint is never a mere copy of the existing object. It entails an act of mediation, that of the artist, who, in the performative action of imprinting and leaving a trace, takes upon herself the responsibility of showing one truth rather than another.

This is even the more significant given the preconditions behind the research: the artist arrives in the city as a tourist, and as such she uses her foreigner's position as an excuse to build a personal narrative of the place she visits. A narrative that is personal but also collective, as it takes into account all the micronarratives and inputs received by the locals. The need to interact with the inhabitants of a place in order to speak about it is materialised in the use of the

salt dough as primary material of the exhibition. In fact, the salt dough on which the traces of the gesture objects were generated is the result of two workshops, which took place in January at VOGA. On these occasions, the artist invited the participants to work together to prepare the dough, thus putting in place a re-enactment of a social practice that has been taken up from the past.

This hidden aspect of the exhibition leads us directly to one of the central aspects of the strategy behind the gesture objects: the re-enactment of female reproductive work and its transfer to the context of artistic production. The notion of 'reproductive work' refers to all the care activities usually carried out by women (such as having and raising children, cooking, cleaning the house, helping their grandmother to take a bath), which our society does not recognise as 'real' work. The artist reflects on this 'hidden work' and uses the gesture objects to talk about systemic oppression, moving along the thin thread between visible and invisible.

In line with this reasoning, Tanja Hamester also chose to conceal from the exhibition the performative work behind the gesture objects and her performative body, which, removed from the public's eye, are present in the form of imprints and traces: the casts on the latex sheets, visible in the mobile archive; and the wearable display (made in collaboration with Elvira de Serio), worn by the artist during the performances and now installed on the wall as display of the items used.

In the deployment of this rich and multi-layered strategy, Tanja Hamester thus practises a 'seeing' and a 'showing' differently, a 'recording' with clear political implications, built ethically as a collective narrative. Hence the exhibition's appearance as a breathing archive, limitless as the result of a research which, by looking for traces, always leaves new ones.

Text: Flavia Tritto, Bianca Bucciolli



Gesture Objects donated by artists from Bari: Mariarosa Pappalettera, Pamela Diamante, Angela Capotorto, Silvestro Lacertosa and Natalija Dimitrijevic
Wearable display in collaboration with Elvira de Serio, neopren, zip, PVC, Bari 2022.
Foto: Flavia Tritto

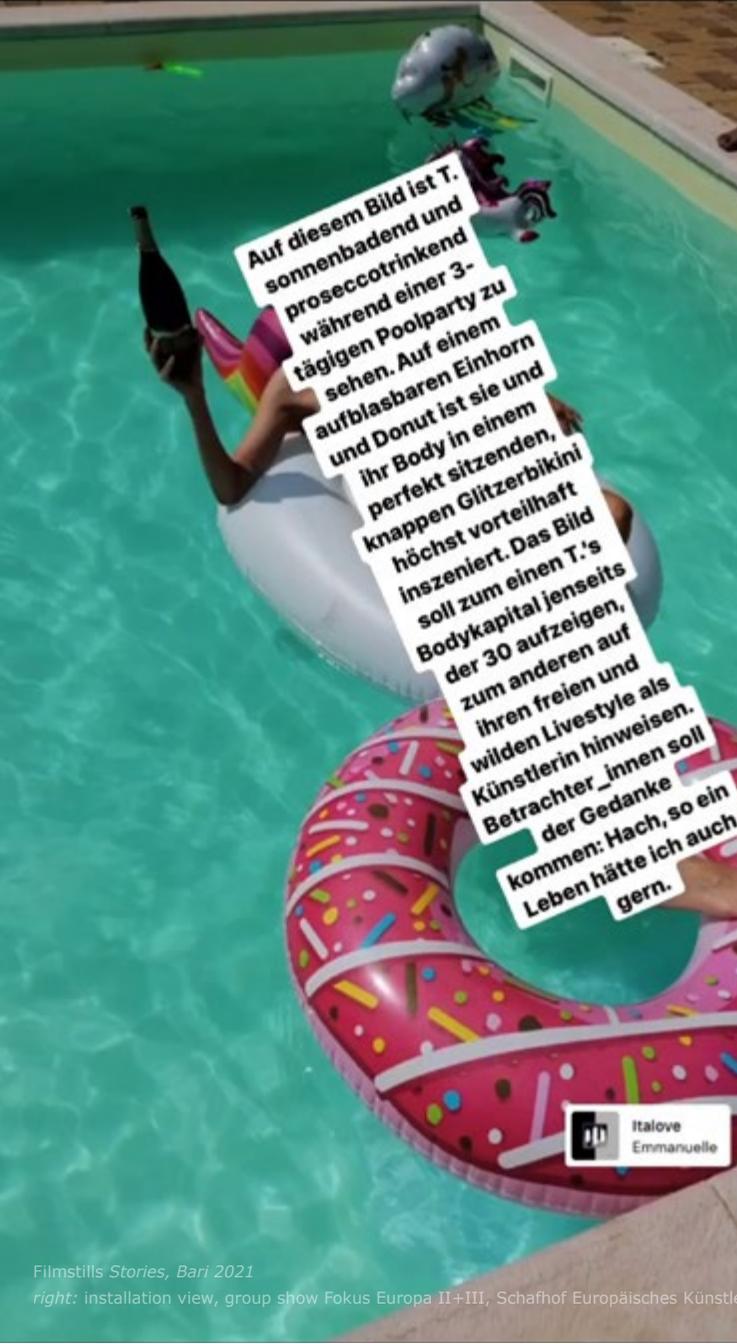


Stories, Bari 2021

HD-Video, 50min 33sek

Fokus Europa II+III, [group show](#), Schafhof Europäisches Künstlerhaus, Freising 2022

curated by Eike Berg



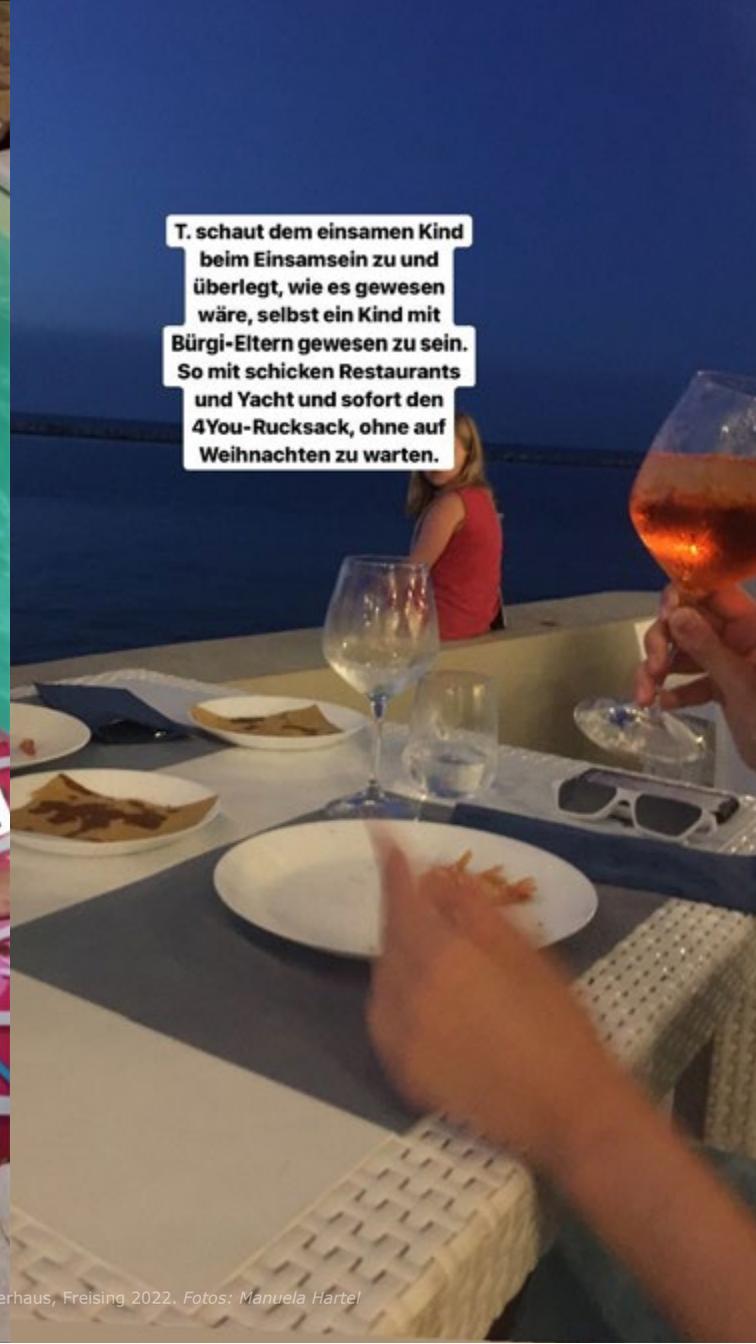
Auf diesem Bild steigt T. im Halle-Berry-James-Bond-Style aus dem Meer. Sie trägt ihren neuen am Urlaubsort erworbenen Bikini, der einen super Busen macht und farblich ihren Teint unterstreicht. T.'s Hüfte und Taille sind in der Vorwärtsbewegung vorteilhaft inszeniert, da sie beim Gehen den Hintern etwas mehr bewegt als sonst. Ihr Kopf ist im Halbprofil leicht zur Seite geneigt, der Blick schweift verträumt in die Ferne, was den Eindruck vermitteln soll, T. wisse nicht, dass das Bild gerade gemacht werde.

T. schaut dem einsamen Kind beim Einsamsein zu und überlegt, wie es gewesen wäre, selbst ein Kind mit Bürgi-Eltern gewesen zu sein. So mit schicken Restaurants und Yacht und sofort den 4You-Rucksack, ohne auf Weihnachten zu warten.

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Auf diesem Bild ist T. sonnenbadend und proseccotrinkend während einer 3-tägigen Poolparty zu sehen. Auf einem aufblasbaren Einhorn und Donut ist sie und ihr Body in einem perfekt sitzenden, knappen Glitzerbikini höchst vorteilhaft inszeniert. Das Bild soll zum einen T.'s Bodykapital jenseits der 30 aufzeigen, zum anderen auf ihren freien und wilden Lifestyle als Künstler_innen soll Betrachter_innen der Gedanken kommen: Hach, so ein Leben hätte ich auch gern.

Italove Emmanuelle



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The video shows the screen recording of an I-Phone on which the artist swipes through the story archive of her Instagram account. With anecdotes and explanations, she comments on the images she posted during her two-month residency. This creates a situation that resembles looking at the photo album of the last summer holiday together. The viewers are addressed personally, learn background information about the situation in which the pictures and videos were taken, but also seemingly confidential information. It remains open whether the anecdotes are invented or true.

"The storytelling [...] is itself an artisan form of communication, as it were. It does not aim to convey the pure essence of the thing, like information or a report. It sinks the thing into the life of the storyteller, in order to bring it out of him again. Thus traces of the storyteller cling to the story the way the handprints of the potter cling to the clay vessel. Storytellers tend to begin their story with a presentation of the circumstances in which they themselves have learned what is to follow, unless they simply pass it off as their own experience."
Walter Benjamin: Der Erzähler. Betrachtungen zum Werk Nikolai Lessko, Frankfurt am Main, 2007, p. 111.

Since the artist's social media profile is not public, the private is transported into the public. In the exhibition space, however, the Stories experience a different public sphere than on Instagram. In contrast to what we are used to on social media, the exhibition visitors are deprived of the possibility of self-determined swiping, pausing and commenting. The viewers are forced to watch the stories at the narrative speed of the reporters and to engage with the pace and form of their storytelling.



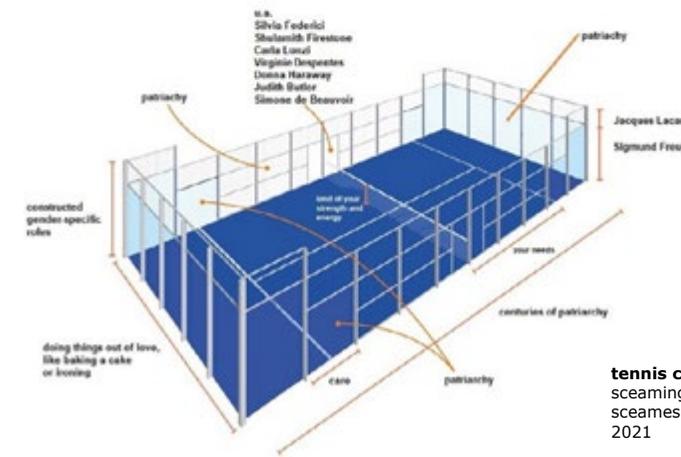
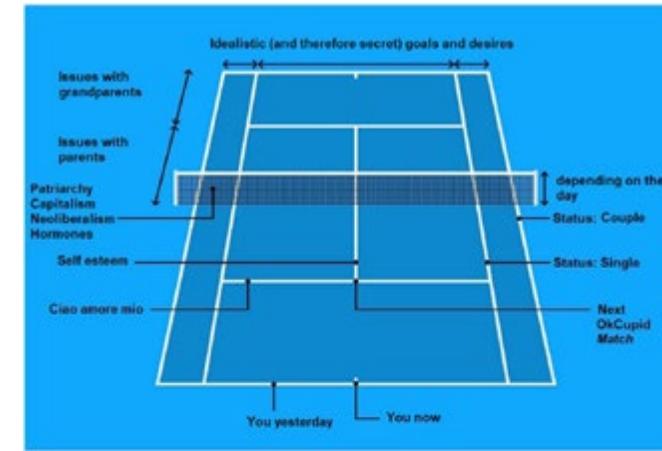


Serena Williams wearing a black catsuit at Roland Garros in 2017 after giving birth

she chose it because the compressing outfit was good for her body and because she felt like a heroine in it.

The French Tennis Association responded to her choice with even stricter regulations

dress code - Serena Williams at Roland Garros research project on sexist rules in tennis apparel digital collage, social media posts 2021



tennis court - hard court scaming research on psychoanalysis and patriarchy scames, digital collages 2021

Le Bloccate

Art Collective, Research Program, Sports Club

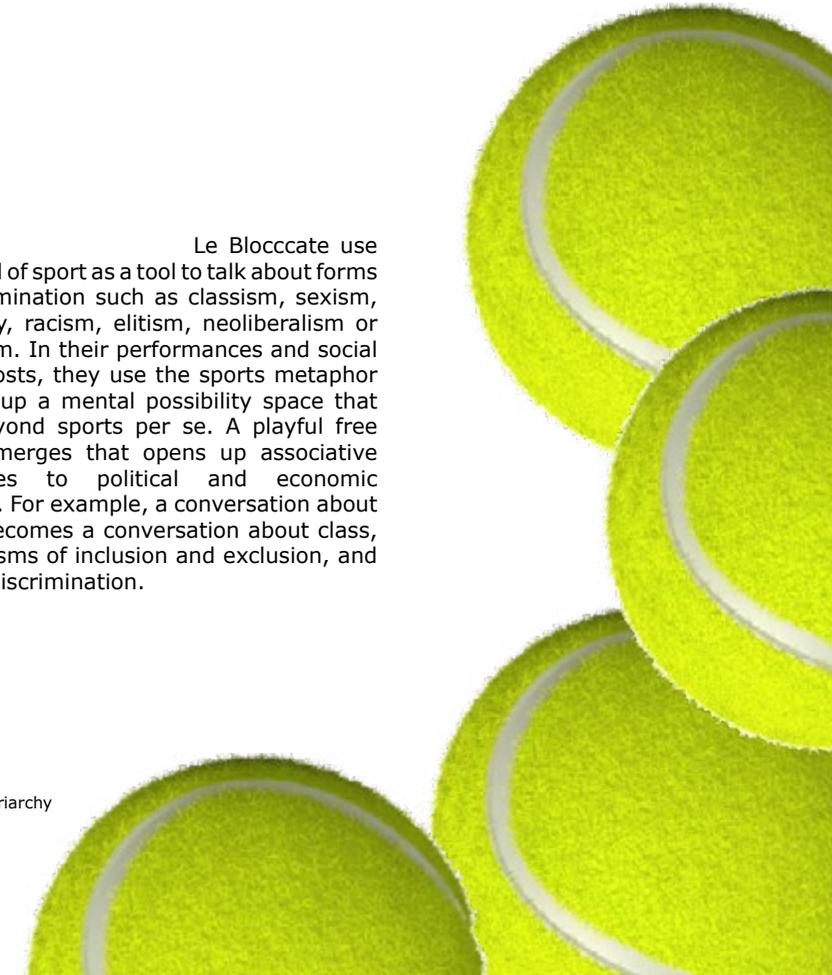
founded 2021 in Westpark Munich and Pane e Pomodoro Bari by Tanja Hamester & Sophia Köhler

website
instagram
email

<https://lebloccate.tumblr.com>
https://instagram.com/lebloccate?utm_medium=copy_link
lebloccate@gmail.com

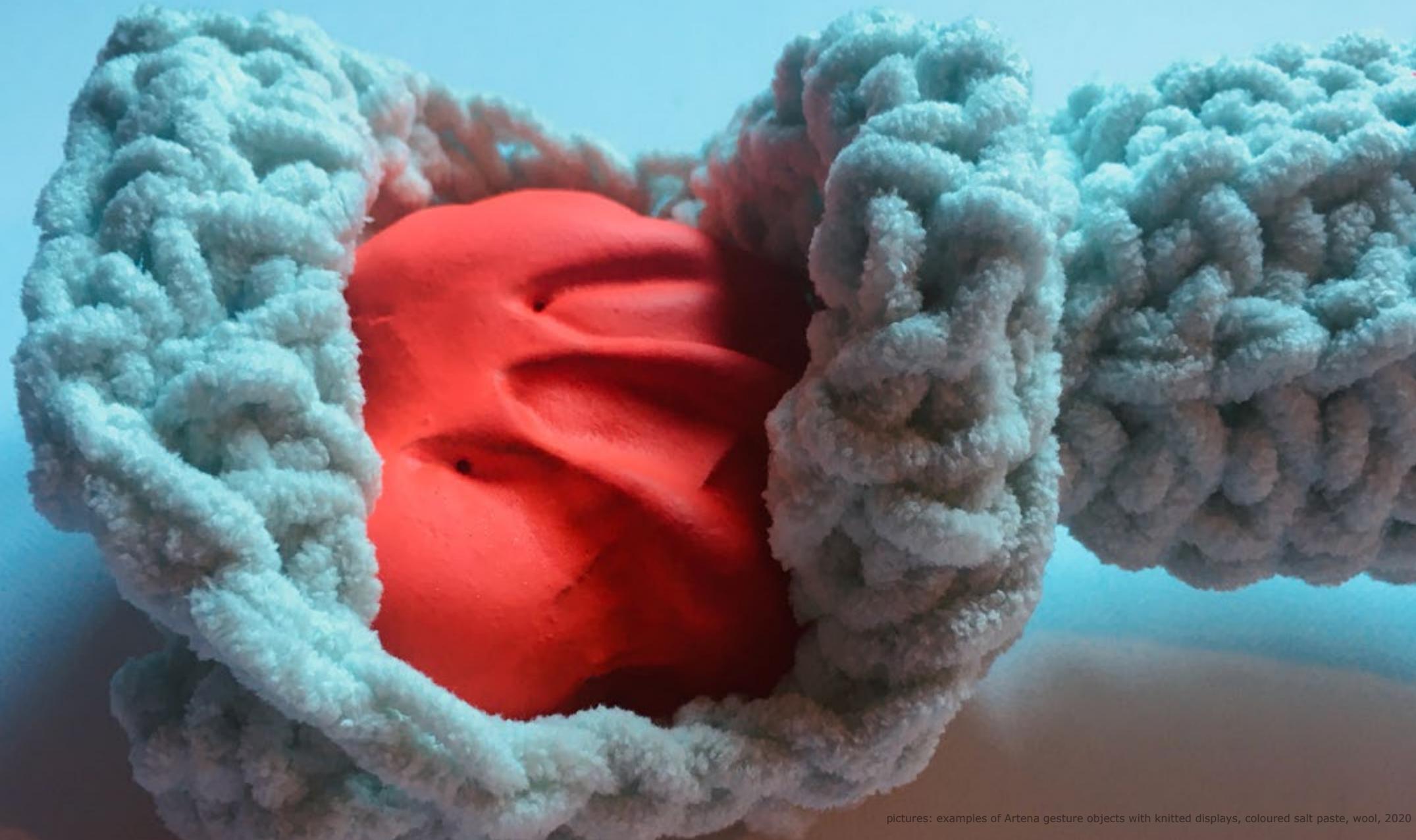
about

Le Bloccate use the world of sport as a tool to talk about forms of discrimination such as classism, sexism, misogyny, racism, elitism, neoliberalism or capitalism. In their performances and social media posts, they use the sports metaphor to open up a mental possibility space that goes beyond sports per se. A playful free space emerges that opens up associative references to political and economic contexts. For example, a conversation about tennis becomes a conversation about class, mechanisms of inclusion and exclusion, and gender discrimination.



Artena Gesture Objects

coloured salt paste, knitted wool, Artena (RM) 2020



"Artena Gesture Objects" is part of the Gesture-Objects-Strategy. Learn more about it on the following pages.

The site-specific Artena Gesture Objects were made in Artena, Rome, Italy, where the artist has lived for 6 months. Artena is a medieval town near Rome. The artist lived in the historical centre that is only accessible by feet or with a mule. While working on the residency program of the Live Artena Festival she started a collaboration with Artena based turkish artist Ozge Sahin. Together they met with old women from the village and knitted with them. That's how the Artena Gesture Objects got knitted displays. The displays on the one hand are a way to present and stage the objects in an exhibition space but on the other hand they are becoming part of the artwork while completing and transforming it. Each display connects with the stories that were told during the knitting reunions with the local women. In collaboration with Ozge Sahin the artist is working on an upcoming publication which is also including their short-distance artistic interexchange during the Covid-19 lockdown.



Palermo Gesture Objects

salt paste, latex, found material, plants, Palermo 2019

learn more about this project: <https://tanjahamester.wixsite.com/artist/palermogestureobjects>

The gesture objects can be charged performatively. Every object is given a gesture. This gesture is carried out on a mass of plasticine.

The plasticine is made from eatable material and kneaded by hand like dough. Mixing dough is a moment of reproductive labour but also of reunion and exchange. Important in my project is the aspect of the re-enactment of the invisible female reproductive work (preparation of food) and its transfer into the context of art production.

What remains after the performance is the imprint of the performance, the imprint of the objects, the imprint of the gestures in the plasticine. This imprint is molded with liquid latex and can be installed in the room.

Thus, various performances can take place on the plasticine and can be preserved as latex imprints. The body of the performers remains invisible in the installation. It is removed from the view of the observer. Only it's imprints testify to its absent presence.

The objects are usually inspired by reading, discussions or interpersonal encounters. They reproduce social conditions, specific situations, but also abstract constructs. With the help of the performative gesture, the contents of the sculptures are concretized. I have been following this practice since 2017 and noticed that the performance objects differ very much from one another depending on the location and context, means they have a relevant location specificity.



process after a performance: objects were imprinted in salt paste, then molded with latex. It remains the latex imprint of the performance





Filmstill videoclip, Crying Tutorial 3, filmed by Marjan Asadi, Palermo 2019

Heulyoga (Crying Yoga)

Immersive Performance

10

VOGA Art Project, Bari (I) 2021; Cantieri Culturali alla Zisa, Palermo (I) 2019; Grand Tour Tours - Galerie der Stadt Schwaz (A), 2017

Cryingyoga is based on the idea of a workshop-like collective crying exercise against racism and sexism. This 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. Cryingyoga is a non-violent way to speak up against perpetrators. I often see male dominated resistance that are reproducing violence. With my strategy I want to follow Ynestra King's idea of not copying patriarchal power positions, but "creating a different kind of culture and politics that would integrate intuitive, spiritual, and rational forms of knowledge, embracing both science and magic (...)".



Cryingyoga workshop Grand Tour Tours - Galerie der Stadt Schwaz, 2017 (Schwaz (Austria) - Bozen (Italy) - Munich (Germany))



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



Fontana della Vergogna

HD Video, 3 min 41 sec, Fontana Pretoria, Palermo 2019



filmstills

The Pretoria Fountain is better known to Palermitanians as "Fontana della Vergogna" (fountain of shame). There are two reasons why it is called like that. On the one hand because of the statues nudity, on the other for the enormous sum the city had paid to buy it.

This film is concentrating on the female bodies of the fountain, which are exposed in variations of the typical female poses "Venus pudica" and "Crouching Venus". In art history these poses had become the embodiment of aesthetics, virtuousity, artistry, craft and beauty.

While the male statues of the fountain are posing in heroic ways, the female statues are sexualised either by trying to hide their breasts or genitals or touching and exposing them in a seductive way. The male naked

body is representing power and perfection, the female body represents or the virgin or the whore. The spectator is expected to desire the female body whether or without consent.

While reenacting the statues' gestures the artist is fully dressed and walks the fountain like a runway model. The movie wants to question beautystandards while switching between centuries and the aestheticising of sexualised violence. Rapeculture begins with the acceptance of aestheticising and normalising of sexualised violence and ends with victim shaming and blaming such as "but she was wearing a short skirt".

The movie is the artists processing of the experience of sexual harassment and the subsequent humiliating trial.

Roma risistemata

Latex, nylon thread, epoxid resin, Rome/Munich 2018

Researchproject supported by Marschalk von Ostheim Stipendium 2017/18



Latex imprints of souvenir replicas of the city of Rome were cut apart and reassembled with nylon thread. The result is a new fictional cityscape in which Rome is only partially identifiable.

The work demonstrates the absurdity of tourist dealings with sights and associated hierarchical processes. The artist concentrated on the souvenir in the form of an artificial mini-replica, which is sold on the street. It is a commercialized and duplicated fragment that is clearly defined as artificial, wo_man-made, and recognizable for its similarity to a historical landmark. One has the opportunity to take the tourist attraction at home in hand luggage. A peculiar role is played by the generalising replicas, because they reproduce the most important sights of a city or even of

a national state in a collage. As if Rome consisted only of the Colosseum and the Vatican. As if Italy was just Vespa, Pizza and Gelato.

Some of these 3D replicas were purchased on the trip. After taking impressions with latex milk, these were cut apart and reassembled. The result was new fictitious cityscapes. These fictitious city structures deconstruct the reduction of a tourist town to a few hierarchically high sights.

The art work, cast in a transparent lens, plays with the question of what is real or unreal, of reproduction or original. By depriving the sights of their markers by cutting and rejoining the latex imprints, the attraction shown loses its recognition value and is deprived of its tourist utility.



La Vie des Amies IV - becoming a dead person

[collective movie](#), 41 min 45 sec

Rome, Palermo, Lingotto, Vienna, Munich, Berlin, Cologne, London 2018

research and concept: Jonas Beuthauser, Tanja Hamester

editing: Johanna Gonschorek, Tanja Hamester

subtitles: Tanja Hamester

participants: Jonas Beuthauser, Stephan Dilleuth, Florian Gass, Johanna Gonschorek, Philipp Gufler, Elena Haas, Tanja Hamester, Karolin Meunier, Lisa Nase, Marios Pavlou, Mirja Reuter, Ozge Sahin, Frauke Zabel

La Vie Des Amies was founded in 2015 for a recovery of urban space and everyday life itself. Dziga Vertovs „The Man with the Camera“ was the role model of the first episode. The intention is to create a common space and time. Every fragment is part of a bigger episode movie. It is about trusting the structure and the others.

L.V.d.A. defines itself as a social structure built through a score. There is a different score every year that forms a group that is easy to enter and exit. „Les amies“ produce their own interpretation of the score in various places. All episodes are shot at the same day.





Exhibition and filmscreening La Vie des Amies IV - becoming a dead person, Galleria Garagezero, Rome, Italy 2018



Filmstills episodes of the participans



Performance Sugarcoat by Lisa Nase and Tanja Hamster, live Skype transmission Rome - Munich, La Vie des Amies IV - becoming a dead person, Galleria Garagezero, Rome, Italy 2018 filmed by Johanna Gonschorek



Munich Gesture Objects

salt paste, latex, found material, aluminium, Munich 2017

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The gesture objects can be charged performatively. Every object is given a gesture. This gesture is carried out on a mass of plasticine (pasta sale).

The plasticine is made from edible material and kneaded by hand like dough. Mixing dough is a moment of reproductive labour but also of reunion and exchange. Important in my project is the aspect of the re-enactment of the invisible female reproductive work (preparation of food) and its transfer into the context of art production.



The objects are usually inspired by reading, discussions or interpersonal encounters. They reproduce social conditions, specific situations, but also abstract constructs. With the help of the performative gesture, the contents of the sculptures are concretized.



What remains after the performance is the imprint of the performance, the imprint of the objects, the imprint of the gestures in the plasticine. This imprint is molded with liquid latex and can be installed in the room. Thus, various performances can take place on the plasticine and can be preserved as latex imprints. The body of the performers remains invisible in the installation. It is removed from the view of the observer. Only it's imprints testify to its absent presence.



detail of latex imprints of molded performance on plasticine, exhibition Gesten und Abdrücke, Examensausstellung AdBK München, 2017

Gesten und Abdrücke

installation, performed and molded Munich Gesture Objects, video
exhibition, Examensausstellung AdBK München, 2017





gestures with Munich Gesture Objects
performance & reenactment with Lisa Nase



detail of fabric display with Gestures Objects while being activated for the performance



Lisa Nase and Tanja Hamester reenacting performative gestures with the Munich Gesture Objects



Anachronist Dinosaur

videoinstallation, HD, 16 min 21 sec, Munich 2017

18

The video installation deals with the dinosaur as a cultural construct. Each era shapes the image of the dinosaur through technology, state of research and political events. The dinosaur serves as a projection screen of the respective age.



Sugarcoat

Zuckergussinstallation und Performance mit Lisa Nase

Recherche gegen Rechts - Deine Heimat, Exhibition/Mostra/Ausstellung Gewerkschaftshaus Stuttgart, 2017



sugar fragments after performance, photo: Lisa Nase



installation view after the performance

„sugarcoat“ is a performance by Lisa Nase and Tanja Hamester which first took place in 2017 in Stuttgart, Germany in the context of the research collective „Recherche gegen Rechts“. It’s discussing the topic of sugarcoated words, means words that are made nicer, sugary to mask their real meaning. In the performance the artists try to unmask such words in a process of uncupcaking.

Sugarcoated words. Words that obscure the reality by making it sweeter, more bearable. The ongoing research and performance project deals with words that falsify actual content. Instead of “physical torture” we hear “alternative methods of interrogation”, instead of “war drones” we read “intelligent systems of action” and “deportation detention” is declared as “departure center”. Selected sugared words are written on the floor with edible frosting. Exhibition visitors are given the opportunity to take home pieces of the words in a paper bag and, if necessary, eat them until they feel sick.

alternativ Verhörm Proden
intelligente Wirtssysteme
Ausreisezentrum

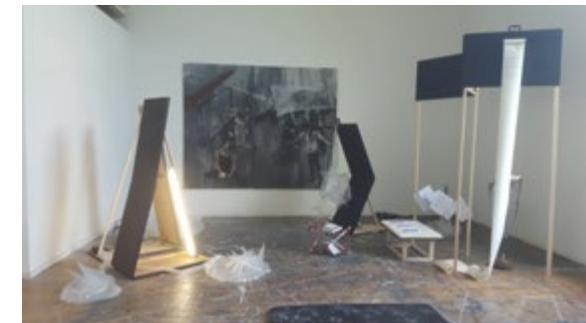




detail: inflatable display for Munich Gesture Objects

Gonfiore

inflatable displays with Munich Gesture Objekts
Jahresausstellung, AdbK Munich, class Dillemath 2017
with Jonas Beuthauser, Sarah Weber, Xaver Scheffer



exhibition view



Die Bundeswehrtarnhose

Wenn man mich fragt, warum ich so lange Ministrantin in der katholischen Kirche gewesen bin, muss ich leider antworten, dass der Grund dafür hauptsächlich Männer gewesen sind. Der erste hieß natürlich Jesus, die anderen ---, ---, --- und ---. Jesus wurde ziemlich schnell nebensächlich. Die Kirche, wurde mir nach kürzester Zeit klar, war der perfekte Ort um ältere Typen kennenzulernen. Besonders geeignet waren Zeltlager und Besinnungstage, um sich dem mysteriösen "Anderen" anzunähern, aber auch um unter der Bettdecke die lehrreichen Erfahrungen der anderen Mädels erzählt zu bekommen. Das Highlight im Ministrantenzeltlager war der Überfall. Es war anscheinend schon seit vielen Jahrzehnten Tradition, dass sich benachbarte Zeltlager überfielen, mit dem Ziel, das aufgestellte Banner, die Lagerfahne der Nachbarn zu klauen. Das gestohlene Banner musste mit mehreren Kästen Bier wieder zurückgekauft werden und die Ehre des Lagers war natürlich futsch. Also ähnlich wie der Maibaumklau, nur militärischer. Ich könnte mir gut vorstellen, dass diese "Tradition" ihre Ursprünge in der Hitlerjugend hat. Dann finde ich es noch gruseliger, dass der Überfall auch für mich das absolute Highlight war. Ich war bei meinem ersten zwölf Jahre alt. Einer der ehrenamtlichen Betreuer war beruflich bei der Bundeswehr. Ich glaube Hauptmann, also irgendwas Höheres. Während die Geländespiele bei der evangelischen Jugend auf Naturverbundenheit und Mystisches angelegt waren, ließen wir uns beim katholischen Lager zwischen Beten und Singen drillen. Irgendwann trugen alle Jungs die Bundeswehrtarnanzüge ihrer Väter. Einige coole Mädchen folgten. Ich war so sauer auf meinen Vater, dass er nicht bei der Bundeswehr gewesen war und somit auch keine entsprechende Ausrüstung hatte. Also musste meine Mutter mit mir in die Stadt fahren, aber weder der

„Gertrud denkt, der L...
... Gott wird schon
... helfen, weil sie so
... schön ist, und der L...
... ebe Gott ist männlich.“
Imgard Keun: Nach Mitten-
acht, S. 26.

Vit sowas wie Besinnungstage als Partnerbörse.
"Find your Ehemann! Noch irgendwie mehr
ausdrücken, wie ätzend das ist, Ironie kom-
mt irgendwie nicht rüber."

Something that is unpalatable. Anekdote, a short account of a real
event is given, often humorous or interesting. An (NOT UN-
LESS PUBLISHED, UNLESS I PUBLISH IN (OUT) dddm |
... I am just something, I becomes something else, I be-
... comes the truth, I represents the truth, it's no longer just the thing
... the conversation between us

„Vor drei Jahren erließ die Auf-
sichtsbehörde eine Verordnung,
durch welche sie die üblichen Os-
terferien in gewisser Hinsicht aufhob. Es
erging nämlich die Weisung an alle Mittelschulen,
anschließend an das Osterfest die Zeltlager zu
beziehen. Unter »Zeltlager« verstand man eine
vormilitärische Ausbildung. Die Schüler mußten
klassenweise auf zehn Tage in die sogenannte
freie Natur hinaus und dort wie die Soldaten
in Zelten kampieren, unter Aufsicht des
Klassenvorstands. Sie wurden von Unter-
offizieren im Ruhestand ausgebildet,
mußten exerzieren, marschieren und
vom vierzehnten Lebensjahr ab
auch schießen. Natürlich waren
die Schüler begeistert dabei, und
wir Lehrer freuten uns auch, denn
auch wir spielen gerne Indianer.“
Odön von Horváth: Jugend ohne
Gott - Kapitel 8, [http://guttenberg-
spiegel.de/buch/jugend-ohne-
gott-8275/8](http://guttenberg-
spiegel.de/buch/jugend-ohne-
gott-8275/8) (29.03.2017)

Ronja Rönne Margarete

Ich lese das neue Buch von Margarete Stokowski und bin hellaufl begeistert. Zwar erfahre ich nicht unbedingt neue Fakten, aber die Art und Weise wie sie schreibt, wie sie feministische Theorie in Anekdoten aus ihrem Leben einbaut und die Wichtigkeit des feministischen Kampfes auf eine simple und anregende Weise in ihre Erzählungen einwebt, finde ich beim ersten Lesen so genial, dass ich denke: jetzt müsste doch wirklich jeder verstanden haben, um was es geht beim Feminismus und warum der so wichtig ist. Ich empfehle das Buch sofort meiner Schwester und meiner Schulfreundin, die in Soziologie promoviert hat und eine meiner liebsten Gesprächspartnerinnen beim Thema Feminismus ist. Dann google ich Margarete Stokowski und sehe ein Interview mit ihr. Ich bemerkte, dass sie im Interview genau dasselbe sagt, was sie im Buch geschrieben hat, bin kurz irritiert, weil mir die Argumente so bekannt vorkommen und dann bin ich erst recht begeistert. Sie hat sich einen Antwortenkatalog zurechtgelegt. In ihrem Kopf sind alle schlagenden Argumente abrufbar, kategorisiert nach den blöden Fragen, Anschuldigungen und Behauptungen, denen man sich als Feminist*in stellen muss. Ich nehme mir vor, die Argumente alle zusammenzuschreiben und auswendig zu lernen. Bei Youtube läuft das nächste Video an und ich freue mich schon mehr von ihr zu sehen, aber da erscheint ein schwäbisch sprechender bärtiger Machotyp, der mit übertrieben ironischem Unterton erklärt, dass ihn seine Freundin, laut Stokowskis Definition von Vergewaltigung, an mehreren Abenden schon vergewaltigt hat, weil er ja betrunken war und keine Einwilligung hatte geben können. Ich bin so angeekelt, dass ich mich schnell weiterklicke, aber es folgt eine Verleumdung nach der anderen, alles Männer, alle weiß. Hmm, anscheinend hat es doch noch nicht jeder verstanden. Ich google weiter über Margarete und da will ich meine Kurznachrichten an --- und meine Schwester am liebsten wieder zurückziehen, dann da ploppert der Name Ronja von Rönne mit auf und die has



Es zu sein wie Michael Kimmel schreibt (und das VOIR Trump!): Gleichberechtigung wird als Verlust empfunden. Viele Männer scheinen „ihre als regelmäßig empfundenen Privilegien zu verlieren“. Kimmel (2016), S. 33. Man spricht hierbei von „beschädigtem An-



extract publication: Rolandslied und andere Sorgen, Munich 2017.



exhibition view Gonfiore, inflatable displays with Munich Gesture Objekts Jahresausstellung, AdBK Munich, class Dillemath 2017

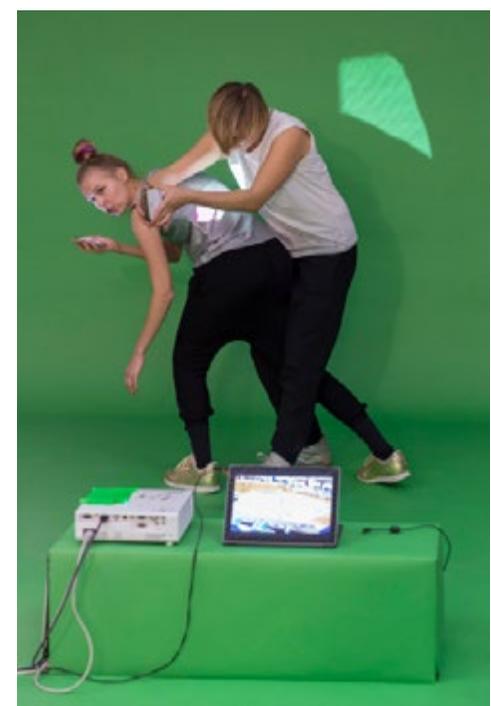


Prognosen

performance with Frauke Zabel. Greenscreen, Smartphone, Projektion
exhibition, [Pro oder Kontra](#), Burg Giebichenstein, Halle 2016

Die Performance Prognosen basiert auf einer wetterstudioähnlichen Raumsituation mit zwei Performerinnen. Die Wettermetaphorik eröffnet einen spielerischen Freiraum, der assoziative Bezüge zu politischen, ökonomischen oder die Umwelt betreffenden Themen über Wettermetaphern wie Dominanzfelder, Druckgebiete, Verdrängung, Zerstörung, Überlagerung und Beruhigung zulässt. Durch historische Verweise, Brüche in der Erzählung, Vermischung von „seriöser“ und „unseriöser“, teils privater Berichterstattung sowie performative Elemente werden die Linearität der Geschichtsschreibung, der Wahrheitsgehalt und die Bedeutung von Informationen in ihrer Fragwürdigkeit zur Diskussion gestellt. Neben anderen Requisiten fungiert ein Greenscreen im Hintergrund als Platzhalter für imaginierte Bilder, wird im Verlauf der Performance jedoch immer mehr zum Symbol eines digitalen Überbleibels in seiner analogen (Ab-)Nutzung. Das Format des Wetterberichts wird als Werkzeug genutzt, als Metaebene, in welche die Betrachter_in analog zum Greenscreen Kontexte und Bezüge imaginieren kann. Die Grenzen zwischen den Bereichen Werbung, Information, Geschichte, Realität und Fiktion verschwimmen während der Performance in einer Informationsflut wie im täglichen Leben. Alles überlagert sich und verwehrt sich einer eindeutigen und linearen Lesbarkeit. Die Performance setzt dabei unterschiedliche Medien und Einblendungen entsprechend heutiger Informationsmedien im Sinne sich überlagernder

Browserfenster und aufpoppenden Werbefenster ein. Was bedeutet es, sich im Internet zwischen Inszenierung und Selbst-Repräsentation mit Authentizitätsanspruch zu bewegen? Und welchen Informationsgehalt haben bildgestützte Erzählungen? Diesen Fragen gehen die Performerinnen auf Basis ihrer eigenen Involviertheit nach und produzieren dabei Störungen und Differenzen zur gewohnten Rezeption.





Wetterreport

performance with Frauke Zabel, greenscreen, microphone, headphones, tablet
Algorithm of my Life, exhibition with project class Melanie Gilligan at AkademieGalerie Munich 2016



LEARNING TO TALK

A hotel room. It's raining. The pitter patter of raindrops. The wallpaper glitters. I run my hand across it, it gets covered in dust.

Ugh, Yuck,

How disgusting,

And I was supposed to go and sit down at the table with them and ask them a question. But I couldn't think what to ask them. The whole thing felt a bit weird.

Ugh, its so revolting.

I can't smell anything at all,

Has it gone off, or what?

It's just a stinky cheese.

I just wanted to buy a good piece of cheese.

(sentimental music)

Nine people hanging around on hotel beds, watching a slideshow. Ten photos taken from an aeroplane window. A few sunsets and lots of pictures of tired people on plastic chairs.

If we do it, I would want to do it honestly, I guess. And earlier on, we were trying to work out what we'd actually

been doing. Here were two professional filmmakers, and we were listening to them telling us that the set runner is the most important person, and then we're supposed to make a film. We're playing at being professionals now. But we can't tell anyone that?!

Why?

Well, I suppose, perhaps the point would be to find other ways, ones that have nothing to do with professionalisation! It makes you so critical when you look back. Can we do this? When we were looking at the pictures just now, that's exactly what was happening. We were just sitting there, pretending.

When really it's more of a social thing,

You have to get to know one another first and learn how to talk. Having your say, or being forced to keep quiet, or having to listen till you're bored stiff. The project used to be much more physical, but now the product has become more important,

But 'learning to talk' is a nice image for telling a story, don't you think?

Learning to talk.
LEARNING TO TALK.

Were there any particular moments when you felt this was happening?

Where you could say that this was exactly what was being initiated?

Where did talking happen?

Well, what about the evening before the private view?

What were we doing then?

We were sitting upstairs in the little room, still drinking beer.

The room where you were all telling these stories?

I don't remember, weren't we working insanely hard?

No, that's just the point. At some stage we just stopped and realised we were actually doing pretty well. And although we really had no time at all, because each of us had a million things to do in their own world, suddenly we were all super relaxed about it and we got it together. There was none of this: I can't be arsed, it's all shit anyway, when everyone is doing their own thing and nothing is going on between people, there was no negativity. But somehow in our state of exhaustion we all quite intuitively

decided to make time together, although we actually had no time at all.

Was the oracle that kind of a moment, too?

Ok, I have a confession to make. I went up the hill as well, but I never got it, I was always just sitting around, and I never understood the texts people were reading. I didn't get it and at some point I just walked down again.

I have no idea, what was the oracle? We were passing round gold Euro coins made of chocolate. Then I ate mine. And then they said, ok, now you can cash that in with the oracle, that was Dillemath. And I didn't get it and I had no money for the oracle so I walked down again, dressed as the Black Queen.

Someone sits in the cupboard and closes the door. She is gone.

I couldn't sit because the prickles were sticking right into my bum, I had to lie on my stomach the whole time.

I don't remember what it was about either!

It wasn't about anything, it was just spectacle.

What would we be saying now if we'd had a party in the hotel room?

Animal of the State

S*Kit (artist collective), publication, Hammann von Mier Verlag, München 2016

[book](#) presentation/performance, Be my Guest - Philipp Gufler, [Favoriten III](#) (exhibition), Lenbachhaus, Munich, Germany



BE MY GUEST
Wed, October 26 – Sat, October 29, 2016

From October 26 through 29, the accompanying program of the exhibition "FAVORITES III: New Art from Munich" will take place. The artists in the exhibition will be inviting guests of their choice for performances, book presentations, talks, concerts, and more.

Further information coming soon.

WED, OCTOBER 26, 2016, 6PM



FICTION

Animal of the State

through

REALITY



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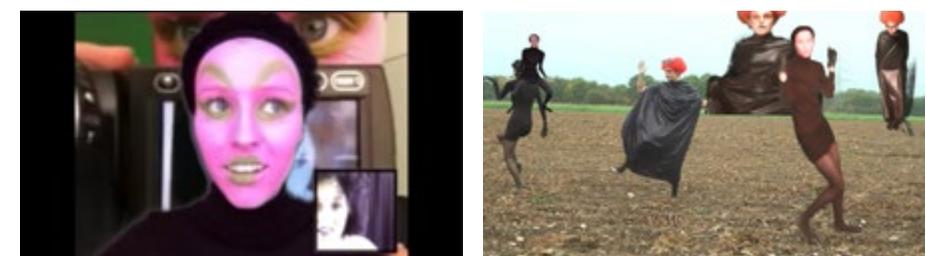
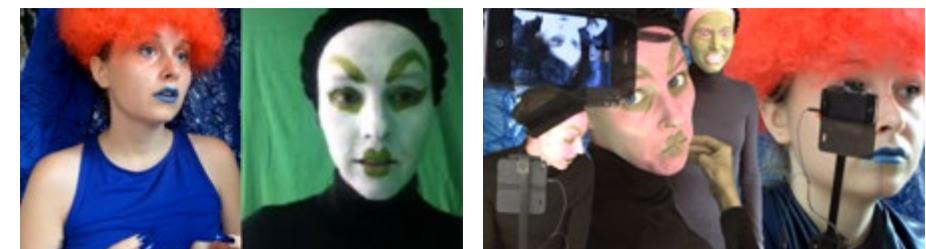
episodes 1-5

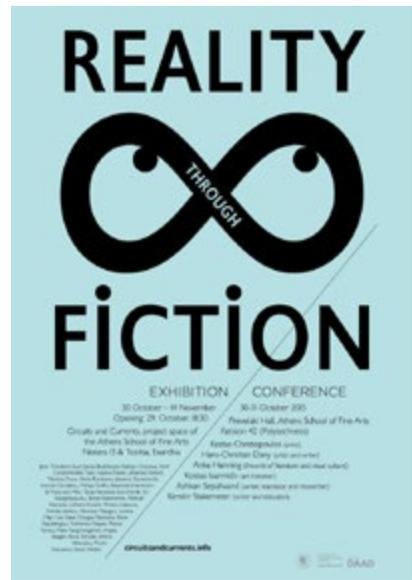
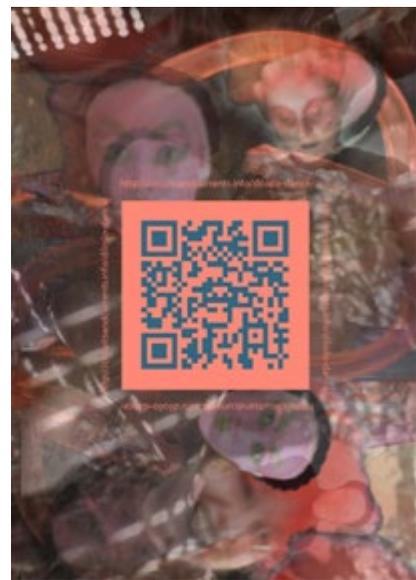
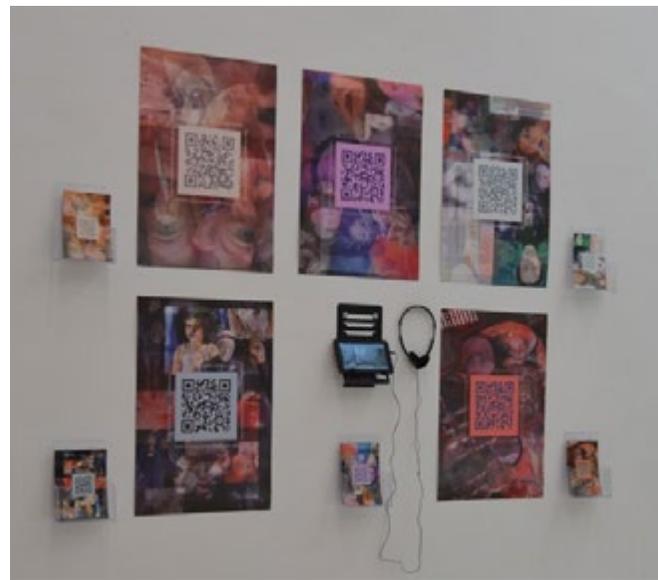
online series out of Skype recordings, collaboration with Lisa Nase, Athens - Munich 2015

<https://www.dailymotion.com/video/x40am4h> min 2:50-3:17

see the full episodes online:
<https://tanjahamester.wixsite.com/artist/titel>

How can collective art be created without the artists being in the same place? The alter egos of the artists meet online. A profound exchange develops that brings together the private and the political.





episodes 1-5, posters, postcards with QR-code with link to the videos online, installed with tablet, headphones and plastic brochure display stand, in: REALITY THROUGH FICTION, circuits+currents project space, Athens, Greece 2015



exhibitionview, REALITY THROUGH FICTION, circuits+currents project space, Athens, Greece 2015

PARADIS

LIBAND

Nelli Blau

Nelli Blau

Nelli Blau

Nelli Blau

Nelli Blau

Nelli Blau: Ist Kunst ___?

Publikation im Rahmen der Ausstellung »LEA LUBLIN – RETROSPECTIVE«
Museum Lehnbachhaus, Kunstbau, München 2015

NELLI BLAU – Befragungen zur Kunst / 1972 - 2015

Diese Publikation ist Teil der prozesshaften Arbeit *Ist Kunst ___?* von Nelli Blau und entstand als Beitrag zur Ausstellung *Lea Lublin – Retrospective* (25. Juni - 13. September 2015) im KUNSTBAU München.

HERAUSGEBERIN Nelli Blau, München 2015 (nelliblau@gmx.de)

2. Auflage München / Juli 2015, 20 Stück

TEXT Nelli Blau, Karolin Meunier
BILDER Karolin Meunier, Mako Sangmongkhon, Meike Tischer

BESONDERER DANK AN
Städtische Galerie im Lehnbachhaus und Kunstbau München
Stephan Dilemuth, Tanja Hamester, Stefanie Hammann, Liane Klingler, Klasse Metzel, Karolin Meunier, Maria von Mier, Mako Sangmongkhon, Axel Scherübel, Meike Tischer, Stephanie Weber, Mitarbeiter_innen Städtische Galerie im Lehnbachhaus und Kunstbau München, die Gäste der Universität für angewandte Kunst Wien

© 2015 Nelli Blau, Autor_innen und Fotograf_innen



Bodies in Ruins

looted art and thoughts about belonging, desire and restitution
 HD Video, 6 min 52 sec, 2014 (new cut by Johanna Gonschorek 2020)

Shortmovie by Johanna Gonschorek and Tanja Hamester

21st Century: Circuits and Currents [or How to Project and Spell], in the context of survival-kit, sponsored by the DAAD
 Screenings at Chisenhale Gallery - London and Gallery Kullukcu und Gregorian - München, circuits+currents projectspace Athens

The storyline takes place in the so called Glyptothek in Munich, a collection of antique artworks from Greece and Italy dating from the archaic period (6. century B.C), the Hellenistic period (3.-1. century B.C) to the Roman times (1. - 5.century A.C.)

The collection was initiated by King Ludwig I. of Bavaria (1786 - 1868) who was dedicated to the ideas of classicism and neohumanism, and wanted to build up a collection of pieces, that stood out for their quality and by so, make Munich a cultural center for Bavaria with international fame.

Collecting during that time, was very much concentrated on the desire for antique Roman and Greek Art. Especially collectors from France, Italy, Prussia and Bavaria were gambling with the prices for the pieces, that could rise or fall from one day to another. Also the diggings in and around Rome in that time were very active, in order to find new objects for trading.

King Ludwig had several advisers and managed to have a decent collection of antique Roman and Greek statues, although works one considers today as very precious in art historical contexts, like the late Roman portraits with their realistic approach, were not seen as good works and were bought as part of a deal, in which Ludwig had to take all of them in order to receive the ones he wanted like the lying Niobe, that were matching better with his and his advisers tastes, concerning the idea of endless beauty and perfection, as a "package".

Following the historical narrative one finds out about his son Otto Friedrich Ludwig von Wittelsbach 1815 - 1867 King Ludwig son, who was the king of Greece between 1832 - 1862. The big powers in today's European area, France, Prussia and Austria Hungary could not decide after the defeat of the

Ottoman empire, who would take power in the economically unstable region. That is why the small Bavarian kingdom with its young king was the compromise, in order not to expect any strategic danger, knowing that during a military conflict Bavaria would need help from alliances anyways.

King Otto was then the one, establishing universities and art schools in Athens that still exist today, and by so, in combination with his fathers and his own interest and desire for Greek art, tried to embody and appropriate the culture.

Apart from the political results we see now as, one could say, postcolonial interventions during the times of the development of the idea of nations, and the role of art as representative for value and history: How can we now approach cultural objects, objects of desire, knowing about the disruptions, cracks and crimes that surrounded them? What were the underlying interests that came with this cultural and corporeal appropriation through these artworks? What bodies are represented here? The artworks seen in the Glyptothek have a wide range in their representation of religious beliefs, sexuality, customs and the manifestation of subjects through portraits. The collection even contains sensitive objects like grave stones. The appropriation process from Greek to Roman to Bavarian culture, is posing the question of desires and the production of cultural and monetary capital and also one of the symbolisation of power and possession. The possession of bodies or body parts visible through handmade stone sculptures, created by living bodies a long time ago, artists with their specific handwriting, interests and value perceptions. The history of these artworks is a violent one, telling about robbings, dealings, speculations and debt.

